



MUSIC

AROUND THE WORLD

A GLOBAL ENCYCLOPEDIA

ANDREW R. MARTIN AND MATTHEW MIHALKA, EDITORS



Music around the World

A Global Encyclopedia

VOLUMES 1–3: A–Z

Andrew R. Martin and Matthew Mihalka,
Editors



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Preface

Music around the World: A Global Encyclopedia covers a wide array of music, music cultures, and musical instruments from cultures spanning the inhabited world. This three-volume work explores the study of what is commonly referred to as “world music,” a term that broadly encompasses a variety of musical styles, traditions, and genres, including art music, popular music, vernacular music, and indigenous music, among others. Our aim is to highlight the diversity of music produced throughout the world, celebrating the originality and uniqueness of these individual musical cultures while also exploring their connections to regional and global forces.

Globalization has had far-reaching impacts on music and migration as empires rise and fall and regional economic centers change the dissemination and formation of unique and localized music genres. Music and society are direct reflections of one another and with each of these changes to the global order so, too, does the music of homelands and diasporas change. *Music around the World* explores music in its various contexts, be it homelands, diaspora, or local scenes within specified regional areas. This includes subject entries on individual music genres, music cultures, musical instruments, important performers or practitioners, and scholars.

Rather than organize the three volumes into geographic regions, the entries are arranged in A-Z format to demonstrate the interconnectedness of many musical cultures from disparate locations. The Punjabi Indian

traditional folk music genre *bhangra* has, for example, evolved into a new, but still related, form in the United Kingdom. Indeed, migration, colonialism, and economic mobility both voluntary and forced (slavery) have all contributed to the dissemination and continued development of many music cultures. *Music around the World* lends equal credence to diaspora studies, and many subject entries such as “Rap” have separate, but related, entries listed consecutively rather than separated via regional locations.

The entries in *Music around the World* are encyclopedic essays written by expert contributing authors, themselves spanning the globe and hailing from dozens of different countries across five continents. In addition to the essay, most entries include a “see also” cross-reference to related entries from throughout *Music around the World*’s three volumes, a further reading section with Web resources, and many feature short sidebars on interesting and/or related topics. Where variation or discrepancy between spellings of entries occurs, this work will defer to the most commonly understood spellings as noted by our team of expert authors.

Local, regional, and global music cultures and styles are products of the larger world that they inhabit. Because music and society are constantly evolving and developing anew, the three volumes of *Music around the World* are by no means exhaustive in their scope, as new music and changes in current musical genres are underway as you read these lines—a process of renewal that will continue into the future.

Introduction

Around 1987, executives for several major recording labels and their subsidiaries in the United States and the United Kingdom had a problem on their hands: What to do with the newly emerging and increasingly profitable market of non-Western musical genres? The popularity of artists such as Youssou N'Dour, Umm Kalthum, Ladysmith Black Mambazo, and Ravi Shankar was wide-ranging in Europe and the United States, yet these artists did not fit neatly into the established rock, pop, country, and classical paradigms that governed the music industry in the West. As sidemen for Western music icons the Beatles (Ravi Shankar) and Paul Simon (Ladysmith Black Mambazo), they enjoyed a global notoriety previously unheard of for non-Western musicians. This exposure sparked many curious listeners to seek out their respective work in traditional non-Western music genres as local practitioners, and it was here that, for the recording industry, the disconnect was occurring. In search of Fela Kuti at a record store (prior to the internet) one might find the African highlife superstar listed under “Afro-beat” or “Afro-pop” or “highlife” or other geographically specific markers such as “African” music or “Nigerian” music, and there was also the occasional (and aptly named) “other” category.

By midsummer, intrepid record executives realized that confusion was negatively affecting sales, and a meeting was called by several leading stakeholders (producers, executives, and artists’ managers) to address the issue. The results of this labor were the formation and adoption of the category name “World Music” to be used in promotion and description for

non-Western musical artists and genres, and this name has since remained the dominant semantic identifier for non-Western music genres in the recording industry (Anderson, 2000). The term has been adopted by many beyond the recording industry; it has become a widely used identifier in academia, primary education, and secondary education.

But what exactly is “world music”? How can we approach a study, such as this one, of music from both Western and non-Western societies? For example, salsa music is, for all intents and purposes, a Puerto Rican music genre created in New York City; this fact complicates the diverse study of non-Western music as we approach diaspora studies. Rap has a life of its own in Paris and *kechak* is an Indonesian music created anew out of the imagination of a Canadian composer to, in part, establish an imagined cultural identity and lure tourists to Indonesia. Whether appropriating, remaking, or creating anew any musical tradition, the tendency to label noncommercial or nonhegemonic music of the other as “world music” has plagued the study and consumption of non-Western music in the West for more than a century.

The roots of the term “world music” may only be approximately 40 years old; however, the engagement of the West with non-Western musical styles has a long history dating back to medieval Europe. From this time period, writings by French, Italian, German, and British aristocracy and ecclesiastical servants are full of accounts of roving Janissary music from the Ottoman/Turkish East, and the “exotic” music hailing from Moorish-controlled Spain has a well-documented history. Traders in Italy knew of many musical traditions from the Mediterranean region and incorporated these styles into local Italian folk and traditional styles. These intersections with non-Western musical styles had lasting effects on European music; however, during the European colonial exploration period (1400–1900 CE), the fascination with non-Western music styles moved to a new level. While Portuguese, Dutch, and English explorers were sending back stories to the European mainland chronicling the vast riches and amazing new peoples they had “discovered,” these same explorers and missionaries also included tantalizing mentions of “new” and exotic musics performed by these newly encountered peoples during rituals, worships, and celebrations.

WORLD MUSIC IN SETTLER NATIONS AND MUSIC “SCENES”

Settler nation is a term generally applied to a country, such as the United States, in which indigenous people are replaced by “settlers” in a form of colonialism. At the turn of the 20th century, many settler nations sought labor from across the globe, often from various outposts of their colonial motherlands, and this influx of immigrants and cultures fueled the industrial revolution—but also brought with it a dearth of non-Western music traditions. The United States’ ascendancy to global economic superpower status and role as a settler nation during the latter stages of the 19th and early 20th centuries served to create a rich and complex fabric of Western and non-Western music cultures. The United States has enjoyed a long history with world music, dating back to the country’s inception some 300 years ago. However, the mass immigrations of the 19th century and post-World War II (1939–1945) era, coupled with this economic prowess, fueled exploration both domestically and internationally for exotic, regional, and remade non-Western music traditions.

By the 1920s, the recording industry in the United States that had begun only a few decades earlier was thriving, and regionally popular music from minority culture groups such as African Americans saw incredible gains. Industry executives, however, were under the impression that the American cultural mainstream—white American audiences—was more likely to buy jazz and other such “race records” if made by white musicians. An entire industry, with subsidiary record labels to boot, was created to market race records to a specific audience (African American, Irish, Polish, Jewish/Klezmer, etc.), and it had great success. Each new wave of immigrant labor meant an untapped market, and record labels competed to sign the best talent for what they perceived as the most appealing music cultures.

World War II signaled another major redistribution of peoples throughout the world, as the West and the East continued their codependent path of globalization. In industrialized nations such as the United States, Canada, the United Kingdom, and several others, once regionally isolated cultures relocated to large industrial cities (e.g., from the American South to

the North) in search of work, and they brought along their unique music cultures. The crossover appeal of African American music styles and the Great Depression of the 1930s had long since ended the race record era. However, the overwhelming consumer abundance in post-war America was truly a dominant force that reached beyond economics and affected both social and cultural activities. By the early 1960s, Americans were spending upward of \$300 billion annually on nonessential consumer products (Hurley, 2001, pp. 4–5). This increased spending correlated to increased interest in exotic music, often through nostalgic remembrances of experiences by American GIs from wartime outposts in the Far East. Non-Western music genres were *en vogue*, and the entertainment industry scrambled to capitalize on the deep pockets funding American consumers' penchant for escape.

At the same time as America's economic boom, Europe's postwar reconstruction was well underway, and one ancillary consequence was the shedding of their respective colonial tethers by several European colonies in the Caribbean, African, and Far East. Expanded routes and route agreements by major airline companies meant that travel to those exotic destinations increased tenfold; for example, the recently emancipated nations of the Caribbean and South America became travel hot spots for Americans. The stability of these fledgling governments now offered solid political constancy which simultaneously soothed and emboldened foreign travelers. A three-hour flight to from New York to Florida was outdone by a four-hour flight to St. Thomas, Jamaica, or Antigua. Reaching out with opens arms to the pocketbooks of eager American tourists meant offering the exotic, whether locally authentic, traditional, or imagined, and many foreign locals were eager to cater to American and European tourists' tastes and perceived notions of the "other." Often combining traditional cultural practices with newly imagined ones, regions such as the Leeward Islands and Lesser Antilles (which created an entire calendar of individual Carnival celebrations during the summer months to promote tourism during off-peak seasons) banded together in recreating (or newly creating) specific cultural and musical practices.

The exotica movement would see its peak in the late 1950s, but its embers still burned in the late 1960s when the Beatles recorded music with Indian musician Ravi Shankar. By the 1970s, scholars of non-Western music had begun exploring the work of non-Western music cultures in the diaspora. When a music style or music culture, diaspora included, creates anew a space for performance or regional acceptance, this area is referred to in *Music around the World* as a musical “scene.” We use the term “scene” here in reference to the theories and work of ethnomusicologist Mark Slobin’s concept of specifically located regional areas of musical activity. This is drawn from Slobin’s landmark work *Subcultural Sounds: Microcosms of the West*, and the term and concept have been widely adopted throughout the field of ethnomusicology and musicology (Slobin, 1993). In his landmark publication in 1960, ethnomusicologist Mantle Hood argued that scholars needed the ability to balance two distinct cultural traditions—their own and another—in what he termed “bi-musicality” (Hood, 1960, 55–59). Hood’s theory is apt in describing the heavy lifting necessary for any music culture to survive in scenes throughout the globe; however, given the continued globalization of the planet, one could argue that today’s non-Western music cultures and performers practice a form of omni-musicality, thus reflecting the reality of today’s digital interconnectedness.

MUSICAL INSTRUMENTS AND CLASSIFICATION

In the late 1870s and early 1880s, interdisciplinary scholars Eric Von Hornbostel and Curt Sachs developed a classification system for musical instruments for the purpose of cataloging instruments in the collections of museums and libraries. Their theories of organology and classification of musical instruments dominated the ethnomusicological world during the early 1900s and are a dominant method of categorizing musical instruments to this day. Many contributing authors of *Music around the World* make use of the Sachs-Hornbostel classification system, the terminology of which appears throughout in various entries.

According to the Sachs and Hornbostel system, the classification of musical instruments is done per a systematic arrangement of musical

instruments based on a four-class system that, rather than basing categories on material construction (those made of metal, wood, bamboo, stone, etc.), is based on the means of sound production. The four categories of the Hornbostel and Sachs classification system are:

Idiophones—instrument itself sounds via striking, plucking, or by friction.

Membranophones—instrument has a stretched membrane that is struck, plucked, or sounded by friction.

Chordophones—instrument has strings that sound.

Aerophones—instrument uses air to sound.

Hornbostel used this new classification system to pioneer the field of comparative musicology, which itself became an integral element in the formation of ethnomusicology some 50 years thereafter. Hornbostel himself used this system of musical instrument classification to analyze traditional music styles of Asia, Africa, the Americas, and Europe. Many authors in *Music around the World* have referenced Hornbostel and Sachs or utilized their classification system in their individual subject entries in terms of musical instrument classification, rather than a methodology for comparative musicology.

WORLD MUSIC AND MUSICAL ANALYSIS

By simplifying their classification system to be guided by sound production, Sachs and Hornbostel avoided the complicated matter of applying sociological and anthropological elements to the analysis of musical instrument and non-Western musical genres. The theory of Cantometrics developed by Alan Lomax in the 1950s, for example, is one such well-known—though not widely adopted—classification theory that attempts to correlate music structure, social structure, and musical instrument construction. Lomax applied a series of analysis factors to a study group of 1,800 representative songs from music cultures across the globe. The recommendations of the study's results identify three main results, including a series of regional music types, correlations among musical components, and correlations between musical and social elements (Lomax, 1968).

In his landmark study of postcolonial attitudes in Europe, Edward Said redefined the term “orientalism” to mean the prejudices, false assumptions, and stereotypes that define Eurocentric attitudes toward the Far and Middle East. At some point, the European fascination with and study of Asia and the East during the previous century became, at times, fetishized to the point of fantasy; that is, the East became an imagined recreation of reality (Said, 2003). Said’s study brings to light the impact and implications of colonialism as well as racial and ethnic condescension and fear. Most newly undertaken studies of music (whether contemporary or historical) have roots in orientalism, due in large part to the current climate of globalization and the digital interconnectedness of most world cultures.

In the case of world music writ large, a type of orientalism is at work, which expands and adjusts this perspective to reflect the prejudices, false assumptions, and stereotypes that define Western attitudes toward non-Western music and culture. This encyclopedia explores the impact of this modified brand of orientalism throughout the collection of various individual entries. Whenever pertinent, the authors aim to analyze the musical components and styles used to create non-Western music genres and styles, including in many cases an analysis of the contemporary and traditional cultural components that historically are represented by these musical identifiers. On nearly every level of construction, the sound design of many non-Western music genres elicits a musical balance between the familiar and the exotic, allowing the listener the maximum amount of leeway for applying and imprinting meaning.

Whereas Said’s theory of orientalism was, and continues to be, widely celebrated, Lomax’s Cantometrics system was widely criticized upon its introduction in the late 1950s, in part because of its reductivism and ethnocentrism. Cantometrics remains a cautionary tale for those embarking on the study of world music; however, its cultural imperialism aside, the study provides insight into various musical cultures.

In his groundbreaking 1963 study of ethnomusicology, Bruno Nettl tackled head-on perhaps the biggest problem and misconception plaguing the study of world music. Nettl noted that for centuries scholars have had a desire to understand all human music (that of animals or involuntary music

aside) as part of a larger study of anthropology. The biggest success of this approach was the realization that the only common element in music of non-Western cultures was its “strangeness in relation to Western civilization” (Nettl, 1964, p. 2). The understanding of non-Western music in relation to Western music—a comparative musicology of sorts—is perhaps best clarified by Michael Bakan in his widely used textbook for college music courses. There Bakan aptly points out that music is not a universal language and that in fact many non-Western cultures do not have a word for music or describe it as such. He uses an example of the Qur’anic recitation and its intentions as prayer rather than music (Bakan, 2007).

Given the vastly different ways in which people view and engage with music throughout the world, Bakan offers a way forward by establishing five propositions for guiding the exploration of world music. These basic concepts boil down to: the basic property of music is sound; these sounds are organized in some way; the sounds are organized by people; the resulting music is a product of human intention; and the term (not conceptualization) “music” is “inescapably tied to Western culture and assumptions” (Bakan, 2007, pp. 2–7). To apply Bakan’s assertions to this encyclopedia, the first four propositions are easily transferred and an apt way to describe the various entries selected for the project. Bakan’s fifth proposition, too, applies as a guiding principle for this encyclopedia, as one could argue that that the lens by which the music cultures of the world are viewed is now, in 2019, filtered by the cultural dominance of the West and the shadow it casts throughout the world. Though written by authors from across the globe and dozens of cultures, *Music around the World* is inescapably tied to Western cultural perspectives. Despite this fact, every effort has been made throughout the work to provide insider and outsider perspectives of non-Western music cultures and genres.

Working in concert with Bakan’s concept of a perspective filter through a Western lens, the global impact and development of any specific music culture or genre is perhaps best understood as a type of heritage (even in short individual studies such as those offered in this encyclopedia). Barbara Kirshenblatt-Gimblett suggests that theorizing heritage is a three-part concept in which heritage is a mode of cultural production in the present

that has recourse to the past, heritage is a “value added” industry, and heritage produces the local for export (Kirshenblatt-Gimblett, 1995, pp. 367–380). Many of the individual entries in this encyclopedia are presented as heritage; that is, heritage in both a local and global understanding.

The application of Kirshenblatt-Gimblett’s concept of heritage to the study of world music genres and performers should not, however, negate the musical proficiency and high artistic merit of non-Western music cultures and musicians. As Harvard ethnomusicologist Kay Shelemay has rightly pointed out in her past work, one issue plaguing the study of non-Western music is the reluctance of scholars working in the field to acknowledge virtuosic performers of a given genre. Such scholars have thus (intentionally or unintentionally) relegated the accomplishments of talented performers and complex, rich musical traditions to second-class status. There are, not doubt, many non-Western music traditions practiced by various cultures for various reasons that do not require virtuosity or complexity in order to serve their utilitarian cultural heritage and purpose. However, this encyclopedia has attempted, whenever applicable, to identify and celebrate non-Western music traditions found throughout the world (such as the steelband tradition in Trinidad and Tobago) that are full of “great men”: iconic composers and/or performers who dominate the genre and capture the imagination of participants and audiences alike. Thus, here we celebrate the great achievers, developers, and iconic performers of non-Western music genres as well as the specific music cultures themselves. Contrary to firmly held Western misconceptions, not all non-Western music cultures are quaint folk practices. This encyclopedia aims to describe their depth and nuance whenever possible.

MUSIC AROUND THE WORLD: AN OVERVIEW

Music around the World is our attempt to chronicle many of the world’s music cultures and genres in context. Our contributing authors span the globe and hail from dozens of different countries on five continents. Our approach to this work assumes that in many cases the best way to learn about elements of a specific local music style or genre is from a local expert, and many of our entries are written from this insider perspective.

The three volumes are arranged from A to Z. The volumes take into account the various diasporas of any given culture, and users will find separate entries for certain music genres or cultures depending on the development of its music within its diaspora. An example is one entry on rap/hip-hop that focuses on Europe and another that focuses on the Americas.

Andrew R. Martin and Matthew Mihalka

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A

Acadian Music

Acadian music dates back to the 1860s and has always played an important role in the Acadian culture. The earliest songs in the Acadian tradition were ballads with subject matter that focused on life difficulties and the oppression and suffering of the Acadian people. Shortly thereafter, Acadian music began to borrow from other immigrant music traditions—mainly Scottish-Irish and Native American. Much of the Acadians' early music involved *reels á bouche*, or music that is created with the mouth by humming or singing, with rhythmic clapping and foot stamping.

Acadia was founded as the first French colony in the New World in 1604, after Samuel de Champlain landed in Nova Scotia, Canada. Most of those settling in this area were from western France. When conflict arose between France and England over who would control North America's fur trade, the Acadians lost their lands and were forcibly removed. This scattered the Acadian people throughout North America and they eventually founded new settlements in New England, Louisiana, and Haiti in the diaspora. In their new homes in Louisiana, the Acadians became known as Cajuns.

When Acadians first came to Canada from France, they brought with them many of the older French songs, mostly originating in the Poitou region, the home region of most of the immigrants who relocated to the New World. The music from this area was largely comprised of ballads, lyrical songs with complicated texts, and instrumental ensemble playing on fiddles and wind instruments.

Early instruments incorporated into Acadian music include violins and fiddles (usually two, with one playing the rhythm and one playing the

melody), triangles (called “tit fer”), and accordions. In approximately 1928, Acadian bands began using guitars to accompany the fiddles, triangles, and accordions. The rub board also became popular during this time. In the 1930s, drums and electric amplification were introduced to the music, as were the harmonica and pedal steel guitar.

Among the first to record Acadian music were Joseph Falcon and his wife, Cleoma. The song was “Let’s Go to Lafayette,” recorded in 1928. The first national Acadian music hit was recorded by Harry Choates. The song was “Jolie Blonde,” recorded in 1946. Since then, there have been a number of influential Acadian artists, including Dennis McGee, Luderin Darbonne and the Hackberry Ramblers, Iry LeJeune, Lawrence Walker, and Aldus Roger. The Pine Grove Boys became quite popular during the 1950s, and although their leader Nathan Abshire has passed on, the other original members of the band have regrouped and still play music today.

Acadian music played an active role in influencing swamp pop, a 1950s style of music inspired by Chuck Berry and Fats Domino that blends rock-and-roll sounds with the more traditional music. Acadian and Cajun music continue to be recorded today and festivals continue to celebrate this musical heritage.

Ronda L. Bowen

See also: [Armstrong, Louis](#); [Congo Square](#); [Dixieland](#); [Jazz](#); [Rara](#)

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Accordion (Americas)

A cousin to the concertina, the accordion is classified as a reed instrument in which the sound is produced by air from a bellows controlled by the player. Often called a “squeezebox,” the instrument has traditionally been used in folk or ethnic music, though it can be heard in mainstream popular styles as well as classical and operatic music. The familiar “piano-key”

accordion, developed in Europe, gained widespread popularity in America during the 20th century. The accordion has been popularized through the music of such disparate artists as Clifton Chenier, Dick Contino, Myron Floren, Pee Wee King, Flaco Jimenez, Frankie Yankovic, and “Weird Al” Yankovic.

The word *accordion* is derived from the German “akkord,” or “agreement,” as in the concord of treble and bass. An early incarnation with chord buttons on both sides of the instrument originated around 1844 in England. It was often used by Irish and Irish-American musicians as a dance-music instrument as well as to accompany singing. Use of the accordion was broadened by the European “polka craze” which began in the mid-1840s.

The version of the accordion most familiar to Americans today was developed in Paris and Vienna. It boasted a row of piano keys on the right side along with bass chord buttons on the left. Usually called a “piano accordion,” the instrument was frequently brought to the United States by immigrants who re-created and adapted the familiar music of their homeland. Although the accordion was known to be enjoyed by some of the aristocracy, it was often referred to as the “poor man’s piano.”

The accordion’s portability made it easily utilized by a “one-man band” by playing the chord buttons with one hand and the melody with the other, and thus became a favorite among musicians. The player could also sing along and even stamp a foot on the floor or on the accordion case to keep the beat. It was loud enough to be heard in crowded taverns or dances, was ready to play without tuning, and lent itself to a variety of styles and traditional ethnic melodies. Given this versatility, the accordion played a role in the musical heritage of numerous countries across the globe. With immigrants coming to the melting pot of America in the 19th and 20th centuries, musical styles of different nations often blended with the accordion in a central role.

By the time of the American Civil War (1861–1865), German settlers had brought the accordion to much of the United States, using it to accompany polka music. Civil War soldiers in the armies of both the North and South entertained themselves with accordion music. It could be played

by itself, or along with a banjo and fiddle, serving as an integral part of musical ensembles. After the war, folk musicians, particularly in the hard-hit South, played the accordion on street corners or train stations as buskers (performers who play in public hoping for gratuities).

The early 20th century is sometimes called the “Golden Age of the Accordion” in the United States. Italian immigrants Pietro Frosini (1885–1951), Guido Deiro (1886–1950), and Pietro Deiro (1888–1954) were popular vaudeville accordion acts, becoming nationwide celebrities. New recording technology allowed them to make records which could be played at home. In 1916, accordionist Frosini’s record of “New York Blues” made him one of the first recording stars of the era.

Popular musical groups of the 1920s and 1930s, such as the Paul Whiteman Orchestra, prominently featured accordionists. Because of its ability to produce a myriad of sounds, the instrument was especially popular for playing George Gershwin’s “Rhapsody in Blue” (1924), either by itself or with a large band.

During the 1930s and 1940s, many accordionists were performing on American radio, the mass entertainment medium of the era. Charles Magnante (1905–1986), one of the most popular accordionists of the time, is said to have played up to 30 live radio shows each week. Magnante earned further fame as an arranger of accordion music and by devising a method of accordion instruction. Another top entertainer in mid-20th-century America was Dick Contino (1930–), billed as the “World’s Greatest Accordion Player.”

One of the most popular radio programs of the 1930s and 1940s was broadcast from the Grand Ole Opry in Nashville, Tennessee, where a member of today’s Country Music Hall of Fame emerged as a star. Frank Julius Anthony Kuczynski came from a German-Polish family in Wisconsin, where he played the accordion in his father’s polka band. After changing his name to Pee Wee King (1914–2000), he found steady work as an accordionist, including as back-up for Gene Autry. For 10 years beginning in 1937, he was a regular at the Grand Ole Opry, where he won fame for his accordion playing on such songs as “The Tennessee Waltz.” He

is credited with breaking new ground in country music by bringing accordion-driven polkas to the mainstream.

During the 1940s, radio continued broadcasting popular music, including that of the accordion, to the American people. The instrument even found a place in the American military of World War II (1939–1945), with some accordionists entertaining their fellow soldiers with the portable and adaptable instrument. After the war, the accordion achieved a hugely popular niche on television beginning in the 1950s. Accordionist and big band leader Lawrence Welk (1903–1992) hosted a popular TV show of *Champagne Music* from 1955 through 1982. It not only featured Welk himself playing at least one accordion solo each week, but also introduced accordionist Myron Floren (1919–2005), who became enormously popular with the show's viewers as well as the record-buying public. Rebroadcasts of the show can still be seen in some areas of the United States.

The 1950s and 1960s brought forth a revolution in youth-oriented popular music. Rock and roll became the dominant force, with accordion music declining in popularity. Young people preferred to learn the guitar rather than the accordion which was considered “square,” a relic of their parents' generation. However, in ethnic enclaves around the nation, the accordion not only held onto its popularity but also expanded into new types of music. As large numbers of German, Polish, and Czech immigrants settled in central and southern Texas, their traditional accordion melodies of polkas, schottisches, and waltzes merged with the Latin-flavored music of the local Hispanic population. This produced Tejano or “Tex-Mex” (short for “Texan-Mexican”) music, sometimes said to have evolved yet again into the closely related musical style known as *conjunto* (translated as “group”). There have been many successful accordionists in this genre, with one of the best known being multiple-Grammy Award winner Flaco Jimenez (1939–), who worked with the Hohner company to create the Flaco Jimenez Signature Series of accordions.

Cajun music (the word being derived from “Acadian”) began when the French-speaking Acadians were expelled from Canada by the English in the mid-1700s, bringing with them lightweight instruments such as fiddles. Experts believe that German-Jewish merchants who were familiar with

European accordions imported the instruments to sell in Louisiana where many Acadians lived. Cajun musicians found that the accordion's tones were particularly compatible with the fiddle, producing an extremely pleasing musical sound on their old and new tunes. When traditional music from Louisiana's African American population joined the mix, a form which came to be known as *zydeco* evolved. Both zydeco and Cajun music rely heavily on the accordion. Some leading accordionists in these genres include Nathan Abshire (1913–1981) and Clifton Chenier (1925–1987).

Polka music never lost its popularity in the middle-American “Polka Belt,” where descendants of Czech, German, Polish, and Slovenian immigrants celebrate the music their forebears brought from their homelands. A leading luminary was accordionist Frankie Yankovic (1915–1998), who won the first Grammy Award in the polka category and was known as “America’s Polka King.”

Probably the best known accordionist in contemporary popular music is also named Yankovic, but is no relation to Frankie. Albert “Weird Al” Yankovic (1959–) is a Grammy-winning accordionist who is generally considered to be the leading satirist/parodist of American popular music. Early in his career, he accompanied his own singing on the accordion, with no other musicians. His first band member, a percussionist, began his career with Yankovic by pounding on the singer’s accordion case to provide a steady beat. In addition to song parodies of contemporary hits, Yankovic’s concerts and albums almost always include a crowd-pleasing interpretation of rock tunes in an accordion-based polka medley, thus bringing the accordion full circle in American popular music.

Nancy Hendricks

See also: [Accordion, Types of](#); [Bluegrass](#); [Cajun Music](#); [Polka](#); [Zydeco](#)

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Accordion, Types of

The accordion is a free-reed instrument consisting of pairs of pre-tuned steel reeds riveted to aluminum alloy plates. The plates are glued into a long reed-box projecting into the bellows, and reeds vibrate when air flows first over the reed, then through the slot on the plate. Air flowing in the opposite direction merely bends the reeds without vibrating them. Most modern accordions also have leather or plastic flaps over the air slots to prevent loss of pressure.

Pairs of reeds can be duplicated and combined to create special effects such as octave doubling, tremolos, and “beating” of two closely tuned pitches. Register knobs and tabs on the outside move slides to engage or close additional ranks of reeds; these may be marked by a code of two horizontal lines with a dot signifying normal pitch or octave displacement, depending on its position.

The instrument is held between the hands and played by drawing and compressing the bellows with the left hand. The left hand provides bass notes and chords, while the right provides melody and additional accompaniment. Earlier forms of the accordion were inspired by the introduction of the Chinese free-reed *sheng* into Europe by Père Amiot (1777). Haeckel’s “Physharmonika” and Buschmann’s mouthblown “Aura” or “Handaeoline” were patented in Vienna in 1821.

The name, from the German word *Akkord* (chord), first appears in an 1829 Viennese patent by Cyrillus Demian (1772–1847). Demian’s description emphasized the “new” aspect of playing whole chords on one side of the instrument (one or two keys in early models), in contrast to older concertina construction (with melody buttons on each side of the bellows, and no chordal keys). By the 1830s to 1840s, the most successful manufacturers of the diatonic accordion were Charles Buffet (Belgium), Napoleon Fourneaux (France), and M. Busson (France). They produced instruments of lasting visual beauty and quiet, mellow tone, with ivory and

mother-or-pearl inlays in rosewood, brass reeds, and 10 to 12 treble keys balanced by two bass buttons.

Single-action instruments include the melodeon and the British chromatic accordion. Each melody button controls a pair of reeds (usually adjacent notes of a scale), so a scale can be accomplished with only four buttons (C, E, G on the press and D, F, A, B on the draw). This is the original action of the earliest accordions, and is similar to that of mouth-blown harmonicas.

Double-action instruments such as the piano accordion and the Continental chromatic accordion favor music with a more complex, sweeping character, as the reeds within each pair give the same note, regardless of the way the bellows move.

Shortly after clockmaker Matthias Hohner established his harmonica firm in 1857, he shipped some to American relatives. Hohner pioneered the use of machine-punched reed covers and mass-produced wooden combs. Harmonicas (free-reed adaptations of the accordion-reed plate system) became popular on both sides of the Atlantic. President Abraham Lincoln carried a harmonica in his pocket, and the instrument was played by Civil War soldiers and by frontiersmen such as Wyatt Earp and Billy the Kid. Hohner also produced steel reeds for accordions and helped to champion uniform tone through push-action bellows. Stimulated by players' demands, the chromatic instrument with uniform tone became standard. By the beginning of the 20th century, the bass keyboard had gradually developed to provide accompaniments in all keys, but it remained essentially a folk instrument, heard in cafés, dance halls, and music halls all over the world.

W. C. Handy recalled hearing train imitations played on the harmonica and accordion in the 1870s, and the Hohner Marine Band diatonic (in multiple keys) became one of the defining sounds of early blues style. It was usually played in second position, a fifth above the normal tuning (also called "cross harp" due to the dominant seventh chords generated). Wood-combed harmonicas were often dipped in water to improve the tone and "bendability" of notes in this style. By the 1920s, the accordion and harmonica industry produced more than 50 million instruments a year. The 1925 White House Christmas tree was decorated with 50 harmonicas, and

The Hohner Harmony Hour radio show debuted on Friday nights at 8:30 pm.

A music school for accordion teachers was established in Trossingen, Germany, in 1931; it became an official state academy in 1948 under the principalship of Hugo Herrmann (1896–1967), whose collection *Sieben neue Spielmusiken* (1927) was the first important musical composition for the solo accordion. The British College of Accordionists was founded in 1936 and provides a syllabus of accordion examinations still used today.

American design innovations have made the instrument more versatile: reeds were usually riveted, bolted, or screwed in place, but All-American models from the 1940s were held in place by tension. The United States experienced an accordion and harmonica shortage during World War II because most manufacturers were based in Germany and Japan. Wood and metal were in short supply due to military demand, so Finn Magnus, a Dutch-American entrepreneur, developed molded-plastic versions.

A large repertory of educational music exists for the accordion. Sonatas, concertos, and other concert works have been created by Robert Russell Bennett, Paul Creston, David Diamond, Roy Harris, William Grant Still, and Virgil Thomson. The accordion has been featured in many modernist masterworks, including Alban Berg's opera *Wozzeck* and Sergei Prokofiev's *Cantata for the 20th Anniversary of the October Revolution* (op. 74).

Accordions were introduced to Latin America in the 19th century by German immigrants. Accordion-family instruments can be found in many South American traditions, including Brazil (*sanfona*), Colombia (*valenato*), and Argentina (*bandoneón*). In Mexico and the United States, the *acordeón de botón* (button accordion without keyboard for the right hand) is commonly used in *tejano* and *norteño* music. Together with the *bajo sexto*, the *acordeón de botón* forms the backbone of the *norteño* conjunto. Two early pioneers on the instrument were brothers Narcisco Martínez and Raul "El Ruco" Martínez. Modern mariachis and *banda* groups include brass instruments, clarinets, saxophones, accordions, and even electric instruments.

Huapano tamaulipeco (*haupango norteño*, one of the main indigenous Mexican forms to be incorporated into *música tejana*), features the

accordion and strengthens the music's ethnic identity; Tex-Mex repertoire consists equally of these regional folk dances and of European forms like the waltz, polka, and schottische, all of which call for accordion.

The most common kind of bass-button accordion layout is the Stradella bass system (now called the Standard bass system). It uses columns of buttons arranged in a circle of fifths; this places the principal chords of a key (I, IV, and V) in three adjacent columns. Each column contains, in order, the major third above the root; the root; the major triad; the minor triad; the dominant seventh chord (without the fifth on modern instruments); and the diminished seventh chord (without the fifth on modern instruments). The *bayan* is a type of chromatic button accordion invented in Russia in 1907 and named after the 11th-century bard Boyan. Although only mentioned in one epic source, the folklorist Alexander Afanasyev (1826–1871) considered Boyan to be a precursor of professional Ukrainian *kobzar* string bands. The *bayan* has broad, rectangular reeds (rather than European trapezoidal reeds) tuned without tremolo. Some register switches may be operated by the chin, and converter switches that move from standard preset chords to free bass (individual notes) are now common on larger instruments. The diminished seventh chord row is shifted, so that the diminished seventh G chord is where one would expect the diminished seventh C chord in the Stradella bass system.

The Cajun accordion, also called a *squeezebox*, is a single-row diatonic button accordion developed from ones brought to Acadiana in the 1890s. They add a distinctive sound to both Cajun and Zydeco music, and they differ from the multiple-row instruments more common to Irish, Italian, and polka bands. Since the mid-20th century, there has been a surge in the number of small Cajun accordion makers in Louisiana and Texas. Sidney Brown was a prominent early maker of Cajun accordions, using multiple reeds for every button and four “stops” or knobs controlling the number of reeds sounding.

The *bandoneón* (also spelled *bandonion*), so named for the German instrument dealer Heinrich Band (1821–1860) was originally intended as an accompanying instrument for small-group religious and popular music, in contrast to the folk concertina in Germany. Around 1870, the instrument

appeared in Argentina, and was adopted into *milonga* and *tango* musics. By 1910, they were produced expressly for the Argentine and Uruguayan markets, with 25,000 shipping to Argentina in 1930 alone. The instrument is also popular in Lithuanian folk music. Aníbal Troilo and Astor Piazzolla wrote extensively for the bandoneón in the 1930s and 1940s; the disruption of German manufacturing during World War II led to a rapid decline in the manufacture of bandoneóns, accordions, and harmonicas.

Laura Stanfield Prichard

See also: [Accordion \(Americas\)](#); [Austro-German Dances](#); [Irish Dance Music](#); [Polka](#)

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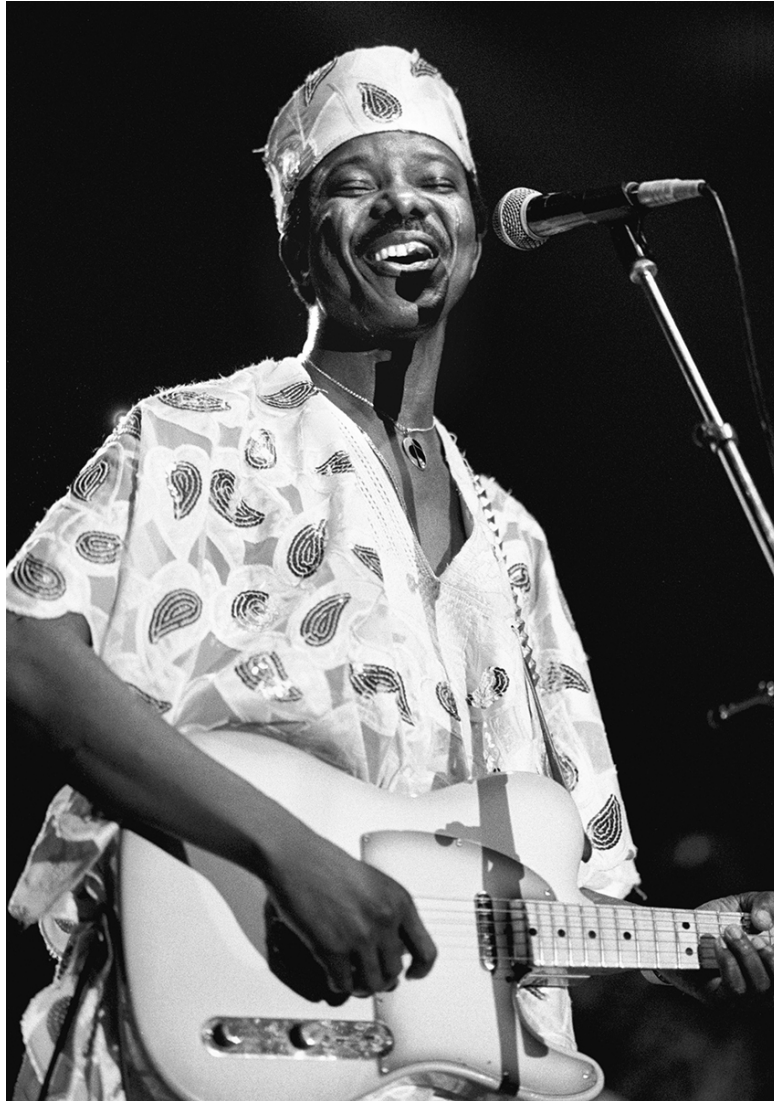
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Adé, “King” Sunny (1946–)

Guitarist, bandleader, and juju superstar King Sunny Adé is one of the only Nigerian musicians to be widely known and internationally successful. Adé was born Sunny Adeniyi in Ondo, Nigeria, in 1946. He began his career as a percussionist, first working as a professional musician in 1963. He formed the Green Spot Band in Lagos in 1966 and achieved his first hit in 1967 with the praise song “Challenge Cup.” Adé then switched to guitar and developed a reputation for technological innovation and technical proficiency, which he demonstrated on the 1968 45-rpm record *Alujonu Onigita (Wizard of the Guitar)*. In 1972, Adé changed his band name to The African Beats and, in 1974, formed his own record label called Sunny Alade Records. *Synchro System Movement* (1967) shows the influence of American soul music and Fela Kuti’s Afrobeat style in its slower tempos, ambiguous tonality, and languorous bass lines. This record was one of the first long-playing records to include an uninterrupted performance on one side, a traditional aspect of Yoruba music typically avoided because of the influence of Western popular music recording practices.



Nigerian musician King Sunny Adé performing live in 1988. Adé was prominent in the genre of juju, where he integrated elements of Yoruban culture, such as talking drums and lyrics drawn from Yoruban traditions. (Frans Schellekens/Redferns)

By 1979, Adé's ensemble had grown to include four guitars (one rhythm, one lap steel, and two lead), electric bass, two talking drums, synthesizer, drum set, and a bevy of auxiliary voices and percussion instruments. He also began incorporating rhythms from contemporary African American music. Critics argued that Adé's stylistic shifts in the early 1980s diluted traditional elements in his music. These changes, however, reflect larger trends in juju music since the 1930s that blended new and old material and were intended to introduce him to a larger audience. Island Records signed

Adé in 1982, and *Juju Music* was released in the West to both critical and commercial success. Despite this, 1983's *Syncro System* (re-released as *Synchro System* in 1990) was not as well received. Adé failed to meet the label's desires for filling the "world music" niche left by Bob Marley's death, and Island dropped Adé in 1984. A 1987 live concert release revived his career in the West, leading to 1995's *E Dide* and the 1998 release of *Odu*, an album of traditional Yoruba music recorded in Louisiana. While his fortunes have waxed and waned with ebbs and flows of world music's popularity in the West, he has released more than 100 albums in Nigeria. He has invested much of his wealth in Nigeria, with several concerns in both entertainment and other industries, and he established the King Sunny Adé Foundation to support underprivileged musicians and promulgate music education.

Adé's style is marked by extensive use of studio effects and by large ensembles that blend African and Western instruments. These forces were often augmented or overdubbed on records designed for international audiences, resulting in dense textures with multiple interlocking parts. His recordings for Western audiences typically feature shorter track lengths than those intended for African audiences. Adé sings in a "slightly nasalized, high-tessitura vocal style." His lyrics are in Yoruba and are typically derived from "a loosely-linked series of exhortations, proverbs, and catch phrases" (Waterman, 1990, pp. 132, 135). These texts begin with no real connection to one another but are linked through their associations and juxtaposition in Adé's songs (Waterman, 1990, p. 135).

John Hausmann

See also: [Afrobeat \(Afropop\)](#); [Highlife](#); [Kuti](#), [Fela](#)

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African Spirituals

The term *spiritual* comes from the biblical “spiritual songs,” a term used in early publications to differentiate the texts from metrical psalms and hymns of traditional church usage. As defined by W.E.B. Du Bois, *spirituals* are songs of affirmation and sublime religious faith—a definition that defies geographical boundaries. Likewise, James Weldon Johnson’s 1925 writings indicate that slave spirituals owe much to African influence and fundamental musical practices, such as rhythmic vitality, and to African song form and structure.

Historically, African spirituals have been used to dramatize the condition of the oppressed and their desire for freedom. In the same way that a caged bird yearns for freedom, the slaves cried in anguish under their captivity, and the spirituals were born from those cries. The spirituals became a bloodline, bringing the vital flow of hope and faith to the emotional and spiritual heart of the slave. Influenced by the presence of missionaries in Africa in the 1700s during the British Overseas Expansion and inspired by traditional African music, sacred songs known as African spirituals originated as a result of the co-opting of Anglican hymnody and indigenous musical and religious song practices. African performers incorporate dance, drama, language, and visual arts into their music. Taught by oral tradition and rote and influenced by the cultural environment, music and religion in Africa act as a singular enterprise. Between the two, there is no separation of sacred, secular, music, vocals, or instruments. Often, religious music incorporates call-and-response patterns as well as improvisation. The use of repetition, tag lines, and refrains provides opportunities for participation in performances between leader and people. The most popular forms consist of four-line arrangements of AAAB and the couplet with tag line, A (tag) B (tag). Spirit possession commonly occurs during a sacred song; at the same time, dancing becomes trance-like. Drums play a central role in both the song and the dance. Music reflects the beliefs of the community, sends prayers to particular gods of worship, and calls on spirits to influence personal actions. Religion establishes a code of African ethics to define the community and its actions.

The roots of African spirituals can be found in Tiv songs and are exemplified by the work of ethnomusicologist Charles Keil. Tiv oral poetry is composed mainly for praising, or begging, or settling personal scores: the poet fosters his career by “attacking in a series of songs someone who he feels has done him wrong” (Keil, 1979, p. 28). There are, of course, several approaches to the study of oral transmission of narratives and customs, the most well-known of which is Keil’s, dealing with the function that oral art forms perform.

Tiv song, storytelling, and dance represent cultural beliefs and values in Tivland and serve as a strong collective antidote to the negative or individualistic aspects of Tsav. Tiv composers and their assistants serve as a cultural barometer through their songs by praising, condemning, advising, and blessing deeds and actions within the cultural matrix. The intense focus on song, stories, and dance is a reciprocal function of the worst forces in Tiv culture, and facilitate the society’s function.

Tiv oral poetry consists of songs, chants, incantations, proverbs, and riddles. Delivery can be compared to recitative (half-spoken/half-sung) and aria (sung). Within these delivery methods, subcategories (such as sacred or curative), might be chanted, whereas sung portions may be concerned with love, praise, and laments. The terms for songs are *Imo* and *Icham*. *Icham* refers to religious hymns and is based on the content, function, and context of the songs such as during church services, funerals, storytelling sessions, and Kwaghir puppet performances. Most Tiv songs praise or satirize people, because all poets describe their art as either begging or crying due to their immediate experiences in society. As a result, most Tiv songs are multithematic and consist of many forms. Tiv songs are typically improvised and categorized into seven main groups: (1) Genyi, primarily dirges that can be either nonspecialized and spontaneous or specialized formal songs; (2) Biamegh song, the oldest known to the Tiv, which inculcates moral and cultural values into the younger generation; (3) Girinya, war songs that did not originate in Tivland, but were borrowed from Kwa-speaking peoples of Ogoja, used to mobilize troops; (4) Iyor-beer, elegiac songs concerned with death; (5) Akerangu, multithematic

political songs; (6) Swange, modern praise song that includes pop and rock music; and (7) religio-medicinal songs.

In African societies music is used for worship, rituals, entertainment, comfort, and many other purposes. Young children use music in their games; boys and girls use music as a source of entertainment; and young adults may listen to or participate in a music-making session for entertainment reasons or to join in a group to foster solidarity and unity. In the life of an African child, music plays an important role in several life stages. These include birthright performances that introduce the child to the community; and song games during childhood, which serve the purpose of educating young children about appropriate social manners, the human body, gender roles, the surrounding environment and animals, and relationships. Further, music plays an important role in puberty rites and death rites.

A number of African musical songs and dances were and are still transmitted from one generation or group to another by word of mouth. Traditional music and dance in Africa are media that have remained immunized to the Western notational debates. They are largely taught and transmitted from one person to another orally. Modeling is one widely used method for teaching others. Dance troupes that visit different countries perform difficult, complex, multirhythmic and melodic phrases and movement through oral practices that have been perfected over the centuries. Stone argues that music, dance, and human lives in Africa and African performance are a tightly wrapped bundle of arts that is sometimes difficult to separate (Stone, 1998). African music has evolved over many years to accommodate external influences while preserving its essential elements such as rhythmic patterns and idioms.

Most African songs have been orally passed through a number of generations. The oral communication method has facilitated the changing of the original version of the song to a point where there is no one who is able to claim an “authentic” version of a song. This process of preserving music through oral traditions has propelled African communities to be creative, as each of their songs can be modified to suit a particular occasion. Consequently, African people can enjoy music of the 19th and 20th

centuries now in the 21st century, while creating new music to address contemporary issues. It has been established that the music of ancient traditions has some intrinsic power, but by itself is not enough to induce the fullest transcendental experience. *Transcendence* is the transformation of the ordinary mental state, with its daily, mundane concerns, into an expansive, more cosmic mind in which the sense of infinity and eternity begin to replace the preoccupation with worldly circumstances. It occurs in degrees. The fullest degree is the complete immersion of awareness in the eternal and infinite Being. One such method is found in a form we now call ancient Eastern sacred music, in which the master has to inculcate in the pupil not just the technique of an instrument and the repertoire of traditional melodies, but also the very state of mind that the music is there to induce: a transformation from the mundane to the miraculous. The power of the master to elevate the pupil's state of mind is partly dependent on lineage, but it also depends on other external factors that include hardships, trials, and tribulations, voluntarily undertaken for the sake of learning.

Eldonna L. May and Morgen Chawawa

See also: [Blues](#); [Jazz](#); [Vocables](#)

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Afrobeat (Afropop)

Afrobeat is a hybrid style of West African popular music whose name was coined by one of its most important innovators, Fela Kuti (1938–1997). This music is marked by hypnotic, repetitive rhythms, supplied by percussion, drum set, electric guitars, and bass. Many Afrobeat tracks also include a brass section comprised of trumpet, saxophones, and trombone. Depending on the artist, the songs sometimes have a small amount of vocals

(they are mostly instrumental tracks); when they do have lyrics, they can be quite political and critical of authority.

There are many types of African popular music from the various regions and countries of the continent, and Afrobeat is a combination of some of the styles that were popular in West Africa in the mid-20th century. Popular music scholar Peter Manuel sees two general trends in African popular music: (1) songs played by small groups with emphasis on electric guitars and social commentary, and (2) the dance-band model with lots of brass instruments and less focus on vocals (and therefore text). Afrobeat can be regarded as a combination of these two trends.

Nigerian Fela Kuti grew up playing saxophone and trumpet in highlife bands, which he continued to do while attending college in London. “Highlife” was the old style of mid–20th-century dance-band music which used instruments similar to an American big band. It was originally designed to entertain wealthy hotel guests in grand ballrooms. The theory is that the term *highlife* was coined by lower-class observers, peering in at the grand hotels and imitating the American- and British-style big bands. Highlife has its origins in Ghana, where it was popularized by E. T. Mensah (1919–1996), who sang in the vernacular languages of Ghanaians.

Another type of music that was played near and around hotels and tourist sites (in Nigeria and Ghana) was “palm-wine music” (sometimes called “palm-wine highlife”). This acoustic style was commonly performed by one voice and a guitar, or a small ensemble that consisted of only an acoustic guitar, drums (such as djembes or congas), handheld percussion, bottle percussion (for the “timeline”), and upright bass. These songs were sung, as many African performances are, by informal pick-up ensembles; passers-by may join in or leave at any time. The style received its name from palm-wine stands (basically outdoor bars), in which people (and the musicians themselves) passed the time by playing music and drinking wine.

Two other Nigerian styles predate Afrobeat, and have indirectly contributed to the style. *Juju* is a style that was popular beginning in the late 1950s, predominantly in the Yoruba-speaking southwest of the country. This music featured talking drums, accordion, and electric guitars, and significantly did not include brass instruments. It is generally associated

with Christian Nigerians, and its most prominent artists were I. K. Dairo (1930–1996, the inventor of the style); Ebenezer Obey (1942–); and his rival, King Sunny Adé (1946–). Obey has, in more recent years, turned to playing exclusively gospel music. Adé is more well-known among Western world music fans, as he released several albums in the 1980s on Island Records.

Fuji is another Nigerian style, one that is generally associated with the Muslim population of the country. Its musical profile is based on Islamic chanting and calls to prayer, accompanied only by percussion instruments (talking drums, shakers, and other larger drums). Sikiru Ayinde (1948–2010) was one of the originators of this style, with his band The Supreme Fuji Commanders having released several hit albums since the late 1960s. Gradually, more melodic instruments were added over the years, but not many, and the style is still dominated by vocals and percussion.

As for the Afrobeat style itself, it is best described as halfway between jazz and funk, plus African drumming. It has a repetitive component from the funk styles of James Brown and Sly & the Family Stone, but it also includes several lengthy episodes of improvised solos (in Fela Kuti’s case, on saxophone or keyboards; he also played the trumpet), and occasional vocal components. A rhythmic hallmark of Afrobeat is layered polyrhythm, where one instrument or group of instruments may begin a pattern based on four beats, and the next instrument that enters will have a pattern of six beats, the next a pattern of seven, and so on. This idea stems from West African drumming traditions, and not from highlife itself. Highlife influences can be heard in the extensive use of brass instruments, as well as in the dance-based aesthetic of Afrobeat.

Fela Kuti coined the term *Afrobeat* in 1967, after spending some time in Ghana under the influence of Afro-soul singer Geraldo Pino (1938–2008). Sometimes called the “godfather of Afrobeat,” Pino and his band The Heartbeats imported American R & B and soul sounds into African pop styles. It is easy to hear the influence of James Brown and Stevie Wonder in his 1970 hit “Power to the People.” Both Fela and Pino sang in English (or Pidgin English), which allowed many Africans all over the continent to understand the messages in the lyrics.

Fela Kuti's life was one of constant struggle with Nigerian authorities. While touring the United States with his band in 1969, he came into contact with members of the Black Power movement (including Sandra Smith), and was inspired to improve the lives of African people everywhere. When he returned to Nigeria in 1970, after the end of the Nigerian Civil War and after running afoul of the American Immigration and Naturalization Service, he named his band "Africa 70," and shortly thereafter established a commune/independent "nation" that he named the Kalakuta Republic. It was here that he recorded many albums critical of the government, and kept some 15 to 27 wives, many of whom were in his band as back-up singers and dancers. The most strident (and successful) of these records was 1976's *Zombie*, which prompted the Nigerian regime's assault on Kuti's compound, resulting in the murder of his mother and the destruction of his house and studio. Kuti was severely beaten in this attack, but nevertheless he continued to tour and record polemical albums, including *Unknown Soldier* (1981), and *Army Arrangement* (1985). In 1984, during one of the several Nigerian dictatorships of its recent history, Kuti was jailed for supposedly smuggling foreign currency. He was freed after a year and a half following an international outcry and pressure from Amnesty International. Kuti died in 1998 as a result of complications from AIDS.

The legacy of Fela includes the further explorations of Afrobeat by his son, Femi Kuti (1962–). Femi is somewhat less politically charged in his lyrical content (although still critical of the Nigerian government), and has found success in Europe and America. Femi plays the saxophone and has collaborated with R & B and hip-hop artists such as Common and Macy Gray, and jazz trumpeter Roy Hargrove. A main difference between his father's style and Femi's is that his tracks are generally shorter (in the six- to seven-minute range), rather than the 15- to 20-minute songs by Fela. Notable albums include *Shoki Shoki* (1998) and *Africa for Africa* (2011).

Tony Allen (1940–), the main drummer of Fela's band, has also carried on the legacy of his former collaborator and mentor into the 21st century. Allen is highly respected in the drumming community, and has recorded tracks with many leading contemporary artists.

Fela!, a musical based on the biography *Fela: This Bitch of a Life* by Carlos Moore, opened off Broadway in 2008, and was presented on Broadway from 2009 to 2011, after which it was nominated for several Tony Awards. It also was presented in London's West End in 2010, and was revived on Broadway in 2012. *Finding Fela* was a 2014 documentary film, directed by Alex Gibney, which was featured at the Sundance Film Festival.

Afrobeat was a major source of inspiration for David Byrne's band Talking Heads, especially in the late 1970s. Albums such as *Fear of Music* (1979) and *Remain in Light* (1980) exemplify this style in the group's output. Other groups that have been influenced by Afrobeat, either directly or indirectly, are King Crimson, Antibalas, Vampire Weekend, and the collaborations between Byrne and Brian Eno. More recently, a band from Chile called Newen Afrobeat has revived the style and has found success in using the music as a way to fight for indigenous rights in that country.

Christopher Gable

See also: [Djembe](#); [Highlife](#); [Kuti](#), [Fela](#)

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Afro-Cuban Jazz

Afro-Cuban jazz is a 1940s jazz style resulting from the combination of bebop and traditional Cuban musical elements. Dizzy Gillespie is the principal progenitor of the style. It is distinguishable from Latin jazz by its reliance upon Cuban dance, folk, and popular music, notably *son*, which combines African rhythms and percussion, Spanish canción, and Spanish guitar style elements.

The earliest use of Cuban elements is traceable to Alberto Socarras and Mario Bauzá in the late 1930s. Bauzá envisioned the creation of a dream band—a collective of jazz musicians who were able both to improvise and to perform harmonically sophisticated arrangements—with the core of the music driven by the complex polyrhythms of his native Cuba. His brother-in-law Frank Grillo (Machito) became the orchestra's vocalist and frontman. In 1940, Bauzá became musical director and chief arranger of the Machito Afro-Cubans. By the mid 1940s, the Machito Afro-Cubans broke new ground. As the first “fusion band,” Bauzá brought together two old branches (jazz and Afro-Cuban music) of an ancient African tree. His band was the first group to use the triumvirate of conga, bongo, and timbales simultaneously. It also was the first ensemble to use the term “Afro,” actively raising the consciousness of African Americans in the United States to the African elements in this music and its ancestral ties. The Machito Afro-Cubans were the first multiracial band, employing African American, Latinos, and Anglos. More important, the Afro-Cubans set a standard of professionalism and musical sophistication that gave Latinos in the 1940s pride in their multiracial culture. However, Afro-Cuban jazz became a clearly defined style and acquired an international following when Gillespie, who had been influenced by Bauzá, began to collaborate with the outstanding Cuban percussionist Chano Pozo. For Gillespie, Bauzá, and others, the main impulse for the Afro-Cuban movements came from their feeling that American jazz of the 1930s and 1940s, being essentially monorhythmic, needed the kind of enrichment that an infusion of Afro-Cuban polyrhythms would provide.

The trumpeter Dizzy Gillespie was one of the first major jazz figures to adopt the style, producing several classic recordings in 1947–1948 featuring the Cuban percussionist Chano Pozo (e.g., *Afro-Cuban Suite*, 1948). This collaboration is credited with activating a distinct lineage of Pan-African music-making and stands as a seminal moment in the history of intercultural music in the 20th century. Pozo and Gillespie were bebopping to African rhythms while simultaneously creating musical jazz to the rhythm of Cuban and African drums. Their work demonstrated a shared African cultural memory that resonated with the concept of the New World

Negro. At the same time, Stan Kenton was popularizing the music in the big-band field with Latin-inspired recordings such as *Peanut Vendor* and *Machito* (1947). Tadd Dameron, Charlie Parker, and Bud Powell were others who dabbled in the style.

In the decades leading to 1940, Latin American melodies and dance rhythms made their way farther northward into the United States via Latin band leaders such as Xavier Cugat (1931 Waldorf Astoria “house band”) and Desi Arnaz (*Babalou*, 1939), along with calypso singers including Wilmoth Houdini (*Black But Sweet*, 1931). Simultaneously, the sounds of American jazz spread through the Caribbean and Central and South America, enabling musicians and dancers across the entire region to become familiar with both musical languages; the large swing orchestras of the Big Band era expanded their musical offerings to include Afro-Cuban dance music such as rumba, habanera, tango, and conga. These events contributed to the fusion of jazz and Cuban music, a process inaugurated in New York in 1940 with the launch of the Machito and the Afro-Cubans orchestra, directed by the Cuban trumpet virtuoso Mario Bauzá. Bauzá’s *Tangá* (African word for marijuana) is considered to be the first true example of Latin jazz. When trumpeter Howard McGhee soloed with Machito’s orchestra at the Apollo Theatre in August 1948, his ad-libs to *Tangá* resulted in another spin-off composition: *Cu-Bop City*, a tune recorded by Roost Records months later. The jam sessions occurring at New York’s Royal Roots, Bop City, and Birdland between 1948 and 1949, when McGhee, tenor saxophonist Brew Moore, Charlie Parker, and Dizzy Gillespie sat in with the Machito orchestra, were unrehearsed, uninhibited, never-before-heard performances which master of ceremonies Symphony Sid named Afro-Cuban jazz.

The Gillespie-Pozo collaboration produced several important recordings of Pozo’s compositions in the 1940s, including *Manteca* (1947), *Afro-Cuban Suite* (1948), and *Guarachi Guaro* (1948). These works, featuring Pozo’s unique style of conga drumming, mark the first examples of the genre that effectively combine authentic Afro-Cuban polyrhythms with bebop riffs. The impact of these works not only influenced jazz luminaries such as Kenton and Dameron, but also Charlie Parker and Bud Powell.

Gillespie's ensemble performed Afro-Cuban jazz during the 1950s and enabled other talented Cuban percussionists, such as Armando Perza and Mongo Santamaria, to rise to prominence in the field. In December 1950, the Machito orchestra recorded its *Afro-Cuban Jazz Suite* under the aegis of producer Norman Granz. It featured Charlie Parker (alto saxophone), Buddy Rich (drums), Flip Phillips (tenor saxophone), and Harry ("Sweets") Edison (trumpet), with arrangements by Arturo ("Chico") O'Farrill. Similarly, Cuban musicians, led by pianists Frank Emilio Flynn and Ramón ("Bebo") Valdés, contributed to the development of this new style. Valdés released *Con Poco Coco* in 1952, which was hailed as the first spontaneously improvised recorded Afro-Cuban jam session. As a result of changing audience preferences and fewer available economic incentives for musicians in the 1950s, big bands began to dissolve. Afro-Cuban jazz became known as Latin jazz, primarily for marketing purposes, and the music began to be performed by smaller ensembles. This trend was spearheaded by the pianist George Shearing and drummer Cal Tjader on the west coast of the United States.

This important musical legacy in American popular culture continues today. It resonates in the music of James Brown, Frank Sinatra, Santana, Celia Cruz, Tower of Power, Lauren Hill, Tito Puente, Duke Ellington, and Frank Zappa, to name only a few.

Eldonna L. May and Morgen Chawawa

See also: [African Spirituals](#); [Bebop](#); [Blues](#); [Jazz](#)

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Ahmad, Fadzil (1941–)

A recognized master musician in Malaysia, Fadzil Ahmad is a well-known singer and *gambus* player who was a cultural coach at the Malaysian Ministry of Culture, Arts, and Tourism to the Ministry of Culture from 1976 to 1997. His most famous compositions are "Joget Cik Siti" (Siti Dance) and "Dia Datang" (She Is Coming), and his playing had a beautifully refined tone redolent of intimate, domestic music-making.

Born in Muar, Johor, a center of *ghazal* singing in Malaysia, Ahmad was taken to *bangsawan* performances by his musician father from age seven, performing as a singer and gambus player with ghazal quartets in Muar from 1958. He studied music theory, *maqam*, and *taqsīm* with Arabic musicians, took private gambus lessons with four teachers, and contributed to 14 extended-play and 11 long-playing records with the Sri Maharani Ghazal Group (led by Ahmad Jusoh) from 1967 to 1974. Shifting from administration to teaching, he worked, until his retirement in early 2006, as gambus instructor at the National Academy of Arts Culture & Heritage (ASWARA). He taught music on a part-time basis at the nine-year-old Academy in Kuala Lumpur.

The gambus is a six-stringed lute originating from the Middle Eastern *ud* (oud), and is related to the rebab. The first four nylon strings are paired to facilitate plucking of melodies, as this instrument plays fast, repeated notes in ghazal. The fifth and sixth strings are made of metal, are not paired, and are used to play the lower bass notes. In terms of musical texture, gambus playing combines Malay linear elements (playing variations on the singer's melody) with Western triads (formed by guitars, harmonium, and gambus).

The gambus is commonly used to accompany singers of a sentimental form of syncretized folk pop derived from Indian ghazals, the poetic love songs of Indian light classical music. Two types of ghazal exist in Malaysia:

one in the northern states (*ghazal parti* in Penang, Kedah, and Perlis) and one in the southern state of Johor (a typical part of wedding music). Ghazal groups also perform *asli*, *joget*, *keroncong*, and pop pieces. The gambus also appears as a member of instrumental ensembles accompanying dance.

In addition to being a highly successful gambus musician, Ahmad has also done some acting and directing. He has built up a small collection of musical instruments of the oud family, acquiring these in Iraq, Saudi Arabia, Turkey, and Egypt. His own preference is for the smaller and lighter Turkish gambus, because a musician can play it while standing.

As a singer and player, Ahmad visited more than 40 countries and assisted in the formation of cultural groups dedicated to preserving Malay-Arabic music, including a ghazal group in Parit Bakar, Muar, Johor (1958) and Setia Marahani Ghazal. Early ghazal groups were male quartets featuring harmonium, tabla, violin, and gambus. With the participation of Annis Es, S Fauziah (Fauziah Samsuri, his longtime duet partner), and using several songs created by Atan Penambang, he toured Malaysia and was featured on the radio. He remarked in 1998, “Most of the contemporary ghazals and gambus performances as well as those in electronic media are my creations” (Ahmad, 2018).

In the 1990s, he led the Ghazal Gambus Kuala Lumpur Group (Kumpulan Ghazal Gambus Kuala Lumpur) and recorded an album distributed by Amband Klasik. His second album, *Fadzil Ahmad—Raja Gambus* (King of the Gambus), featured Jamie Chik (ghazal singer) and Syed Ahmad Baagil (from Egypt); it contains a wide range of old and new songs and instrumentals, including “Malam Pegantim” (Bride Night), “Di Pantai Hiburan” (Beach Party), and “Di Lembah Sungai Nil” (Nile River Valley).

Ahmad has been a source for research on the history of the gambus in Malaysia. Scholars have documented his claims that the gambus replaced the *saragi* in ghazal ensembles and that the oud was introduced mainly in Johor in 1897. He has also corresponded with musicians who suggest that the gambus Hadhramaut has only been used since the 1950s.

Laura Stanfield Prichard

See also: [Gamelan Orchestra \(Javanese\)](#); [Kalthoum, Umm](#); [Karnatic Music](#); [Wayang Kulit](#)

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Amadinda

The *amadinda*, an idiophone with 12 keys from the xylophone family, is native to Uganda. The origin of the xylophone in Africa is not known, but sources indicate that it was around as early as the 12th century and found in various regions of Africa. The *amadinda* was connected to the royal courts and palaces of Uganda such as in the Kingdom of Buganda, the former court of Kabaka, where it was known as the *entaala*. It accompanied the singing griots in the royal court and was also used to entertain royalty. The *amadinda* has different names depending on the region of Uganda. It is related to the Ugandan *akadinda*, a log xylophone usually of 17 keys but sometimes 22 keys; and the *embaire*, a log xylophone of 15 keys that is popular in the Busoga region of Uganda.

The *amadinda* belongs to the free type of log xylophone instead of the fixed type, which is more permanent in construction and has fixed keys. It is built from tuned logs or thin strips of wood that form the keys. These are affixed to a wooden foundation such as two tree trunks (the banana tree trunk is a favorite). The trunks are separated by two slender strips of wood. Twelve small identical openings are drilled into the logs and slender pieces of wood are then placed into the openings for each of the tuned keys. With very small openings at each end, the 12 keys are strapped to tree trunks or

another foundation with cords or strands from plants such as the banana tree. They are attached in such a manner that they easily vibrate when struck. Long slender sticks are used to separate the keys so they do not touch each other. The amadinda, which usually rests on some type of mat when played, can be as long as 30 inches and as wide as 6 inches. These are sometimes quite portable instruments that are constructed and pieced together for each performance (Anderson, 1967).

The amadinda lacks resonators and therefore produces a sound that is more rich and dark rather than sonorous and vibrant. It has a powerful punch and carrying power at its loudest intensity: one cannot miss hearing it even at a distance. To produce sound on the instrument, the rims of the keys are struck with slender sticks or mallets.

Music in Uganda has a strong rhythmic element. Influenced by the different regions and tribes, many of the rhythms and meters are complex. These elements are all used to capture the meaning of the text. Most of the music for the amadinda, which has been passed down orally, is usually performed in fast duple meter. The modal system is frequently used and a great majority of the melodies are pentatonic, including music for the amadinda. Although pentatonic tuning and scales are the norm, other scales exist and are also used, such as heptatonic and hexatonic. The instrumental tuning influences the music, especially the songs, and the tuning of the amadinda is achieved by making the ends or centers of the keys thinner. Tones that are too low are raised by thinning out the ends of the keys. Tuned to an octave are the first and sixth tones of the amadinda, with the intervals and pitches of the other tones varied.

The number of players on the instrument varies: one to two may sit across from each other while a third plays the two highest tones. There can be as many as five players and as few as a single player on the instrument. Due to the construction of the amadinda, a high level of specialized skill and coordination is demanded from the players, especially when there are numerous musicians on one instrument. Each performer is assigned his own part and together they play interlocking lines. Therefore, they must maintain a strong sense of ensemble cohesiveness. Creating intricate music, the performance usually commences with the prominent player beginning the

tune, then joined by the second and third players one after the other. The third player sometimes uses a combination of tones and rhythms taken from the first and second players.

The amadinda is an important instrument in Ugandan instrumental ensembles. Often accompanied by drums, it is also used in social functions as an accompaniment to song and dance. In addition to being used to accompany other xylophones, it is also played solo.

Music and dance have always played an important role in the lives of the people of Africa, including Uganda. It is an important means for people to express themselves. The various tribes in Uganda have distinct dances and music and the amadinda is very popular in social gatherings, including religious, marital, and funeral rites and ceremonies, as well as entertainment.

Barbara Bonous-Smit

See also: [African Spirituals](#)

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Amish Hymns (*Ausbund, Gesangbuch*)

First published in 1564, the *Ausbund* is the oldest Protestant Christian hymnbook (German: *Gesangbuch*) in continuous use up to the present day, with the Old Order Amish still employing its songs in their services. Created in prison as a result of religious persecution in the 1530s, the *Ausbund* made its way to North America when the descendants of various Anabaptist groups fled more religious persecution in the 18th century. Since then, the old hymns have inspired generations of Anabaptist, and specifically Amish, Christians to stay true to their Lord in the midst of hardship.

The story of the *Ausbund* begins with the religious, political, and social tumult arising from the Protestant Reformation in the 16th century. Protestant leaders such as Martin Luther (1483–1546), Ulrich Zwingli (1484–1531), and John Calvin (1509–1564) criticized the supreme authority of the Catholic Pope to decide spiritual matters for Christians and instead asserted that the Bible was the Christians' sole authority. Such ideas shattered the unity that had prevailed in Western Christianity for more than a thousand years.

Some groups of Protestants went further with reforming the Christian Church than did Luther, Zwingli, and Calvin. A variety of groups called Anabaptists (meaning re-baptizers) thought that Catholics and Protestant leaders were mistaken in requiring infants to be baptized, thus simultaneously making them political citizens *and* a part of the church. They sought to separate church and state by baptizing and making church members only adults who could make a conscious decision to follow Christ. Catholic and Protestant authorities viewed the rebaptism of those who had already been baptized as infants as treason and imprisoned, tortured, and killed many Anabaptists throughout Europe.

In 1535, Catholic authorities arrested roughly 60 Anabaptists and put them into a dungeon in the southeastern German city of Passau to change their views. They remained imprisoned for their faith for five years, and some of them died. While in prison, they composed 53 songs, which became the core of the *Ausbund*. Many songs expressed fear and loneliness over their hardship but also hope and faith in Jesus Christ in the midst of their trials. Some of the major prison songwriters included Michael

Schneider, the group's leader; Bernard Schneider; and Hans Betz. They likely did not have any paper, so the prisoners sang the songs repeatedly to memorize them. After their release in 1540, the Anabaptist prisoners wrote down their songs and published them in Switzerland in 1564. The hymnbook acquired the name *Ausbund* (likely meaning "selection") for the first time in a much-expanded edition of 131 hymns that was published in 1583.

Authorities continued to persecute various groups of Anabaptists in the 17th and 18th centuries. In response, some Anabaptist groups, such as the Mennonites and the Amish, followers of Jakob Ammann (1644–ca. 1730), moved to Pennsylvania because its founder, William Penn, had promised freedom of religion and the right to own land. Thus, they and a diverse number of German-speaking peoples immigrated to Pennsylvania in the 18th century. The Anabaptists took their beloved *Ausbund* with them and printed more copies in 1742 for worship in their new land.

By 1800, Mennonite use of the *Ausbund* declined when other hymnbooks became more popular, but some Amish communities (later called "Old Order" Amish) still use the book today. Next to learning the Bible, singing from the *Ausbund* is the most important activity that the Amish do in their biweekly worship services. Because the hymns are quite long (many have at least 25 stanzas), the *Vorsingers* (song leaders) select just some of the verses from a few of the hymns. Most Old Order communities sing hymn 131, *Das Loblied* (praise song), second in the service.

Perhaps most striking about the *Ausbund*'s hymns is that they contain no musical notes. The *Ausbund* does suggest some tunes to which the songs may be sung; some of these tunes came from various European folk melodies present in the 16th century. The sound of these tunes has been passed down through the centuries and varies from community to community. The *Vorsingers* help the congregation to identify the tune by singing out the first note. Also, the more traditional the community, the slower the singing will be. For instance, with *Das Loblied*, a song that contains four stanzas of seven lines, it may take up to 20 minutes to finish

the song. For the Amish, the focus is on the meaning of the words and not the liveliness of the tune.

Jacob Hicks

See also: [Gospel Music](#); [Moravian Music](#); [Native American Church Music](#)

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Andalusian Music

The repertoire of Andalusian music is derived from a singular period of cultural history that can only be described as legendary. Like the “one brief shining moment that was known as Camelot,” al-Andalus, or Muslim-controlled Spain, was a locale that Amnon Shiloah deems “the scene of one of the most fascinating examples of cultural exchange” in history, lasting nearly eight centuries, from 711 to 1492 (Shiloah, 1995, p. 73). What began as a nearly “vandalized” landscape under waves of invasion was transformed into a highly developed civilization that parlayed Eastern knowledge transmitted from the House of Wisdom (*Bayt al-Hikma*) in Baghdad into quantum advances in agriculture, civil engineering, medicine, astronomy, and the arts. Estimates of the holdings of the library in Córdoba, Spain, range from 40,000 to 400,000 items. Muslims, Christians, and Jews coexisted in a state of *convivencia*, leading to such contributions to scholarship as the philosophical, theological, and medical works of Moshe ben Maimon (Maimonides).

A pivotal development in music history occurred around 822, when the musician known as Ziryāb emigrated from Baghdad to the Umayyad caliphate of Córdoba, bringing musical instruments and founding the first conservatory of music on the European continent. Two signature poetical/musical genres emerged from the culture of al-Andalus: the *muwashshah* and *zajal*, which flourished for centuries and spread to the

Maghreb, Levant, and Europe following the Reconquista. Andalusian musical culture tangibly influenced the Provençal troubadour tradition as well as the cantigas of Christian Iberia under Alfonso X, with Arab instrumentation adapted in Europe: the ‘ūd (al-’ūd), for instance, morphed into the lute. The process of transmitting Andalusian culture indicates the interfaith character of the time, as the monastic system was a key node for disseminating knowledge. R. W. Southern captures the spirit of al-Andalus in *The Making of the Middle Ages*, describing the “one-way traffic of ideas” from East to West which began in the 11th century and subsequently brought monks and scholars from England, France, and Italy to centers in Spain and Sicily “in search of knowledge” (Southern, 1961, p. 66).

Mahmoud Guettat refers to an “Afro-Eastern tradition” as well as the “indigenous tradition of Gregorian and Visigothic-Mozarabic liturgical chant” around 800 CE (Guettat, 2002, p. 442). Ahmad al-Tifāshī’s early-13th-century publication *Muta’at al-Asmā’ fī ‘ilm al-samā’* (“Pleasure to the Ears, on the Art of Music”) quotes local sources who documented that “the songs of the people of Andalus were, in ancient times, either in the style of the Christians, or in the style of the Arab camel drivers [hudā’] ... until the establishment of the Umayyad dynasty” (Liu and Monroe, 1989, p. 42). Al-Tifāshī credits Ziryāb as the linchpin in changing the landscape of musical expression; Guettat lauds him for establishing a “specifically Andalusian musical school in the great classical tradition of Baghdad” and introducing “all the instruments used in the Islamic East” (Guettat, 2002, p. 445). Al-Tifāshī enumerates some of the nearly 40 musical instruments imported by Ziryāb: the ‘ūd (lute), nāy (reed), *duff* (tambourine), *sīz* (castanets), *rabāb* (rebec), and *būq* (horn), which “emits ... rare and magnificent melodies producing the greatest rapture and astonishment” (Liu and Monroe, 1989, p. 44). Shiloah observes that by Ziryāb’s death in 857, “art music in al-Andalus had reached its peak and on the whole had divested itself of the bonds of Oriental models” (Shiloah, 1995, p. 74).

This infusion of new instrumentation into Iberia affected the cultural climate of al-Andalus, and later Europe. Along with new instrumentation, new musical genres emerged—among them the muwashshah and zajal, which exemplified the Arab-Andalusian aesthetic. Guettat refers to the

“great poets of the time” who contributed to the “golden age” of these genres: Ibn Bājja (Avempace), Ibn Zuhri (Avenzoar), and Ibn Rushd (Averroes). Zajal is a poetic form written in colloquial, conversational language; in contrast, the lyrics in a muwashshah are expressed in classical Arabic as opposed to colloquial or regional Arabic. The strophic muwashshah differs from the *qasīdah*, an ancient poetic genre common in the Arab world, in its varied rhyme scheme, yet both genres are similar in their use of classical Arabic.

Córdoba poet Muqaddam ibn Mu‘āfa is generally credited with the invention of the muwashshah around the turn of the 10th century, although this assertion is subject to scholarly debate. Shiloah attributes its origin to the Arabic word *wishāh*, a “belt ornamented with pearls and rubies” (Shiloah, 1995, p. 76). The typical muwashshah opens with a prelude of two lines followed by a strophe, or stanza, which shares a common rhyme and concludes with a short refrain, repeating one or two of the opening lines and returning to the original rhyme scheme. Subsequent strophic sections introduce new rhyme schemes, and the entire muwashshah ends with a short section that may incorporate other stylistic elements. Lois Ibsen al Faruqi contextualizes the settings, language, and imagery of muwashshahāt within the abstract qualities of Islamic art (al Faruqi, 1975, p. 4). Poetic themes include satire, nature, courage, and lamentation, with love a pervasive motif; however, expressions of romantic love are usually addressed to the male gender, avoiding specific references to the female beloved, and are often conflated with the love of God. The range of imagery in the medieval Andalusian texts translated by Benjamin Liu and James Monroe encompasses wine and intoxication; natural scenes such as the full or crescent moon, willow branches, a breeze, birds, a rose, and gazelles; and physical references to a burning or inflamed heart and the beloved’s facial features (eyelids, cheeks, and mouth).

This excerpt in Liu and Monroe’s book is a mid-13th-century zajal by Sufi poet al-Shushtarī; the three indented lines of the strophe share a common rhyme scheme (AA bbb AA) in the original Arabic. Although technically a zajal, the rhyme scheme conforms to the muwashshah model. Al-Shushtarī is noted for his role in the transmission of Andalusian culture

to the Maghreb via his *tarīqa* (“way”) along with the successor Shādhiliyya *tarīqa*.

Following the expulsion of the Moors and Jews from the Iberian peninsula as the Reconquista reached its apogee in the late 15th century, the traditions of Andalusian music found new expressions across the Mediterranean Sea in North Africa. Moroccan, Algerian, Tunisian, and Libyan cultures incorporated this music, each adding its distinctive national flavor: resulting in *al-‘alā al-andalusiyah* in Morocco and *ma’lūf* (*mūsīqā andalusīyya*) in Algeria, Tunisia, and Libya. *Tarab al-gharnātī*, with roots in Granada, migrated to Morocco and Algeria. Syrians incorporated the muwashshah into the *wasla*, or musical suite. The glory of al-Andalus would remain a compelling motif throughout the Arab world, with modern Egyptian and Levantine composers and performers reviving the muwashshah in the 20th century. The importance of the genre extends beyond artistry; Michael Frishkopf underscores the political significance of al-Andalus in the contemporary Egyptian imagination due to its “inversion” of the “power relations between the Arabs and the West,” and the factor of “constituting proof that Western modernity is indebted to the Arabs” (Frishkopf, 2003, p. 152).

Hicham Chami

See also: [Zajal](#)

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Andean Region, Music of the

Although the Andes mountain range stretches the entire length of South America's western coast, from southernmost Chile to Venezuela, most scholarship dealing with the culture of the Andean region discusses the highland areas of Ecuador, Bolivia, or Peru. The territory now encompassed by these nations formed the core of the former Inca Empire, which extended into northern Chile and northwestern Argentina, as well as a sliver of southwestern Colombia. Despite the spread of Incan cultural elements, such as the Quechua language, throughout much of this area, groups subjugated by the Incas retained many of their distinctive musical practices. Spanish colonists arriving in the early 16th century imposed certain performance contexts related to Christian worship, and particular European musical genres and instruments, across a wide swath of the Andes. Nevertheless, indigenous communities adapted these musical customs in countless ways, and in many cases they have continued to foster significant aspects of their preconquest musical traditions through to the present day. African slaves who were brought to the Andes region during the colonial period have also contributed to the remarkable diversity of its music cultures.

Starting in the mid-1960s, a type of folkloric ensemble emerged, first in Bolivia and Chile, and later in Peru and Ecuador, that transformed the sound of rural traditional music into one that was accessible to urban audiences. The assemblage of instruments, genres, and overall aesthetics taken up by these urban folkloric groups is what has come to be known as "Andean music" for most international audiences. Commercial popular

music styles based on indigenous or mestizo (of mixed Amerindian and European background) regional traditions also arose in the main cities of the Andean region at various junctures of the 20th century. As the 21st century dawned, the transnational Latin genre *cumbia* was one of the most widespread popular music genres in the Andes region.

ARGENTINA, CHILE, AND BOLIVIA

The northwestern reaches of Argentina's and Chile's northern zone have long been linked culturally to the Andean regions of Bolivia and Peru to the north. These areas have been inhabited by indigenous peoples from the same linguistic groups, were subject to common governance by the Inca Empire, and fell under the same administrative territories for much of the colonial period. More recently, they have been connected by economically driven cross-border migration. This shared history means that musical practices associated with the Bolivian and Peruvian Andes can also be found in northwestern Argentina and northern Chile. One important legacy of Andean indigenous culture in these areas is that musical performance remained closely linked to the agrarian cycle into the 20th century. Similarly, central Andean instruments such as the panpipes, *kena* and *tarka* flutes, and the *charango* (small guitar) also have a distinct presence in the music cultures of northwestern Argentina and northern Chile. Song and dance genres like *wayñu*, *carnavalito*, *bailecito*, and *cueca* are considered to be part of the local musical heritage on both sides of the Argentina-Bolivia border; the northern Chilean version of *wayñu* is called *trote*, and the *cueca* is likewise danced in this area.

In the Bolivian Andes, one of the primary modes of traditional music-making in indigenous communities is ensembles in which all participants play the same wind instrument. The main instruments used in these groups are different kinds of panpipes and several types of flutes, the most prevalent being *kenas*, *pinkillus*, and *tarkas*. Communal ensembles play different wind instruments depending on whether it is the rainy or dry season, and they usually accompany them with large drums such as the *wankara* and *bombo*, or the *caja* snare drum.

The panpipes (*zampoñas* in Spanish), kena, and bombo were integrated into a type of ensemble called *conjunto* that performed folkloric Andean music and gained popularity in Bolivian cities in the late 1960s. Two string instruments rounded out the conjunto's instrumentation: the *charango*—a small guitar variant developed in the Andes during the colonial era—and its ancestor, the Spanish guitar. Many conjuntos took names in Quechua or Aymara (the second most widely spoken native language in the Andes, after Quechua) and musicians often donned some kind of indigenous dress on stage. However, most musicians in this scene are in fact mestizo or white, and the style in which these groups performed was originally oriented toward cosmopolitan audiences. Since the 1980s, the most popular of these Bolivian folkloric ensembles has been Los Kjarkas, a group formed by three brothers from the Cochabamba region who were fluent in Quechua and Spanish. The name *Kjarkas* refers to a type of fortress built by the Inca, and their logo is made up of symbols drawn from Tiwanaku, a pre-Hispanic archeological site. Like other conjuntos, Los Kjarkas composed songs based musically on various Bolivian traditional genres but performed them all using the standard instrumentation just described.

One style for which Los Kjarkas was particularly well known was the *saya*, a genre that originated in Bolivia's small community of African descendants and is typified by its bass drum pattern in which the first two beats in successive triplets are accented. The *saya*'s important role in Bolivian folkloric music was enhanced when it became the main accompaniment for the *caporales* dance that opens the large carnival and fiesta parades in the cities of La Paz, Oruro, and Cochabamba. In these boisterous settings, the music is provided by large brass bands, which also accompany other popular festival dances such as *morenadas* and *diabladas*.

PERU

Flute ensembles similar to those found in Bolivia are also common in the indigenous villages of southern Peru. In the Lake Titicaca region that straddles the border of the two countries, one particular type of panpipe, called *siku*, is the most popular. Sikus are played using a distinctive technique that was developed in pre-Hispanic times: each ensemble

member plays one rank (row of tubes) of a two-rank panpipe, each with a different set of notes; to perform a complete melody, players of the two complementary ranks of the single instrument must alternate playing of their notes in tight coordination—music scholars call this procedure playing in *hocket*.

Indigenous communities in Peru have also adopted instruments brought to the Andes by Europeans. Harps and violins can be found, often together, in numerous traditional ensembles. A basic harp-violin duo accompanies the legendary scissors dance in central-southern Peru, in which dancers compete against each other while contributing to the rhythm with metal “scissors.” Both instruments also appear alongside a large number of saxophones and clarinets in the typical orchestra of the central highlands. In this region, the violin is combined with another instrument resulting from colonization: indigenous groups used the horns of cattle, which were introduced to South America by Europeans, to make trumpets called *wakrapuku* (or *pututu* in Bolivia). *Wakrapuku* is played for cattle-branding rituals along with the violin, the indigenous *tinya* drum, and a singer. As in Bolivia, brass bands modeled on European military bands have been performing at festivals small and large throughout the Peruvian Andes for at least a century.

Many of the ensemble types mentioned here are likely to count several numbers in the *wayno* genre in their repertoire. The *wayno* evolved as a dance music type during the colonial period and has become one of the most widespread Andean genres. *Wayno* (sometimes spelled *wayñu*) substyles vary by region, and they typically sound different in Amerindian versus mestizo settings. Traditionally, indigenous performers in Peru have sung *waynos* in Quechua and preferred high-pitched women’s voices and faster tempos, whereas mestizo *waynos* were sung at a lower pitch, slower tempo, and in Spanish (though sometimes mixed with Quechua). Most forms share a characteristic long-short-short accompaniment rhythm and mostly pentatonic melodies (based on five-note scales). Following dramatic migration from the rural highlands to the coastal capital, Lima, in the mid-20th century, *wayno* became the popular music of choice for the new city dwellers anxious to maintain ties with their home provinces. Several

performers from different Andean regions had tremendous success through live performances and record sales. The performers El Picaflor de los Andes (The Hummingbird of the Andes) and La Pastorita Huaracina (The Shepherdess of Huaraz) were two of the biggest stars in this commercial wayno style.

ECUADOR AND COLOMBIA

The Quichua people who reside in the northern Ecuadorean province of Imbabura perform the *sanjuán*, whose duple meter resembles that of the wayno but most often with short-long-short rhythm. Quichua *sanjuán* often employs ballad-like texts sung in the Quichua language, with accompaniment frequently provided by a small harp. One ritual setting in which *sanjuán* has traditionally been performed is wakes for deceased infants, where it serves to promote dancing. *Sanjuán* and *pareja* (another type of dance music also performed at children's wakes) have influenced the music of highland African-Ecuadoreans in Imbabura's Chota Valley. This group's most important genre, *bomba*, also displays African-derived characteristics, including the performance technique for its signature bomba drum, which is held between the knees and played with the hands.

Paradoxically, it was the mestizo adaptation of *sanjuán*, named *sanjuanito*, which became an emblem of Ecuadorean indigenous culture in the late 20th century. Though both *sanjuán* and *sanjuanito* are typically performed by several types of ensembles, *sanjuanito* renditions by folkloric groups from the Otavalo area are perhaps the most widely known of the region. These groups feature instrumentation similar to the Bolivian conjuntos, sometimes with the addition of the Ecuadorean *rondador* panpipe and the violin. Participants at festivals of indigenous culture in Ecuador regularly dance to *sanjuanitos* composed by one such Otavaleño ensemble, the nationally and internationally renowned Ñanda Mañachi.

By the mid-20th century, the waltz-derived *pasillo* was the centerpiece of a musical category in Ecuador simply called "national music." The *pasillo*'s national symbolism stemmed from the perception that it encapsulated the sentimental character of Ecuadoreans: *pasillo* lyrics often take a melancholic approach to love or express a nostalgic local pride. The

sung form is commonly performed with duet voices accompanied by guitar and *requinto* (a small, high-pitched guitar). In the late 1970s, a working-class pasillo style became a component of *rocolera* music, which gets its name from the *rocolas* (jukeboxes) found in cantinas in lower-class neighborhoods. Because these venues and the activities that take place in them figured prominently in the pasillos, *valse*s, and boleros that made up the rocolera category, the music was stigmatized by the middle classes for its associations with drunkenness, infidelity, and violence.

The Páez of the southwestern Colombian highlands perform in ensembles made up of flutes and drums; however, the style known as “Colombian Andean music” is executed primarily using various string instruments such as the guitar, *bandola* (a mandolin-like instrument), and the *tiple* (a small guitar type considered to be a national cultural symbol). Duos, trios, and larger groups called *estudiantinas* employ these instruments to perform the song genres that are identified with the interior region’s predominantly mestizo population, such as *bambuco* and the Colombian pasillo. In the early and middle 20th century, Colombian Andean music constituted the major popular music in the country, as circulated in the recordings of famous duos such as Garzón y Collazos.

CUMBIA

While transnational popular music trends such as Latin jazz, salsa, pop ballads, and rock have exerted influences on Andean music in recent decades, the adoption of *cumbia* throughout the Andes since the 1960s has been one of the region’s most significant musical developments. Originating during the 19th century as a traditional dance music cultivated by blacks in Colombia’s and Panama’s Atlantic coast region—with cultural input from Amerindian groups—cumbia later formed the core of the early 20th-century phenomenon known as *música tropical* (tropical music). Based on Afro-Colombian forms, but influenced by Afro-Cuban music and performed with jazz band instrumentation, by the 1950s *música tropical* had overtaken highland forms as the popular music of Colombia’s Andean interior.

A simplified version of cumbia that was performed in smaller, more electrified groups and was popular in Colombia in the 1960s also had a major effect in Peru, Ecuador, and Bolivia. In Peru, cumbia was especially popular among the offspring of Andean migrants in Lima, who sought to identify with a cosmopolitan style befitting their status as residents of a modern city. Cumbia subsequently served as the basis for a new hybrid style known as *cumbia andina*, or *chicha* (the name of an Andean fermented corn drink), which involved adapting popular waynos to cumbia rhythms; this process was facilitated by the striking resemblance in the underlying rhythmic pattern of the two forms. A type of cumbia that flourished in Peru's Amazon region was a huge hit throughout the country during the 1990s. Labeled *technocumbia* because of the predominance of electronic instruments, this variant had cast off the Andean musical influences that were integral to chicha.

Peruvian technocumbia celebrity Rossy War had a successful tour in Ecuador in 1999, subsequently sparking a musical boom in the area. At a time when Ecuadoreans were leaving the country in droves due to economic crisis, many identified with technocumbia's typical lyrics about long-distance relationships and breakups. Upper- and middle-class Ecuadoreans disparaged technocumbia as an unsophisticated copy of Peruvian music, although some Ecuadorean-composed songs have incorporated elements from sanjuanito. The upper echelons of Bolivian society have expressed similar concern over the foreign origins of cumbia, which was the most popular dance music in that country during the early 2000s.

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See also: [Bolivia, Music of](#); [Cumbia](#); [Nueva Canción](#)

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Arab Classical Music

The vast repertoire of folk, religious, classical, and popular songs and instrumental works collectively known as Arab music encompasses traditions from 22 countries and territories comprising the Arab world. The Arab musical tradition (*turāth*), reflecting a shared cultural aesthetic, is simultaneously country-/tribal-specific, regionally based, and pan-Arab; it also incorporates significant cultural influences from neighboring regions as well as from the West. As with any geocultural region, the musics of the Arab world are both distinctive from other indigenous traditions and identifiable as Arab.

CONCEPTUAL FRAMEWORK

It is inevitable that musics of the Arab world sound different than those of Western traditions—but also different than other non-Western traditions. Singling out the particularities of Arab music makes it easier to compare and contrast within these frameworks. A central concept that operates in Arab culture is that of oral tradition. This concept affects everything from notation (specifically, the absence thereof) to pedagogy to performance practice. Musical instruction in the Arab world revolves around the relationship between teacher and student, with imitation a key tool in acquiring mastery of the instrument or voice; Christian Poché observes that “systematic teaching manuals” in the Arab world first emerged only in 1903 (Wright et al., 2001). Because of this strong teacher-student bond, along with the factor of regional variations, ensemble rehearsals can be tricky,

with each musician advocating for his or her own teacher's interpretation of the work. Without notated scores, uniformity is impossible.

Yet this very flexibility plays a critical role in the performance of Arab music: *taqsīm* (instrumental improvisation) and *layālī* (vocal improvisation) showcase musician virtuosity in tandem with the dynamic of audience response. Herein is another major divider between East and West: a silent Arab audience is unheard of; instead, listeners applaud and call out their approval with phrases such as “yā salām” or “Allah!” The interaction between musicians and listeners (*sammi'ah*) not only determines the course of the performance in terms of repetitions and ornamentations by a vocalist or instrumentalist, but also inspires the quintessential element of *tarab*, a state of ecstasy or enchantment. Habib Hassan Touma refers to the “mosaic-like stringing together of musical form elements ... within the framework of a tonal-spacial model” (Touma, 1996, p. xx), which helps maintain the artistic balance between predictability and spontaneity. The *maqām* (modal) system provides the underpinnings for the modulations that occur during *taqsīm*. Audiences consider skillful modulation from one *maqām* to another to be highly desirable, with the mastery of technique and execution contributing to the experience of *tarab* during performance.

Arab culture venerates the concept of beauty; the Hadith (a collection of narrations concerning the words and deeds of the Prophet Muhammad) contains the phrase “Allah is beautiful and loves beauty.” This phrase connotes the honor and respect due to the Creation, and translates into a highly developed aesthetic encompassing visual, literary, and performing arts in the Arab world—interwoven with many other technical aspects of musical practice. In contrast to the diatonic scales in Western music, for instance, Arab music incorporates quarter-tones that convey an “Oriental” flavor. The principle of heterophony governs instrumental embellishments of melodic phrases. Song lyrics are rarely or never sung in harmony, but rather in unison. A parallel can be seen with the Western transition from monophony to polyphony in the late Middle Ages/Renaissance, with unison singing of Gregorian chant in the monastic setting suggesting the likelihood of mutual influences during the European medieval period concurrent with the flourishing of Moorish culture in al-Andalus on the Iberian Peninsula.

Another definitive artistic preference in Arab music culture is the importance of the vocalist, perhaps stemming from the real or perceived Islamic prohibition of music throughout Arab music history, coupled with the status of the voice as the primary vehicle for religious expression (indeed, vocal genres such as Qur'anic recitation, *tajwid*, or the call to prayer, *adhān*, are not termed “music” at all). Amnon Shiloah writes that music came under attack by jurists as early as the ninth century, with instruments condemned as “reprehensible digressions from a life of devoted piety” (Shiloah, 1995, p. 63). In discussing hierarchical schemes for instrumentation, Margaret Kartomi observes that 10th-century philosopher and music theoretician al-Fārābī “had followed the practice of giving supremacy to the human vocal instrument and to instruments producing sounds resembling it” (Kartomi, 1990, p. 128). The primacy of the vocalist has been translated into a performance model that regulates the scope and proportion of instrumental accompaniment. Until late in the 20th century, the traditional *takht*—the small ensemble providing instrumental support for the vocalist—was the norm for musical performance in Egypt and the Levant, but not the Maghreb (North Africa) or al-Andalus. The *takht* is comprised of violin or kamanjah, *qānūn* (a plucked-stringed instrument similar to the zither), *ūd* (a short-necked, fretless predecessor of the lute), *nāy* (a reed instrument originally made of bamboo), and *riqq* (a tambourine-like percussion instrument); Touma includes the *darbuka* in the percussion roster.

The texts of Arabic songs conform to the Arab aesthetic; in addition to the classical poetry that forms the basis for the monorhymed and monometered *qasīdah*, which originated in pre-Islamic Arabia, the Andalusian *muwashshah* uses stylized poetic metaphor, in keeping with the Arab preference for subtlety and indirectness in love poetry. A. J. Racy notes the influence of the Ottoman ghazal tradition and the prevalence of nature-related imagery for the beloved, including roses, willow branches, and the moon. An excerpt from a 19th-century anthology compiled by Shihāb al-Dīn illustrates this technique (the gazelle was a recognized “emblem” for desire):

Oh, my gazelle how they distanced you from me.

They caused our separation and made you accustomed to abandoning me.

(Racy, 2003, p. 151)

Quite simply, the Arab world does not always make clear-cut distinctions among folk, religious, classical/art, and popular forms; numerous crossovers exist (*cf.* the infusion of folk themes into classical compositions by Bartók, Glinka, and Vaughan Williams). The *qasīdah* serves as the basis for the texts of the Moroccan folk genre *malhūn*, although colloquial/dialectal language is used. Nonetheless, *malhūn* enjoys a prestigious designation in Morocco, along with Andalusian music.

Poet Ahmad Shawqi revived the *qasīdah* in writing lyrics to songs composed by Riyād al-Sunbātī for the legendary Egyptian vocalist Umm Kulthūm (1898–1975), reinforcing her connection to the *turāth*. It was Ibrahim Nagi, however, who wrote the lyrics for al-Sunbātī’s composition “al-Atlāl” which, according to Virginia Danielson, served as a powerful political statement in light of Egypt’s 1967 defeat: “Give me my freedom/Set loose my chains ...” (Danielson, 1997, p. 179). Earlier, Umm Kulthūm’s 1956 film *Sallāma*, in which she played the title character, includes a *qasīdah* in addition to a *muwashshah* and *mawwāl*, an improvisatory genre. Scott Marcus notes that Sayyed Darweesh (1892–1923), who mentored al-Sunbātī, composer of Egypt’s national anthem, “Biladi” (“My Homeland”), included the *muwashshah* in his repertoire, which was rich in folkloric references and accessible to the common man (Darweesh once worked as a bricklayer).

HISTORICAL CONTEXT

A survey of the research reveals that 20th-century scholars have attempted to codify the history and development of Arab music, in the absence of an accepted periodization schema, in a way comparable to that for Western classical music (Baroque, Romantic, etc.). The schemas of Henry George Farmer, Hans Hickman, Alexis Chottin, and Simon Jargy stop before the current time frame; two comprehensive models are those of Touma and Peter Crossley-Holland. The starting point for each is the *Jāhiliyya*, or pre-Islamic period (the Arabic word means “age of ignorance”).

THE SOUND OF ARAB MUSIC

The distinctive, instantly recognizable Arabic sound is produced by instruments and vocals that follow established patterns and melody through a system of modes, or *maqāmāt* (sing., *maqām*), that incorporate quarter-tones and varied intervals; and rhythms (*īqā’āt*; sing., *īqā’*). The landmark Congress of Cairo in 1932 adopted the use of the term *maqām*; the modes were “classified in terms of the seven degrees of the scale” (Wright et al., 2001). The Congress determined a system of tetrachords termed *ajnās* (sing., *jins*), of which two to four would constitute each mode. Examples of *maqāmāt* are *bayātī*, *farahfaza*, *hijāz*, and *rāst*, most of which have quarter-tones (half-flats are indicated by a diagonal slash across the top of the flat symbol).

Varied rhythmic patterns, played on hand drums, complement the melody and evoke kinesthetic responses. The Congress compiled a list of Arab rhythms, “articulated as a series of strong or weak beats determining the accentuation” (Wright et al., 2001). Percussionists use the term *dum* to indicate the lower sound produced by striking the center of the drumhead and *tak* the higher sound produced at its edge. Racy refers to *dum* as “deep sounding, emphatic” and *tak* as “light, crisp” (Racy, 2003, p. 113). *Ess* indicates the silence or rest. The *īqā’āt* are associated with specific genres: the 10-beat *Samā’ī Thaqīl* is used for the classical *samā’ī*, while the faster and livelier *maksūm* and *masmūdi* accompany belly dance.

The *takht*—an ensemble comprised of violin, *qānūn*, ‘ūd, *nāy*, and *riqq*—is at the heart of authentic performance of classical Arab music. The characteristics of the instruments provide the balance and variety necessary for the vocal genres *dawr*, *qasīdah*, and *muwashshah*; and for the solely instrumental genres *bashraf*, *samā’ī*, *longah*, *tahmīlah*, and *dūlāb*. Beyond the melodic components, the *riqq* is essential in maintaining rhythmic integrity. In fact, the musician who plays the *riqq* is not considered merely a percussionist but is called *dhābit al-īqā’*, “officer of the rhythm.” During performance, each instrumentalist has the opportunity to exhibit virtuosity and respond to audience reaction during improvisation, or *taqsīm*. Tuma explains the evolution of instrumentation: initially, the *fīrqah* expanded the *takht*, including eight instruments or more. Later, the Europeanized “big

Arabian orchestra” incorporated multiple violins, cellos, contrabasses, clarinets, oboes, trumpets, accordion, electric, synthesizer, timpani, and glockenspiel—resulting in a “huge racket.” Touma laments the effect of Western instruments: “They have ... destroyed the principles of the Arabian tone system and, for all practical purposes, have eliminated the traditional takht ensemble and its intimate sound character.” The vocal aspect has also been altered, with a “singer who croons a pop song into the microphone” (Touma, 1996, p. 141). Contrast this with Danielson’s description of traditional vocal improvisation: “In a song the first task was the clear and skillful delivery of the initial segment.... Depending on audience response, the singer would then repeat that section, introducing variations, or go on to the next section of the piece ...” (Danielson, 1997, p. 94). It is this audience response which inspires tarab.

POINT/COUNTERPOINT

Academic controversies surround the legacy of Andalusian music. Shiloah details the “furious polemics” of a 1921 debate between Julián Ribera y Tarragó and Higinio Anglès concerning Arab influence on the Cantigas de Santa María and the Troubadour repertoire. Farmer (Shiloah’s own mentor) would side with Ribera, who presented evidence of similarities in rhyme scheme and performance practice between the zajal and cantigas. Four years later, Farmer expanded on Ribera’s hypothesis with a groundbreaking article, “Clues for the Arabian Influence on European Musical Theory” (which would spawn an ongoing publishing battle with Kathleen Schlesinger). Farmer cited specific instrumentation as well as the muwashshah and zajal genres, pointing out their “affinities with the Cantigas” and concluding that “many of the song forms and dance forms of the minstrelsy of Medieval Europe can be traced to the Arabs” (Shiloah, 1995, p. 81). The origins of the Andalusian tradition provide another source of dissent. Touma writes that “the Andalusians—that is, the medieval Spanish Muslims—first developed this repertoire, preserved it, and then introduced it into North Africa” (Touma, 2002, p. 455). Mahmoud Guettat reverses this assertion, claiming instead that “Andalusian-North African music began in North Africa” (Guettat, 2002, p. 441).

Perhaps the most critical controversy within the last century is not an academic one, but an artistic rivalry played out in the postcolonial milieu of mid-20th-century Egypt by Umm Kulthūm and Muhammad ‘Abd al-Wahhāb (1902–1991). Although these two musicians had similar backgrounds, and incorporated patriotic themes in the music they composed and performed, they diverged widely in their receptiveness to Western influence: Umm Kulthūm steadfastly maintained the traditional Arab repertoire and instrumentation and ‘Abd al-Wahhāb continually strove toward innovation and modernity. Urged to engage in a creative collaboration by President Nasser, who advocated this partnership as a tangible demonstration of Arab unity, the two finally shared a stage on February 6, 1964, with vocalist Umm Kulthūm performing ‘Abd al-Wahhāb’s composition “Inta ‘Omri”—heard by 80 million people that night via the live radio broadcast. It would become Egypt’s best-selling song of all time.

The inclusion of Western instruments in ‘Abd al-Wahhāb’s orchestra not only resulted in a “huge racket,” echoing Touma’s diatribe, but the modernist’s carefully timed compositions (to conform to radio slots) also eliminated the possibility of improvisation. In the face of rapid cultural evolution in Egypt, the collaboration between Umm Kulthūm and ‘Abd al-Wahhāb can be seen as a critical turning point: the exact moment when classical Arab music started dying. It is worth noting that not only did Umm Kulthūm perform ‘Abd al-Wahhāb’s songs until the end of her career—so that she is more likely to be remembered for “Inta ‘Omri” than “al-Atlāl”—but also that ‘Abd al-Wahhāb outlived Umm Kulthūm by 16 years, thus solidifying his influence with a new generation of listeners. The impulse toward fusion, particularly by high-profile Arab musicians in the diaspora, is testament to this continuing deterioration of the turāth.

Hicham Chami

See also: [Andalusian Music](#); [Bashir Brothers \(Munir and Jamil\)](#); [Kalthoum, Umm](#); [Malhūn](#); [Malouf](#); [Ney](#); [Oud](#); [Qānūn](#); [Rebab](#); [Riq](#); [Sufism, Music of](#); [Taqsim](#); [Tar](#); [Zajal](#)

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Armenian Music

Armenia is an ancient land located in the southern Caucasus borderlands straddling Asia and Europe. It has been aptly noted that Armenia historically has "demonstrated a fierce cultural independence over the centuries even as it was dominated politically by various outside powers and crisscrossed by Occidental and Oriental influences" (Rockwell, 1981). This tendency is evident in all forms of Armenian cultural expression, in none more so than its music.

Armenia was originally called Hayk and, later, Hayastan, names that are still used in reference to Armenian culture, including music. Armenian music itself is ancient, but now encompasses multiple genres: ballet,

contemporary popular music (e.g., hip-hop, jazz, rock, and various fusions), hymns, opera, and symphonies, in addition to the vast corpus of traditional folk songs, many of which are believed to have originated hundreds of centuries before the Common Era. Armenian music is distinctive, but inflected with influences from neighboring countries in the Near East, the Middle East, Russia, and the many nations around the world in which the large Armenian Diaspora population has settled. To the untrained ear, Armenian music sounds Middle Eastern or Russian, which is one reason Armenian musical instruments, such as the *duduk*, are sometimes used in film soundtracks to evoke exotic aural images of the Middle and Near East, as is exemplified by Peter Gabriel's score for *The Last Temptation of Christ* (1988).

Present-day Armenia is a small, landlocked, mountainous nation situated between the Black and Caspian Seas. Its current area of approximately 11,500 square miles, which is about the same size as the U.S. state of Maryland or the European country of Belgium, is greatly attenuated from its maximum territorial expanse, with much of the historic Armenian highlands today constituting the eastern third of Turkey (what Armenians regard as Western Armenia). It is surrounded by the neighboring countries of Georgia, Azerbaijan, Iran, and Turkey.

From 1922 until 1991, Armenia was one of the 15 Soviet socialist republics of the Union of Soviet Socialist Republics (USSR) or Soviet Union. In 1991, with the dissolution of the Soviet Union, Armenia declared its independence and reestablished national sovereignty as the Republic of Armenia. Today, Armenia has an ethnically homogeneous population of some 3 million people, more than 90 percent of whom are ethnic Armenians.

Armenians have suffered severe persecution and subjugation throughout much of their history, including forced deportations from their traditional homelands, resulting in a large diaspora population. More Armenians reside beyond the borders of the Republic of Armenia than within. An estimated 6 to 7 million Armenians are dispersed worldwide. Countries with sizeable Armenian populations include Russia, the United States, France, Iran, Argentina, Lebanon, and Syria. In the United States, the state of California

has the largest Armenian population, with most Armenian-Americans residing in the greater Los Angeles area. The Armenian Diaspora, while in most respects fully assimilated into their host nations, endeavors to preserve a distinctive transnational cultural identity, and music is one of its means of doing so.

Two events have profoundly and irrevocably shaped Armenian cultural consciousness. The first is the establishment of Christianity as the national religion in 301 CE. The second is the Armenian genocide beginning at the end of the 19th century, intensifying in the first two decades of the 20th century, and culminating in the deaths of an estimated 1 to 2 million victims and the deportation of millions more from Near East areas historically claimed and occupied by Armenians.

LITURGICAL MUSIC

According to Armenian tradition, the first-generation Christian disciples Bartholomew and Jude (a.k.a. Thaddeus) evangelized Armenia in the first century CE. Bartholomew was martyred there, apparently in retribution for his role in converting a member of the royal family. The state church, the Armenian Apostolic Church, recognizes both disciples as patron saints.

When the disciples arrived, music was deeply entrenched in the culture, having emerged as a cultural practice hundreds of years earlier. Less than two centuries later, in 301 CE, according to tradition, Armenia became the first nation to declare Christianity its official national religion after Gregory the Illuminator (ca. 257–ca. 332) converted King Tiridates or Trdat III; thus, it is conceivable that the establishment of sacred music traditions soon would follow, as indeed did happen.

The earliest Armenian liturgical chants or hymns—*sharagan* or *sharakan*—are attributed to Mesrop Mashtots (362–440 CE), a theologian who is regarded as a national hero for having invented Armenia's written language, which, in turn, led to one of the earliest translations of the Bible from its original languages as well as the creation of many other Armenian theological texts. Mashtots's musical works include several hymns of repentance, such as "Ankanim Aadgi Qo." Many early church leaders or *catholicoi* also were hymnists, including Catholicos Sahak I a.k.a. Isaac the

Great (348–439), Catholicos Hovhannes Mandakuni (?–490), Catholicos Sahak III Dzoraporetsi (?–703), Gregory of Narek (950–1010), and Catholicos Nerses IV a.k.a. Nerses Shnorhali (1102–1173). The official Armenian Church hymnal, *The Sharakan* or *Sharagnots*, contains a cycle of more than 1,000 hymns, “prayers in song” (Kerovpyan 2013a), which are characterized by simple, beautiful melodies and deeply emotional and spiritual lyrics.

For many centuries, Armenian chants or hymns were transcribed using a unique and complicated neumatic notation system called *khaz*. Neumatic notation uses neumes, symbols placed above words in sung texts to indicate, imprecisely, changes in pitch and rhythm. The Armenian composer Hampartzoum Limondjian (1768–1839) invented a modified notational system based on similar principles that the Armenian Church still uses.

CLASSICAL MUSIC

Armenia has produced many outstanding classical musicians. Tigran Chukhajian or Tchouhadjian (1837–1898) composed the first Armenian opera, *Arshak II* (1868). Armen Tigranian (1879–1950) infused elements of Armenian folk music into his masterpiece opera *Anoush* (1912), which is ranked among the greatest Armenian cultural achievements. Tigranian’s contemporary, Alexander Spendaryan (1871–1928), a student of the Russian composer Nikolai Rimsky-Korsakov, is regarded as the father of Armenian symphonic music. The Armenian classical musician who is best known internationally is Aram Khachaturian (1903–1978). A prolific composer, his best known work is “Sabre Dance” from his ballet *Gayane* (1942), which became very popular in the United States in the late 1940s.

As with Tigranian’s *Anoush*, much of Armenian classical music is built on Armenian folk music traditions, reflecting a self-consciously nationalist aesthetic. The Armenian-American composer Alan Hovhaness (1911–2000) is perhaps foremost among contemporary classical diaspora musicians in this regard, although his prolific output is by no means restricted to a solitary ethnic influence.

FOLK MUSIC

Armenian folk music predates the culture's liturgical and classical music. Armenian culture is preternaturally musical, with music accompanying all types of social occasions.

As noted earlier, Armenian music has much in common with other musical traditions of the surrounding region and, because of a long history of cross-cultural contact, differentiating it from regional variants can be difficult. One way to do so is to listen for instrumentation that, often, is uniquely Armenian, as is especially the case with Armenia's national instrument, the *duduk*, a double-reed wind instrument that is sometimes called the Armenian oboe. Other musical instruments that help to define the sound of Armenian music are the *oud* (lute), *kanun* (harp), *zurna* (oboe), *kemenche* (violin), and *dhal* (drum).

Two persons are especially esteemed in the history of Armenian folk music. One is Harutyun Sayakian or Sayat Nova (King of Song) (1712–1795), an 18th-century *ashough* or troubadour who is known to have composed hundreds of folk songs, and possibly many more, in addition to lyric poems. Although ethnically Armenian, the multilingual Sayat Nova became famous throughout the Caucasus, and has come to epitomize the art of the troubadour. During a Muslim invasion, he was martyred for refusing to renounce his Christian faith, defiantly declaring himself Armenian and Christian.

The other is the classical musician, gifted singer, and priest Sghomon Sghomonian or, simply, Komitas (1869–1935) who, in addition to composing his own classical and liturgical works, collected more than 3,000 folk songs and hymns during a critical moment in Armenian history. As an ethnomusicologist, he is Armenia's counterpart to America's Alan Lomax. More importantly, his compulsive song collecting was timely in preserving Armenian folk music traditions that otherwise might have been lost forever during the years of genocide in the early 20th century, when Armenian culture was nearly eradicated. Michael Church wrote: "For Armenians, music is memory. And whenever they gather to honour their dead, the songs they sing are by the composer who speaks for the soul of their nation, Komitas Vardapet" (1869–1935) (Church, 2011).

CONTEMPORARY POPULAR MUSIC

Armenian culture, both domestic and diaspora, also has a vibrant contemporary music scene that typically fuses Armenian and Western musical styles, and uses modern recording techniques. Popular musicians and singers include Eileen Khatchadourian, Hayk Margaryan (HT Hayko), Sako Balasanyan (Super Sako), Sonya Varoujian, and Nune Yesayan. Well-known bands include The Bambir and System of a Down, a multiple Grammy-nominated Armenian-American hard rock group. Some Armenian pop musicians, notably Khatchadourian and Karnig Sarkissian, are exponents of Armenian culture and politics whose artistry embraces cultural motifs and serves as a platform for political agitation. Other ethnic Armenian pop musicians make no pretense of representing Armenian cultural consciousness; for instance, the legendary pop singer and actress Cher (born Cherilyn Sarkisian), and children's singer-songwriter Raffi (Cavoukian), who in ways are apparently culturally unselfconscious, carry on the tradition of Armenian troubadours.

Greg A. Phelps

See also: [Duduk](#)

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Armstrong, Louis (1901–1971)

Louis Armstrong (a.k.a. Pops, Satchelmouth, Satchmo, or Satch), along with pianist Jelly Roll Morton (1890–1941) and cornet player Joe “King” Oliver (1881–1938), was one of the dominant figures of early and mid-20th-century jazz. After World War I, Armstrong became a leading proponent of jazz, which developed in New Orleans, Louisiana, before spreading to Chicago and then the rest of America in the 1920s. Armstrong’s unique musical style, as both a trumpeter and a singer, led him to be considered one of the most famous and important jazz musicians of the 20th century, and his influence upon musicians worldwide is significant.

Armstrong was born on August 4, 1901, in New Orleans and raised by his grandmother, Josephine Armstrong. Louis lived in one of the most deprived neighborhoods in New Orleans and his grandmother took him to church frequently. Armstrong later recalled that “[i]n church and Sunday school I did a whole lot of singing. That, I guess, is how I acquired my singing tactics” (Stein, 2012, p. 49). Growing up in New Orleans, Armstrong was exposed to the wealth of music that passed through the city in the form of parades and marching bands, and he quickly became a fan of cornet player Joe Oliver. Inspired, Armstrong bought a cornet and he later established a barbershop quartet with friends, in which he sang tenor.

In 1913, Armstrong was sent to the Colored Waif’s Home for Boys—a type of young offenders’ institute for African American boys—following a minor offense for vagrancy. The home also had a 15-piece brass band (a brass band which also included clarinets and saxophones) and a choir, and Armstrong began singing lessons there. He then joined the band, which later made him its leader; as its leader, Armstrong took the Colored Waif’s Home band parading around his old neighborhood. Armstrong left the Home after two years, and it was around this time that Joe Oliver became a more significant influence on his musical life. In 1918, Oliver left New Orleans for work in Chicago, and Kid Ory, a trombonist and leader of the band in which Oliver had played, asked Armstrong to take Oliver’s place. As well as playing with this band, Armstrong worked in parades with Papa Celestin’s Tuxedo Brass Band and performed in Fate Marable’s orchestra on board Streckfus Line steamboats as they took day cruises up the

Mississippi River. It was while performing on the steamboats that Armstrong developed his skills at music theory and reading notation. With numerous performances under his belt, a wealth of musical contacts, and an improving theoretical knowledge of music, Armstrong soon became a popular and well-known musician up and down the river.



Louis Armstrong was one of the 20th century's most important jazz innovators and performers. (Library of Congress)

By 1921, Armstrong had grown tired of life on the river and returned to New Orleans, working there with numerous bands and clubs. The following year Joe Oliver invited Armstrong to Chicago to join his Creole Jazz Band, and in 1923 the band began touring and making records. Armstrong quit Oliver's band in 1924 in order to join Fletcher Henderson's Orchestra in New York. This move sparked a series of recordings with numerous jazz musicians, perhaps the most famous of which was the blues singer Bessie Smith. In 1925, after moving back to Chicago, Armstrong began making his first recordings as band leader with what is now known as his most famous band: the Hot Five. With this band, Armstrong recorded some of his most popular pieces of music including "Heebie Jeebies," "King of the Zulus,"

and “West End Blues.” Armstrong’s work led both musicians and audiences to consider him one of the leading jazz musicians of the time, and this status led to numerous recordings, performances, and tours with different bands and musicians both nationally and internationally. This included collaborations with big names such as Ella Fitzgerald and Billie Holiday, with Armstrong performing as both a singer and a trumpeter. Armstrong was a keen writer and during his career he also wrote several books. The first, *Swing That Music* (1936), was his first autobiography and was one of the first books on the history of jazz music.

Starting in 1959, Armstrong suffered a number of heart attacks. It was perhaps his eagerness to return to work—for he never spent long in hospital following a collapse—that caused him to never make a full recovery. In March 1971, Armstrong suffered a heart attack that forced him into an intensive care unit. He returned home at the beginning of May but two months later, on July 6, 1971, he died in his sleep at his home in New York. Spanning five decades, Louis Armstrong’s career was varied and hugely successful and he remains a globally popular, admired, and important musical figure.

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See also: [Blues](#); [Davis, Miles](#); [Jazz](#); [Smith, Bessie](#)

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Ashkenazi Jews, Music of

The term *Ashkenazim* derives from the medieval Hebrew name for Germany (*ashkenaz*). Originally it referred only to the Jews of Germany, but it now denotes all Jews of Eastern European descent. The Ashkenazim trace their cultural origins to the Jewish settlements established on the banks of the Rhine in the Middle Ages. Liturgical chants were spread by itinerant cantors, and some absorbed elements of Slavic music. Psalmodic

structures are still used to chant medieval poetic verses, such as the *Akdamut* by the 11th-century poet Rabbi Meir ben Isaac Nehorai of Worms. The biblical *shofar* (now commonly made of ram or kudu horn) was present in early European rituals; its blasts are featured in High Holy Days services.

Traditional Ashkenazi chants consist of five elements: psalmody and early centonized chants (called *nigunim* in Hebrew, *alte Weise* in German, and *nusah* in eastern Europe); cantillation of sacred scripture; *mi-sinai* melodies (also known as *skarbove nigunim*, or “tunes of the treasure”); seasonal melodies mostly adapted from non-Jewish sources; and cantorial improvisations based on modal structures known as *shteyger* (documented since the 18th century).

By the late 13th century, Jewish communities flourished in southern Germany, Austria, Switzerland, northern Italy, northern and central France, the Low Countries, and England. Seasonal melodies included well-known liturgical poetry (*piyyutim*) in Aramaic or Hebrew from Pilgrimage festivals; they have become musical symbols and even leitmotifs for those seasons (the Hanukkah anthem “Ma’oz tsur,” the Pesach *hagadah* song “Adir hu,” and the Tish’ah be’av lamentation “Eli Zion”).

Ashkenazim developed cantillation systems for liturgical reading of biblical texts. The systems adhere to the *te’amei ha-miqra* (the Masoretic accents as classified in the 10th century by the Tiberias school of Masoretes). The *Sefer hasidim* (*Book of the Pious*) is an important source on cantillation practice from this period. As early as 1159, Torah scrolls were decorated with *rimonim* bells (named after the pomegranate shapes of Torah stave knobs) made of silver and gold.

Ashkenazi Hebrew (which some scholars argue has ancient roots) is the pronunciation system appropriate for Ashkenazi liturgical use. It survives today as a separate religious dialect alongside Modern Hebrew; Modern Hebrew as spoken in Israel was intended to be based on Mishnaic spelling and Sephardic Hebrew pronunciation, but has adapted seven aspects of Ashkenazi pronunciation. The unique sound of Ashkenazi liturgical song comes from vowel shifts and the use of “s” instead of “t” for the letter “tav,” as in “Shabbos,” rather than the Sephardic “Shabbat.”

Due to persecution in the 14th century, many Ashkenazim migrated to northern Germany, Bohemia, and eventually to Hungary, Poland, Lithuania, and Russia. Yiddish, a modified version of Middle High German notated with Hebrew characters, became the most common Jewish vernacular in central Europe, and local liturgical traditions gradually gave way to those of the Ashkenazim through oral tradition. *Mi-sinai* melodies show influences of French mourning song, Gregorian chant, and German *Minnesang*; they were preferred by *hazzanim* (cantors) for High Holy Days services. Until the 20th century, the *mi-sinai* were erroneously attributed to the person who first popularized them (Rabbi Jacob Levy Segal Mölin, ca. 1365–1427). The most famous *mi-sinai* tune is the early 16th-century “Kol nidrei” (Aramaic for “all vows”), sung just before the Yom Kippur evening service.

During the Renaissance, western Ashkenazim were heavily influenced by German culture, whereas those in the east adopted Slavic and Ottoman characteristics. The German Ashkenazim employ five modally-specific musical systems for biblical cantillation: the Torah (for weekly readings), portions of the Pentateuch (read on Rosh Hashanah and Yom Kippur), *hoftarah* (the Prophetic portions read after the Pentateuch on the Sabbath and Holy Days), Esther, and Lamentations. Eastern Europeans also recognized a sixth system: they include a grouping of three later biblical chapters (the Song of Songs, Ruth, and Ecclesiastes). Western *hazzanim* used natural minor and mixolydian modes, whereas those in the East focused on scales with an augmented second. Leading scholars have documented the 500-year development of Torah cantillation (Avenary, 1978) and the different types of *shteyger* modes (Idelsohn, 1929).

Jewish composer Salamone Rossi (1570–1630) was court composer in Mantua; he made crucial contributions to the Baroque trio sonata form and composed a Hebrew choral cycle based on the Song of Songs. Klezmer (from the Hebrew *klei zemer*, instruments of song) began to develop in the 15th century as a secular tradition of Yiddish song, now influenced by jazz (in Europe and America) and brass bands (in eastern Europe). Although each Jewish community developed its own diasporic dance traditions, the names of *shtetl* dances corresponded closely to the kind of klezmer music being played.

Rabbinical literature and sacred music were shared across great distances. This heritage encouraged close cultural ties that grew stronger during Jewish emigrations of the 18th and 19th centuries. No examples of Ashkenazi music written before the 16th century survive: the earliest publications include Johannes Boeschenstein's musical appendix to Johannes Reuchlin's *De accentibus, et orthographia, linguae Hebraicae* (Hagenau, 1518) and Sebastian Muenster's notation of the Pentateuch cantillation in his *Institutiones grammaticae in Hebraeam linguam* (Basle, 1524). Chants of this period exhibit specific motifs for beginning, continuation, partial closure, preconclusion, and final cadence. The modality of these chants is determined by the texts, by the liturgical function, and by the type of service.

However, during the Baroque period, rabbinical writings begin to criticize cantorial virtuosity and showmanship (influenced by contemporary trends in Italian opera). Some cantors elaborated mi-sinai melodies into long choral fantasias; they interpolated secular, non-Jewish Rococo melodies, *meshorerim* (trio and choral accompaniments), extensive improvisations, and instrumental music (in Prague and southern Germany) into synagogue worship. Meshorerim singers sometimes imitated instrumental sounds and even used choreographed facial and hand gestures to enhance their contributions (this style survives in East European practice but was generally replaced by temple choirs in the West). Throughout Europe, hazzanim made their livelihoods by wandering with their choristers from one *shtetl* (a small town with a predominantly Jewish population) to another.

In the Classical period, there was a gradual increase in demand in Germany for East European cantors, who were noted for their sweet voices. Florid recitatives and prayer chants began to be notated. The earliest extant notation for a melismatic *Kol nidrei* chant dates from this period (by Berlin *hazzan* Aron Beer, ca. 1765). Regarded as a musical symbol of Jewish suffering and hope for redemption, this melody was considered most sacred and was therefore highly embellished by cantors. Non-Jewish musicians also arranged it as concert works (such as Max Bruch's score for cello and orchestra, published in 1881).

Nineteenth-century cantorial manuals and rabbinical texts provide examples of music, liturgy, and performance practice; they include new fashionable tunes in binary forms such as minuets, sicilianas, and Waldhorns (brass fanfares) intended to be sung to nonsense syllables or to rhyming *piyyutim* (such as “Lekha dodi” on Friday night, “Melekh ‘elyon” at Rosh Hashanah, “Yigdal,” and “Adon Olam”). Polish, Russian, and Baltic Ashkenazim preferred hazzanim with high lyric voices who could perform fast, florid coloratura and *zogekhts* (Yiddish for modal patterns); cantors eschewed songs of praise in favor of highly emotional and melismatic recitatives.

Unlike the Sephardim, the Ashkenazim have a limited repertory of psalmodic melodies with narrow ranges (less than an octave), as they usually recited their psalms individually and silently. Cantors chant short psalmodic formulas for the last verses of each psalm or prayer in the *pesuqei de-zimra* (*zemirot*) section of the morning service in order to encourage the congregational heterophonic murmur so typical of Ashkenazi synagogues. *Zemirot* are hymns typically sung at table during Shabbas and special meals (usually in Aramaic or Hebrew and occasionally in Ladino or Yiddish). *Nigunim* are simple combinations of melodic formulae that may be sung by a *ba'al tefillah* (nonprofessional cantor). These wordless melodies are a form of vocalized instrumental music; popular contemporary melodies include the “Erev Shabbas Nigum” and Rebbe Nachman’s “Lecha Dodi.”

For the past 200 years, East European liturgical music has been enriched by the musical creativity of the *hasidim*. The Hasidic movement was founded by the Rabbi Israel Baal Shem Tov (1698–1760); he sought to blend kabbalistic mysticism with “redeemed” melodies to bring communal salvation through enthusiastic song and dance. Hasidic music was enriched with Polish mazurkas, Russian kozatchocks, Ukrainian hopaks, Romanian shepherd songs, marches, and waltzes. Nineteenth-century hasidic leaders (Yiddish *rebbes* or *tsadakim*) established courts that became musical centers. Some rebbes were professional musicians, and others employed *menagenim* (court musicians); there was a premium on new compositions; and most texts (in Yiddish, Ukrainian, and other Eastern European

languages) were transmitted by oral tradition rather than by notation. The Hasidic movement has been particularly successful in Israel and the United States, where the most significant types of Yiddish tunes are the *nigunei dvéikus* (slow songs designed to raise the soul to its divine source) and the *hopkelekh* (repeated dances).

The gradual emancipation of European Jews in the 18th and 19th centuries encouraged new philosophical approaches such as the writings of Moses Mendelssohn (1729–1786, grandfather of the composer Felix). The Reform movement, led by Israel Jacobsen (1728–1828) in Westphalia and David Friedländer (1750–1834) in Berlin, introduced the organ and congregational chorale singing into the synagogue, reduced the role of the cantor, replaced traditional Hebrew prayers in the *siddur* (daily prayer book) with new German texts, and abolished traditional chanting of the Scriptures according to the *te'amim* marks. This led to many previously sung texts being declaimed and led to bitter controversy among rabbis and scholars. New *Synagogenorderungen* (regulations) discouraged older practices, replaced the meshorerim with choirs, and replaced the traditional apprenticeships of hazzanim with regulated study in teachers' seminaries.

The most influential of the Moderate Reform synagogues was the Seitenstettengasse Temple in Vienna (dedicated in 1826 for the third largest Jewish community in Europe) where Salomon Sulzer (1804–1890) introduced new liturgical music, trained cantors from all over Europe, published musical collections (*Shir Tsiyyon*), and conducted a four-part *a cappella* choir of men and boys. Sulzer commissioned new choral works in Hebrew such as Franz Schubert's *Psalm xcii* (D. 942). The London synagogues followed suit under Asher, Mombach, and Hast, and their innovations were sung throughout the British Empire.

At the Paris Synagogue, Samuel Naumbourg (1815–1880) published complete Hebrew services for hazzan and male choir influenced by French opera and southern German chants (*Zemiroth Yisrael*, 1847–1864). For the three volumes of *Zemiroth Yisrael*, Naumbourg commissioned other Jewish composers, such as Giacomo Meyerbeer (1791–1864) and Fromental Halévy (1799–1862, famous for his opera *La Juive* [1835]) to contribute liturgical music. Jacques Offenbach (1819–1880), the leading composer of

French Romantic operetta, was the son of an Ashkenazi cantor, and also grew up steeped in Jewish traditional music.

During the 1870s, the Neue Synagoge on Oranjenburger Strasse in Berlin (dedicated in 1866) became the new center of the Moderate Reform movement. Louis Lewandowski (1821–1894), considered to be the leading Romantic composer of Ashkenazic liturgical music, led a large choir of men and boys, and published *Kol rinnah u't'fillah* (an 1871 hazzanic manual with music for two-part choir) and *Todah w'simrah* (works dating from 1876 to 1882 for hazzan, choir, and optional organ accompaniment). Many of these compositions were also sung in Reform and Orthodox settings. Eastern composers such as Nissan Blumenthal (1805–1903), David Nowakowsky (1848–1921, Odessa) and Eliezer Gervitsch (1844–1913, Rostov na Donu) combined these innovations in German harmony and counterpoint with Eastern modality and embellishments. The design of the Grand Choral Synagogue of St. Petersburg (consecrated in 1893) was partially inspired by Berlin's Neue Synagoge.

American Reform congregations, such as those in Charleston (established in 1824) and Baltimore (established 1842) adopted the practices of the Hamburg Reform Temple. Students of Sulzer, such as Fränkel and Goldstein, published new liturgical collections (*Zimrat yah*, 1871–1886) and served Moderate Reform congregations where the hazzan was often replaced by an organist and choir. Other influential American emigré composers include Sigmund Schlessinger in Mobile, Alabama (1835–1906) and Max Janowski in Chicago, Illinois (1902–1991).

At the end of the 19th century, composers from the St. Petersburg Society for Jewish Folkmusic made thousands of transcriptions of Yiddish folksongs. Composers such as Joel Engel, Bloch, and Shostakovich combined the *kretschén* (moaning) melodies of shtetls with modern harmonies. Mahler used klezmer-influenced melodies in the third movement of his first symphony, Milhaud wrote about being influenced by the Provençal Jewish community, and Castelnuovo-Tedesco wrote songs in Ladino and choral cantatas based on Jewish melodies (*Naomi and Ruth* and *Queen of Sheba*).

Although European Ashkenazim and the shtetls in which they lived were two of the main targets of the Holocaust during World War II, century-old communities survived in North and South America, South Africa, Australia, and Palestine. As the *minhag ashkenaz* (the original German Jewish tradition) came under attack, many aspects of its traditional music were lost. After the war, Ashkenazim communities were re-established in eastern Europe, although those who lived under Communist regimes encountered religious and cultural suppression. Arnold Schoenberg (1874–1951) composed several Jewish choral works (*Kol Nidre*, *A Survivor from Warsaw*, *Psalm 130*, *Prelude to Genesis Suite*, and the 1932 opera *Moses und Aron*). Leonard Bernstein incorporated Jewish materials and Hebrew liturgical texts into symphonies and choral works; he first conducted in Israel in 1947, and maintained a lifelong association with its orchestras.

Laura Stanfield Prichard

See also: [Austro-German Dances](#); [Klezmer](#); [Polish National Dances](#); [Schrammelmusik](#)

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Astatke, Mulatu (1943–)

Composer, vibraphonist, and keyboardist Mulatu Astatke (French spelling: Astatq  ) is a key figure of the Ethio-jazz style and one of the few Ethiopian musicians with a global reputation. Astatke combined his interest in jazz, Latin, and traditional Ethiopian musics into a new style termed *Ethio-jazz*. This music combined five-note Ethiopian modes with the twelve-tone Western scale and fused these collections with African and Latin rhythms.



Ethiopian musician Mulatu Astatke performing at the Royal Festival Hall in London in 2014. Astatke combined traditional Ethiopian music with elements of jazz and Latin American styles. (Edu Hawkins/Redferns via Getty Images)

Born in Jimma, Ethiopia, Astatke studied music in Wales and London before becoming the first African musician to study at Boston's Berklee College of Music, in 1958. His work in the 1960s in New York City was contemporaneous with that of two other future leaders of African music, Fela Kuti and Hugh Masekela. Returning to Ethiopia in the early 1970s, Astatke arrived in the heyday of "Swinging Addis," a booming music scene in the capital Addis Ababa. During this time, he made several recordings and collaborated with Duke Ellington when Ellington's band toured Ethiopia (1973).

After the Derg, a Soviet-supported military junta, came to power, political changes caused the collapse of Addis Ababa's nightlife and recording scene by 1975. Since that time, Astatke has performed and recorded globally. He has also worked to develop a culture of music appreciation in Ethiopia, which lacks a tradition of school music education. His efforts to educate audiences have included a long-running radio program that programs Western, Latin, and African music in a variety of musical styles.

Astatke was little known outside Africa until recently. His music did not circulate widely until record label Buda Musique's *Éthiopiques* series devoted a full release to his music in 1998. Further interest was spurred by Jim Jarmusch's movie *Broken Flowers* (2005), which used seven Astatke pieces. His music has been sampled by hip-hop musicians (including K'naan and Nas) and he has collaborated with the Either/Orchestra and the Heliocentrics. Growing international recognition led to a Harvard Radcliffe Institute Fellowship in 2008, where he completed *The Yared Opera*, a work based on the legend of St. Jared, the creator of the Ethiopian Orthodox Church's sacred music tradition. This electronic composition for string quartet and two electronic synthesizers features a characteristic blending of old and new and includes traditional chant texts in Ge'ez, the Ethiopian liturgical language (Shelemay and Kimberlin, 2013).

He has continued writing and recording, producing two albums, *Mulatu Steps Ahead* (2010) and *Sketches of Ethiopia* (2013), and has collaborated with musicians from Mali and Brazil. He has also been experimenting with techniques for amplifying and recording indigenous African instruments and for blending those sounds into his music. Astatke takes his role of cultural ambassador seriously, and has worked for decades to raise global understanding of Ethiopia's rich cultural legacies.

In contrast to much Ethiopian music, which is vocal, Astatke's music is largely instrumental. His compositions typically blend previously written and improvised music for ensembles featuring European acoustic and electric instruments. He uses combinations of the four different Ethiopian modes (all pentatonic collections) as well as the Western twelve-note scale and extended jazz harmonies. Astatke mixes Ethiopian and Latin rhythms and percussion instruments to create dense rhythmic grooves that frequently use polymeter or asymmetric phrase groupings. He prefers playing vibraphone (an instrument he helped popularize in Ethiopia) because of its similarities to the *balafon*, an African percussion idiophone made of wood.

John Hausmann

See also: [Afrobeat](#); [Kuti](#), [Fela](#)

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***Ausbund* (see Amish Hymns)**

Austro-German Dances

Alpine dances, such as the waltz, ländler, zwiefacher, deutscher dreher, polka, and Germanic versions of the schottische, are all turning couples dances. Except for the *Schuhplattler*, they are danced in the easy-flowing, smooth, grounded Alpine social style and can be seen in Alsace, the Black Forest, Swabia, Switzerland, Bavaria, Bohemia, and Upper Austria.

The Schuhplattler, mentioned in Latin writings as early as 1,000 CE, came from the Tyrolian region in southern Bavaria. It was part of a distinctive group of "show clapping" dances in which the body was hit percussively to create highly syncopated rhythms. Dancers slapped (*platteln*) their feet, knees, thighs, buttocks, and cheeks, and men hit their traditional *Lederhosen* (leather pants). Some Austrian male dancers also hit each other to create unique sounds. Dance scholars claim these movements imitate the mating and fighting behavior of the capercaille (a native Bavarian black grouse). There are two versions of the Schuhplattler: a duo performed by two men (symbolizing a bird fight, and usually seen in the context of a *Trachten* society folk performance); and the more common partnered version, in which the man struts around the woman to woo her.

The couple dance version of the Schuhplattler has four sections: *Nachsteigen* or *Vorspiel*, *Einlaifer*, *Plattler*, and *Ländler*. In the *Nachsteigen* section, the man hisses, clicks his tongue, and claps (*paschen*) his hands as he leaps (and sometimes somersaults) around the woman; both

dancers swing their arms forward and backward in four-beat patterns. The man's body is held in an exaggeratedly erect position so that the knees and feet must be lifted very high in order to be slapped by the wing-like movements of the arms and hands. For the *Einlaufer*, the right hand slaps the right knee, followed by the left pairing. This is repeated at least once, and is followed by the right hand hitting either foot (once or more), and the left hand hitting the left foot. The woman spins in place until the man has fallen to his knees in a concluding pose (*Schlussfigur*). During the *Plattler*, the woman spins around the man while he slaps his body continuously.

The *Ländler*, a gliding and turning dance that includes a love pantomime and kissing one's partner, developed from the final section of the *Schuhplattler* into its own dance form. Curt Sachs reported in *World History of the Dance* (1935) that some early versions of the *Ländler* portion of the *Schuhplattler* dance involved competitions requiring the balancing of beakers filled with liquid on the dancers' heads. The earliest written reference to such a German courtship dance (*Balztanz*) dates from an 11th-century Latin poem entitled *Ruodlieb*. This depicts a medieval German knight as he plays the harp to accompany song and dance. The poem describes courting a woman through dance, mimicking the movements of birds ("He is like a falcon, and she glides like a swallow. No sooner are they near each other than they are already parted").

The *Ländler* (also called *Länderer*, *Länderli*, and *Länderische Tanz*) is one of several alpine turning dances popular in Germany, Bavaria, Austria, and Bohemia. These couples dances, all including a close embrace while rotating, were usually grouped together under the term *Deutsche Tänze* (throughout the Alps) or *Volkstanz* (in Austria). Melodies developed from rhythmic work songs relating to reaping, sowing, and other types of manual labor, such as that done by blacksmiths and hunters (cleaning their catch). Each type was identified either by an aspect of the movement such as *dreher* (spinning top), *weller* (wool cloth seller), *spinner*, or *schleifer* (sliding); or by a geographical location such as *Steirer* (Styria, Austria) or *Ländler* (*Das Landl/Landl ob der Enns*, i.e., upper Austria). Some scholars believe the *Ländler* is the direct forerunner of the waltz, but the terms exist simultaneously for more than 100 years.

During the Ländler, couples glide together at a moderate tempo in triple time. The most typical rhythm for the dance consists of two quarter notes followed by a dotted eighth-note and sixteenth-note pair. The alpine Ländler is accompanied by singing or yodeling, the Styrian harmonica (an accordion), fiddle, clarinet, harp, flute, and brass band (sometimes supported by contrabass or guitar, but never percussion). Its lilting melodies and wide leaping intervals encouraged deep swinging movements and lifts. The climax of the folk version of the Ländler involved the man tossing the woman vigorously in the air (like the contemporaneous Italian *volta*), before bringing her gently back down at the end of the dance. Some scholars of ancient dancers have tied this movement to fertility rites, in which the height (when tossed in the air) of the woman's skirt would determine the height of the crops.

Katherina Breuer has traced the Ländler from its origins as a medieval round dance to a "pair dance in which the man leads the girl with complicated turns and twists to the final reunion of the pair in slow Waltz step" (1948, p. 25). Early figures include the spinning of the woman on the upraised hand of her stamping partner, simultaneous spinning of both dancers with hands clasped above their heads, gliding past a partner beneath the arm, changing of sides by passing back to back, and a final turn in close embrace. According to a fresco by Benozzo Gozzoli in the Camp Santo at Pisa (before 1485), the same type of spinning was also common in Renaissance Italy. The folk term in the Italian and Austrian Alps for this type of figured turning dance is *Schaim*, and it has been largely replaced by the simple waltz. Ernst Hamza described seeing an early form of the old processional alternating with the figure pantomime: "In dancing the *Ländler*, the man frequently lets go of his partner (purposely!) and claps his hands in time to the music. The other men react to this, begin likewise to clap, and all stand together, in a circle with their faces touching. The girls walk around the outside. This is kept up as long as it amuses the boys—*die Buam gfreut*. Then each one takes his partner again and the dance goes on before" (1914).

As with the *volta*, German Renaissance folk dances, especially those employing rapid turns (exposing the limbs), were a source of controversy.

The dance required the man's hands to be placed on the woman's waist and the woman's hands on his shoulders. In Ulm (1404), a ban was imposed on dancers to prevent "intimate contact": this resulted in dances being adapted to single files. In 1494, Sebastian Brant commented on the immoral nature of turning dances in his satirical poem *Das Narrenschiff*: "There dance priests and monks and laymen ... they run and whirl about, so that one sees their naked legs." As the Protestant Reformation swept Europe, condemnations included clergyman Melchior Ambach's 1543 characterization of dance as "a surrender to lust, a consent to vice, an encouragement to unchastity"; and a writing from the pastor at Schellenwalde, Florian Daule von Fürstenberg, noting "scandalous, shameless swinging, throwing, turning and allurements of the dance devils ... that the skirts ... sometimes fly above their girdles or even over their heads" (1567). The *weller* variation of the Ländler was sung about in 1525 by prizewinning Nürnberg meistersinger Kunz Has: "When they have weddings now, they dance no more as years ago, when dancing was discreet and slow ... Now they dance the wild *weller*, the *dreher* (spinner)."

Vienna passed a legal ordinance in 1572 stating, "Male persons are to refrain from whirling and other such frivolities," lest they be "brought to jail." However, Martin Luther participated in turning dances; he wrote that modest dancing should be permissible, and that dancing was not inherently sinful unless it brought out the "disorderly appetites of the dancers." As late as 1760, attempts were made to ban the Ländler. Stern warnings were issued from German-speaking pulpits against doing any "German waltzing dances" in the streets, and the bishops of Würzburg and Fulda issued decrees prohibiting "gliding and waltzing." In this context the German word *waltz* took on the additional meaning of "rolling," rather than simple turning, and demanded more extensive traveling (while turning) around the dance floor.

German-speaking aristocratic society appropriated folk music and dance in court entertainment through the Renaissance, Baroque, and Classical periods. The Emperor Ferdinand (1637–1657) preferred German dancing to French, and Leopold I (1658–1705) flatly forbade French court ballet. During the reign of Charles VI (1711–1740), the duchesses were allowed to

participate in German dances, including turning and spinning figures, although the emperor and empress merely observed.

The old Hapsburg monarchy was a feudal state, so there was constant contact between the upper and lower classes. Seventeenth-century Austrian entertainments included the Emperor and his family dressed in folk garb, acting out scenes of peasant life, and dancing the Ländler (although wearing satin slippers on a polished drawing room floor). The waltz gradually replaced the Ländler and its predecessors during the 1700s. In 1765, the young Johann Wolfgang von Goethe learned the Ländler (while a student in Strassburg), “for without knowledge of this dance, it was impossible to enter the highest social circles.” The Ländler became so popular that a journalist remarked in 1797 that turning “is as common and contagious as a cold in the head.” The Viennese Court opened the Palace Ballrooms to the public, to dance the waltz, from 1772 onward. The Prussian Court never allowed the waltz to be danced by anyone, right down to the end in 1918. Several Romantic composers included Ländler rhythms in their music, including Beethoven, Schubert, Bruckner, Mahler, and Berg. The Broadway musical *The Sound of Music* included an artificial (newly choreographed) Ländler in duple time, which resembled a polka.

The *Deutscher Dreher* is present throughout German and Scandinavian areas, consisting of a procession and slow waltz pattern. It evolved from the *Drehtanz* (turning dance) and was shown in Heinrich Aldgrever’s beautifully engraved *The Wedding Dancers* (1538) and described by visitors to the house of the Fuggers in Augsburg (1580s). Dancers placed hands firmly on the partner’s back, and turned as a couple, sometimes touching cheeks. The Bohemian *husička* is a variation of this idea, alternating 16 polka beats with a threatening pantomime, framed with a slow procession. This dance is also referred to as the *Dreischritt Dreher* (the three-part turn), and Nordic variations (present only after 1600) are called the *Hambo* (with a three-beat turn), *Snoa* (with a two-beat turn), *Trava*, *Kora*, and *Snurrebocken*. The Dreher could be an ill-behaved dance, but it occupies a central position in the history of southern German and Austrian folk movement. Phases of this dance are illustrated in Jost Amman’s eight Swiss woodcuts entitled *Ehebrecherbrücke des Königs Artus* (Adulterer’s bridge

of King Arthur, ca. 1570) and especially in the detailed etchings of Virgil Solis (ca. 1550).

The *Zwiefacher*, or *Zweifache*, is a southern German folk dance with a quick tempo and changing beat patterns (from three to two), danced primarily in central Bavaria. The oldest description of a Zwiefache dates from 1740, in the Black Forest region of southern Germany. The Zwiefache, like English Morris dancing, may have a Moorish connection, as it turns but does not travel. In variations, dancers may choose to turn as much or as little (or not at all) as they choose; they follow the changing meter by alternating three-beat Ländler or waltz steps with two-beat dreher or pivot steps. Dance scholar Felix Hörburger collected more than 112 Zwiefacher tunes with 474 different names in the 1950s.

Zwiefach (with the first syllable pronounced “tsvi”) means “of dual kind,” or “double”: “Fach” is German for “kind, type, or category,” and “Zwie-“ is the equivalent of English “twi-” as in twilight or twin. (To say *Zweifach* (tsvai-) instead of *Zwiefach* (tsvi-) is like saying “two-light” instead of “twilight.”) The name (in 18th-century Bavaria) indicates two time signatures that alternate during the dance, and (in 19th-century Austria) refers to the couple themselves, being tightly wound against each other. Related folk forms include the *Schliefer* (slide), *übern Fuaß* (“over the foot” from Swabia), *Grad und Ungrad* (“pass/fail”), *Eisenkeilnest* (Kingfisher’s nest, from Austria), and *Bairischer* (meaning “Farmer Dance,” but not to be confused with the faster, duple-time Bavarian polka). Classical composers Carl Orff (in his *Carmina Burana*) and Bedrich Smetana (in the “Furiant” in act 2 of his opera *The Bartered Bride*) both wrote in the *Zwiefach* form.

Sprachinseltänze (literally “language island dances”) are those Austrian dances danced by German-speaking minority groups outside Austria (such as in Transylvania). An example of this type of dance is the *Rediwaire*.

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See also: [Schottische](#); [Yodeling](#)

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B

Bağlama

The *bağlama* is a long-necked, plucked lute with movable frets and a bowl-shaped body. The most popular instrument in Turkey, it is played by both professional and amateur musicians in urban and rural settings, and is important to religious groups like the Alevis. Long-necked plucked lutes were mentioned in Central Asian epic tales as early as the 14th century, and have appeared in various forms in the Turkic world. Since the 20th century, the bağlama has played a central role in reconstructing Turkish folk music practice and theory, and “has come to represent the very soul (*gönül*) of the musician” (Stokes, 1992, p. 70).

The bağlama is part of a family of different-sized plucked lutes, collectively called *saz*. Its name comes from the Turkish verb *bağlamak* (to tie), as the frets are wound onto the neck with thin cord and tied by hand. Measuring between 32 and 36 inches long, the bağlama has seven metal strings in three courses; two, two, and three strings, respectively, from top to bottom, when held in playing position (Stokes, 1992, p. 72). A plectrum of soft plastic is used for strumming and plucking, and an older technique of playing only with the fingers, called *şelpe*, has been revived and developed to a high art by urban professional musicians.

Folk music played an important role in establishing a new, nationalist vision for the modern, secular Republic of Turkey. In the 1920s, Mustafa Kemal Atatürk (father of the Turks) and his associates instituted reforms to create an integrated society combining Turkish values and elements of Western civilization. Folk music helped promote an identity based on Central Asian Turkic heritage, replacing ties to the former Ottoman Empire (1300s–early 1900s) and its legacy of Arab- and Persian-influenced

classical music. The state organized widespread projects to collect folk music, which was then transcribed and archived by European-trained Turkish composers and musicologists. The music of Turkey's many regions, once played only in insular, rural communities, was popularized through live radio broadcasts and state-supported education institutions called *Halk Evleri* (People's Houses). Turkish folk music historian and archivist Muzaffer Sarisözen (1899–1963) was instrumental in the success of the radio initiative. He arranged folk melodies for vocal and instrumental ensembles, selected and trained talented regional performers, and conducted the live broadcasts. The bağlama was prominently featured in recordings and performing ensembles on radio and later, on television, with the result that it came to be regarded as Turkey's national instrument.

The bağlama is a powerful symbol of group identity for Turkish Alevi, the country's largest minority. The physical parts of the instrument are said to represent different aspects of the Alevi creed. Musicians in the *cem* (worship service) perform a sacred repertory of hymns and sung poetry on the bağlama. Alevi poet-minstrels compose and perform songs as their predecessors in Muslim mystical brotherhoods did from the 12th century onward. The bağlama is also central to the *muhabbet*, a social music-making event in which instruments are passed around the room for all participants to play.

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See also: [Arab Classical Music](#)

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Bagpipes

The bagpipe is the collective name for a group of instruments that all have some sort of hollow flexible cavity (the bag) that provides a constant supply of sound-producing air. Even though the sound quality and design vary somewhat in examples of instruments all over the world, the basic functionality is consistent across many disparate cultures. The bag is traditionally made of animal skin, and is in most cases held under the arm. This supplies the constant air flow, which comes out of various pipes which are either "chanters," which are fingered by both hands of the player and are used to play melodies, or out of "drones," which do not change pitch and have no finger holes. The bag is inflated by blowing into it either via a blowpipe, or through a small bellows mechanism that squeezes sufficient air into the instrument to keep a constant sound. Because the pipes themselves are nowhere near the player's mouth (with the exception of the blowpipe), the most effective method of sound production is via a reed. Depending on the region and the style of the instrument, these are either single- or double-reed pipes. Thus, the instrument is classified as a reed aerophone.

Bagpipes have been discovered in archaeological sites dating back to Roman times (the first century CE), but most of the evidence regarding the existence of these instruments has come through the written word or surviving artworks. Images of pipes have been found on ancient stone carvings in Ireland dating from the eighth or ninth centuries. Instruments that are essentially bagpipes have been developed in India, Africa, the Middle East, Europe, and the Americas.

The most common and well-known (and what most people think of when they hear the name "bagpipes") are the Great Highland Bagpipes from Scotland, which have three drone pipes, a chanter, and a blowpipe. Because this relatively modern instrument is essentially incapable of silence (because of the one-way valve at the end of the blowpipe: the only way for

the air to come out is through the sounding pipes), the music is ideally suited to constant physical activity, such as marching or dancing. Most of the repertoire for this instrument comes from the folk and oral tradition; melodies have been handed down for generations. Some traditions have developed a rich collection of melodic ornaments (such as grace notes, “shakes,” and “throws”) that provide variety and articulation to the otherwise overwhelming stream of sound.

The typical Scottish Highland-type bagpipe is an incredibly loud instrument, designed to be heard over miles of Scottish landscape, and historically for leading troops into battle. Today they are often played as part of a pipe band, which retains its military association in its participation in parades and other state functions in many English-speaking countries around the world. The Scottish Highland bagpipes are played at funerals of people of Scotch-Irish descent. They are often featured at commemoration events of wars or other moments of national sorrow, such as tributes to the victims of the September 11, 2001, terrorist attacks.



Scottish highlander wearing a kilt and playing bagpipes. Bagpipes can be found in many cultures throughout the world and typically consist of some type of air supply, a bag that serves as an air reservoir, a chanter used to play the melody, and at least one drone that sounds a constant pitch. (Odemll/Dreamstime.com)

The Scottish Highland bagpipe typically has a bass drone pipe and two tenor drones. These are nominally pitched on the note A (and sometimes on the fifth above, at E), but the actual pitch that comes out is closer to B-flat. The chanter has seven finger holes (as well as a thumb hole on the back, like a recorder). The Highland bagpipe chanter has a fairly limited range of only nine notes: from the G above middle C up to the A a ninth above the bottom note. However, the pitches within this scale are not equal-tempered, and even though they generally sound like the notes of a D-major scale (with two sharps), they are not quite the same intonation as the notes on a piano keyboard. The ascending notes produced are ostensibly G-A-B-C#-D-E-F#-G-A, but there is a great deal of variation from the “correct” tuning of equal temperament. Bagpipe students also use a practice chanter to work on fingering; this is a small oboe-like pipe, independent of the main instrument.

Other bagpipes used in the British Isles are: the Lowland bagpipes, which feature a detachable bellows mechanism to provide the air, and is played while seated; the Northumbrian smallpipes (similar to the Lowland pipes); and the *uilleann* pipes (also known as the Irish union pipe). This instrument features metal keys installed on the chanter pipe, which allows for more note possibilities and extends the range. The *uilleann* pipes are a popular instrument in Celtic folk groups (such as The Chieftains) and folk-rock bands (like the Afro-Celt Sound System).

Across the English Channel, in Brittany, the *biniou* is still played by that region’s Breton people. This instrument is relatively small, only has one drone pipe, and is often accompanied by the *bombarde*, a double-reed instrument that resembles a small oboe. The *biniou* is also part of a particular type of Breton marching band known as the *bagdad*. This ensemble consists of, in addition to the *biniou*, the *bombarde*, various sizes of marching drums, and the *biniou bras* (the “large *biniou*”), which is essentially the same instrument as the Scottish Highland bagpipes. The *bagdad* plays in parades and town celebrations in Brittany.

In the 17th and 18th centuries, another type of bagpipe was popular in France. The *musette* was a small instrument with two parallel chanters (the second one for higher-register notes), and one or two drone pipes. The

drone pipes had multiple reeds inside of them, so that the player could choose which pitches would sustain as drones. The musette's bag was inflated by a bellows, operated with the elbow. Unlike many other bagpipe-type instruments in history, the musette was favored by upper-class aristocrats and monarchs. Thus, the surviving specimens are decorated with embroidery and include pipes made from ivory. The musette (and its associated dance) was also an influence on several composers: J. S. Bach wrote a gavotte in the style of a musette in his English Suite No. 3 (for keyboard), and in the 20th century Béla Bartók included a musette-inspired piece for piano in his *Mikrokosmos*.

In contrast to the high volume of the Highland bagpipes, other cultures have used the same concept of construction for a more pastoral instrument. The *gaita* of Spain, the *duda* or *dudy* of central Europe, and the *zampogna* of central and southern Italy were all used in the herding of sheep and cows. Therefore, they do not produce an extremely high volume; one does not startle farm animals if one wants to control them. Still, such instruments must be heard across a large field. These smaller bagpipe styles sometimes have only one or two drone pipes; they are also sometimes used as an accompaniment instrument to a player who may also sing when not blowing into the chanter.

The *zampogna* of Italy is unique in that it has two chanters, one for each hand. This allows players to alternate which pipe will have the melody, or, alternatively, they can play two melodies at once. These are in addition to any drone pipes that may be present (specimens vary by region: from zero drones to up to three). The *zampogna* is traditionally played in pairs with a smaller double-reed instrument, the *piffero*. Traditionally, these two instruments are used to serenade Nativity scenes during Christmastime. This tradition has echoes in some classical Christmas compositions of the "pastoral" variety: the sinfonias in J. S. Bach's *Christmas Oratorio* and Handel's *Messiah*.

In Germany and Scandinavia, bagpipes were used for pastoral purposes, but also for dance accompaniment. A popular one that has survived into the 21st century is the Swedish *Säckpipa*. Some of the more northern instrument makers use seal skin as the material for the bag.

The *duda* of Hungary has many local variants, but most of the central European bagpipes include a curved bell (made from a cow horn) on the end of each pipe, so that the sound points up. Also, the chanter pipe(s) often are carved into the shape of an animal head, such as a goat's head.

In Spain, bagpipes are known as *gaita*, *cornamusa*, or *zampoña*. Historically, they were mostly used in the extreme northwest regions of Galicia and Asturias, although the cornamusa was played in the Catalonia region surrounding Barcelona. All of the instruments in Spain are mouth-blown and have a single drone. In the 20th century, the traditional instrument in Galicia, the *gaita*, experienced a resurgence of interest.

In the Middle East, many types of bagpipes do not include drone pipes, but the general physics of the instrument are similar to those of the instruments of Eastern Europe. Some of them (for example, the *mizwad* of Tunisia) have double chanters. In India, most bagpipes used today are modified Scottish Highland models, but they are generally called *mashak*.

Bagpipes in some form are still used in many parts of the world in the context of popular music. The most common instrument in this field is of course the Scottish Highland bagpipes, because of its loud volume that can compete with amplified guitars and drums. Some notable examples of Highland bagpipes in rock music are AC/DC's "It's a Long Way to the Top (If You Wanna Rock 'n' Roll)" from 1976, and Korn's "Shoots and Ladders" from 1994. Sting has used uilleann pipes and Northumbrian smallpipes frequently in his folk-derived songs, such as smallpipes player Kathryn Tickell's contributions to his *The Soul Cages* album (1991), and in his 2013 musical *The Last Ship*. In the 1990s and early 2000s the *Säckpipa* was part of the resurgence of interest in Scandinavian folk-based rock, particularly in the Swedish band Hedningarna.

Christopher Gable

See also: [Celtic Music](#); [Irish American Vocal Music](#); [Irish Dance Music](#); [Irish Step Dancing](#); [Scotch Snap](#)

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Bandoneón

The *bandoneón*, which is part of the accordion family of instruments, is a bellows-driven portable free-reed aerophone. Although today it is most commonly associated with Latin America (Central and South America) and referred to as the bandoneón (Spanish), it is of German origin and was originally called a *bandonion* (German). Like other instruments in the accordion family, bellows are operated manually and sound is produced by pushing air past flexible reeds within a frame. The bandoneón is a square-built concertina and features buttons rather than keys. Today the bandoneón is most commonly associated with tango in the Rio de la Plata region of Argentina and Uruguay.

HISTORY

The bandonion emerged from the Chemnitz concertina, a German diatonic concertina created by Carl Friedrich Uhlig in Chemnitz, Germany, in the 1830s. This early version of the bandonion was square in shape and produced single notes instead of chords on the bass side. Chemnitz concertinas were manufactured by Carl Friedrich Zimmerman in the 1840s and distributed throughout Germany, including to Heinrich Band. Heinrich Band, a musician, teacher, and instrument seller, ordered a Chemnitz concertina with 88 pitches. After receiving the concertina, Band retuned some of those 88 pitches and called the new instrument the bandonion, naming the instrument after himself. The name first appeared in 1856 and became widely popular as a result of Band's persistent marketing of the instrument through teaching, as well as the production and sale of sheet music.

The bandonion gained additional popularity through its exportation to Latin America in the mid-19th century, where it was renamed the bandoneón. It was particularly popular in the Rio de la Plata region (Argentina and Uruguay) and in Brazil. As early as the 1850s, German immigrants in northeastern Argentina and Southern Brazil introduced the

bandoneón and other varieties of the accordion to the region through genres such as the polka and mazurka. As a result, the bandoneón was integrated into regional Argentine folk genres such as the *chamamé*, where it was performed alongside guitar and violin. By the 1880s, Argentine music catalogues included bandoneóns imported from Germany. As the largest port city in South America, Buenos Aires saw a large influx of immigrants from Europe in the 19th century. This immigration, coupled with rural to urban migration from the pampas to Buenos Aires in the 1880s, was highly influential on the early tango. The popularity of the German accordion among immigrant communities and rural migrants resulted in the incorporation of the bandoneón in milonga and tango ensembles as early as 1890. The bandoneón was quickly incorporated as a lead instrument in the genre and has since become the iconic voice of the tango in Argentina and Uruguay. It is associated today with virtuoso performers such as Argentine musician Astor Piazzolla (1921–1992).

CONSTRUCTION

The earliest version of the bandoneón was diatonic and included two sets of reed banks with two metal reeds per pitch tuned to a perfect octave. Like other diatonic button accordions, the bandoneón employs bi-sonor sound production in the treble keys. Bi-sonor sound production is created when each button is associated with two reeds tuned to different pitches, resulting in the sounding of different notes depending on if the bellows are being pushed or pulled. Unlike other diatonic button accordions, however, the bass keys of the bandoneón do not produce chords, but rather single pitches. Additionally, unlike other diatonic accordions, the bandoneón does not include *shifts*, switches used to create tremolo or changes in timbre and dynamics. Early bandoneóns featured 32 bi-sonor buttons, but as the bandoneón evolved it began to include 53, 65, or 71 buttons. Of these, the 71-button bandoneón is the most popular in Latin America; it includes 38 buttons for the upper register and 33 for the lower. Because each button is bi-sonor, the common 71-button bandoneón can produce a total of 142 notes.

The gradual addition of buttons over time resulted in a seemingly illogical placement of the buttons, making the instrument difficult to learn. An attempt to standardize the order and arrangement of buttons occurred in the 1920s in Germany (resulting in the *Einheitsbandoneon* or “Unity bandoneón”). Additionally, a chromatic uni-sonor variant of the bandoneón was created in 1921. Both the *Einheitsbandoneon* and the chromatic uni-sonor bandoneón failed to gain popularity among tango musicians, the leading performer-users of the instrument today. Currently, bandoneóns are manufactured in Argentina by Bandoneones Mariani and in Germany by Hohner Gutjahr II Bandoneon.

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See also: [Accordion](#), [Types of](#), [Tango](#)

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Banjo

Of West African origin, the banjo was brought to the Americas by slaves during the 17th century. In the New World it has been used in many types of music, including slave songs, minstrel songs, string band, jazz, country, bluegrass, newgrass, and classical. The modern banjo is an instrument in the lute family consisting of five strings stretched over a sounding body and an extension called a neck. It has four long strings and one short string, called the thumbstring or drone string because it is struck by the thumb and

usually sounds only one note. Today the five strings are most commonly tuned g-C-G-B-D. Certain pieces and traditions, commonly found in the southern United States, utilize alternative tunings. Extending from folk practices of the 19th century and possibly earlier, these tunings include g-D-G-B-D and G-d-g-c-d.

The banjo is played in two distinct styles. The oldest, called “clawhammer,” likely evolved from African traditions. In this style, downward strokes are made by the right thumb while the index and middle fingers together make downward strokes on the longer strings. In fingerpicking style, downward strokes of the right thumb are combined with upward strokes of individual fingers. In both styles, the left hand depresses strings, plucks, and slides on the neck to change the pitch and create different effects.

HISTORY

Of the thousands of plucked lutes that exist in the Senegambian region of West Africa today, scholars believe that the two most closely resembling the modern banjo are representative of the instruments from which the American banjo evolved. One consists of a round stick fastened to a bisected gourd or calabash with animal skin stretched across the opening of the body. The strings—most often two long and one short—are attached to the stick. The Jola people refer to the instrument as the *ekonting*, the Manjago community calls it a *bunchundo*, and the Papel call it a *busunde*. The other instrument resembling the modern banjo possesses a wooden body and a short drone string. In Mali, the Bamana refer to this instrument as *ngoni*, and in Senegal the Wolof call it a *xalam*. Playing styles differ throughout West Africa, but some methods resemble the clawhammer style of New World banjo playing.

Throughout the 17th century, reports of African slaves playing the banjo in the West Indies were frequent, though the instrument was usually referred to as the *banza*. By the end of the century, the instrument was common in the Caribbean, and visitors often recorded that they had encountered blacks playing it. For example, Hans Sloane traveled throughout the region between 1687 and 1689. In his reflections, published

as *A Voyage to the Islands of Madeira, Barbados, Nieves, S. Christopher and Jamaica* (1707), he described instruments that consisted of “small Gourds fitted with Neck, strung with Horse hairs, or the peeled stalks of climbing Plants or Withs. These instruments are sometimes made of hollow’d Timber covered with Parchment or other Skin wetted, having a Bow for its Neck, the Strings ty’d longer or shorter, as they would alter their sounds” (Sabatella, 2018). Sloane also included an illustration which shows that the instrument had adopted some of the characteristics of European lutes, including a flat neck and pegs around which the strings were wound. By the early 1700s, this instrument was referred to as a *banjo*, but this term was not universal until the mid-19th century.

Although it is not known how or when the banjo was first introduced to the North American continent, numerous records indicate that African slaves played the instrument there throughout the 18th century. Many diaries and journals mention slave music featuring the banjo, and advertisements for runaway slaves commonly listed banjo playing as an identifying characteristic. Famously, Thomas Jefferson claimed, in his *Notes on the State of Virginia* (1785), “The instrument proper to [blacks] is the Banjer, which they brought hither from Africa” (“The Banjo,” 2001). Around the time Jefferson wrote these words, an anonymous artist painted the earliest image of banjo playing on the continent. The watercolor, called “The Old Plantation,” is currently housed at the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, Virginia. It depicts slaves dancing while a black musician plays a banjo that resembles the four-stringed instrument in Sloane’s illustration.

The 1820s witnessed the emergence of minstrelsy, in which white actors blackened their faces and performed songs and routines in character as slaves. In the 1830s, white performers such as Joel Walker Sweeney and Bill Whitlock, who were taught to play the banjo by black mentors, began to play the instrument in minstrel shows. As minstrelsy spread across the country, more whites learned to play the banjo, and they in turn taught other whites. For example, black mentors taught the artist known as Ferguson, and he taught Dan Emmett, who became one of the most important early minstrel performers and composers. Because minstrel shows were intended

to represent black slave life, the syncopations found in minstrel banjo music, like the many jigs by Emmett, are believed to derive from black banjo playing styles. The absence of notated black banjo music from the period makes this difficult to prove, but it is a logical explanation for why banjo songs for minstrel shows departed from the Irish rhythms characteristic of other American folk-music traditions.

Through minstrelsy, the banjo became more popular among white musicians and audiences. In the 1840s William Boucher began to mass-produce the instrument in Baltimore, and others soon followed. Mass production caused the gourd banjo to give way to the wooden-framed banjo. Moreover, Sweeney popularized the five-string banjo, which became the instrument most commonly mass-produced. In the 1850s, the banjo joined the guitar, fiddle, and mandolin as a common instrument in the string bands that accompanied dancing in the southern United States, and it also joined the piano as an instrument commonly played to entertain in white homes. It appears that a fingerpicking technique utilizing the thumb and first two fingers emerged as white guitar players began to learn to play the banjo. This technique was first discussed in *Briggs' Banjo Instructor* in 1855. While the banjo continued to be associated with folk music, the fingerpicking style allowed it to be treated as a melodic instrument capable of being played in a style resembling classical guitar. Instrument makers worked to position the banjo as a genteel instrument, distancing it from its associations with black culture by making elaborate and beautiful banjos. They also made banjos of different sizes and tunings, and by the end of the 19th century, banjo orchestras that utilized these instruments had appeared in many white communities.

Alongside these developments, the banjo continued to be a part of both black culture and white representations of black culture. The popularity of minstrelsy persisted throughout the 19th century—especially in the South—and sheet music publishers frequently featured images of black banjo players on the covers of songs related to slavery. After the Civil War (1861–1865), many songs took on a sentimental quality, and the image of the black banjo player was associated with nostalgia for the Old South. For example, Stephen Foster's "Old Folks at Home," written from the imagined

perspective of an old slave, explicitly concerns “longing for de old plantation.” The protagonist wonders, “When will I hear de banjo tumming / Down in my good old home?” By the end of the 19th century, the syncopated rhythms that had characterized minstrelsy’s banjo music became the defining characteristic of a new genre called *ragtime*, which was widely considered to be a style of black origins. Though the current popularity of Scott Joplin’s rags has caused ragtime to be seen as a genre of piano music, many early recordings of ragtime dating to the 1890s feature the banjo. Furthermore, in the 1910s and 1920s, banjoists like “Black Face” Eddie Ross, Fred Van Eps, and Vess Ossman issued commercial recordings of ragtime music. Even sheet music for rags not written for the banjo—like the famous song “Hello! My Baby”—featured the image of black banjo players on their covers. In addition to these commercial musics, black folk traditions continued throughout the 20th century, witnessed in the recordings of North Carolinians such as Dink Roberts and John Snipes, and the Mississippi delta-blues style recordings of Gus Cannon and Lucius Smith.



An African American man plays a banjo on his front porch in 1902. The banjo has its roots in West Africa. (Bettmann/Getty Images)

In the 1920s, the banjo became an important component of jazz and dance orchestras. In this setting it was primarily a rhythm instrument that supplied chord changes. This new role necessitated modifications to the instrument. To facilitate strumming, the drone string was eliminated, resulting in a new type of four-stringed banjo. Furthermore, to be heard over the orchestra, a resonator was added to the body of the instrument, and to produce a louder sound, players began to replace catgut strings with steel strings, which they played with a plectrum (a pick) rather than their fingers. While many four-stringed banjos simply dropped the drone string, the tenor

banjo, with strings tuned C-G-D-A, was also popular. One of the first popular tenor banjo players was Harry Reser, who rose to fame in the 1920s playing novelty music with various white dance bands.

By 1940, the banjo had been largely displaced in blues and jazz by the guitar, but its resurgence began after World War II (1939–1945) when it became one of the definitive instruments of a new style of music known as *bluegrass*. Pioneered by mandolinist Bill Monroe and banjoist Earl Scruggs, bluegrass was a subset of country music, or “hillbilly” as it was referred to in the music industry at the time. It featured mandolin, banjo, and fiddle as melodic instruments accompanied by guitar and double bass. Scruggs was integral to the development of the bluegrass banjo, combining the resonator of the jazz-band banjo with the short fifth string of earlier instruments. Scruggs also pioneered the fast-paced fingerpicking style of bluegrass banjo playing that required use of the thumb and three fingers. Folk musician Pete Seeger was another champion of the banjo at the time, and he described the bluegrass technique in *How to Play the 5-String Banjo* (1948). The banjo remains a common but not essential instrument in country music.

The postwar folk revival influenced the folk-rock musicians of the 1960s. Although musicians such as Bob Dylan, Joni Mitchell, and Simon and Garfunkel preferred the accompaniment of the acoustic guitar, the banjo featured prominently in progressive bluegrass music, also known as *newgrass*. In this style, bluegrass instruments were combined with procedures from rock music, like jamming, as exhibited in the music of the bands the Dillards and Seldom Scene. The band New Grass Revival became known for recording with studio effects associated with rock music, and recording rock-and-roll songs such as “Great Balls of Fire.” The banjo continues to be an important newgrass instrument, played by Béla Fleck in the band Béla Fleck and the Flecktones, and Noam Pikelny, who plays with the band Punch Brothers.

In addition to newgrass, the banjo is heard in many genres today. Jazz bands like the Preservation Hall Jazz Band and bluegrass bands like Hot Rize continue to keep older traditions alive, and more recently Mumford and Sons introduced the banjo to a new generation of pop music listeners. In indie music circles, Sufjan Stevens has become a popular banjoist, and

the banjo is also used in classical music. Béla Fleck recorded an album of famous classical pieces arranged for the instrument (*Perpetual Motion*) in 2001, and several current composers regularly color their music with the banjo. Mark Sylvester featured it in an album of chamber music called *New Music for Banjo* (2009), and the Jake Schepps Quintet—a traditional string band of banjo, mandolin, violin, guitar, and bass—commissions classical composers to write extended pieces for the ensemble. In 2015 they released an album called *Entwined*, which features the music of Marc Mellits and Matt McBane.

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See also: [Bluegrass](#); [Country Music](#); [Dylan, Bob](#); [Emmett, Dan](#); [Fiddle](#); [Foster, Stephen Collins](#); [Irish American Vocal Music](#); [Jazz](#); [Joplin, Scott](#); [Ragtime](#); [Rock and Roll](#); [Seeger, Peter](#); [Virginia Minstrels](#)

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Bariu, Laver (1929–2014)

Laver Bariu was a prominent figure in Albanian folk music. With his group, Permet Sats, Laver was well known both in his own country and abroad. An

uncontested clarinet master, Laver cultivated hobbies like astronomy and parapsychology (Broughton, Ellingham, and Trillo, 1999).

The son of a singer and lute player, Laver was born on May 2, 1929, to in Permet, Albania. He was first inspired by the music played by his father and attempted to play the *gajde*, a sort of bagpipe. His family's inability to afford an instrument led him to build his own instruments from tree branches or wheat canes. His father taught him to play the lute. Bariu's musical progress was influenced by the German invasion of Albania in 1939, by which time Bariu had left his family and was living in Korca. During this period a Greek clarinetist moved to Laver's hometown: he recruited the young Bariu to play drums in his group, which had started performing in local clubs. That experience had a profound influence on Bariu's music, as he became increasingly fascinated by the clarinet and an accomplished self-taught clarinetist.

In 1944, Bariu moved back to Permet, where he worked with local musicians and organized his own group. With this group he participated at the first National Folk Festival in Tirana in 1952, where he was awarded the first prize as a popular instrumentalist. He started recording his own music in 1954.

Over time, Bariu's group underwent a radical structural reorganization: from more traditional instruments, in 1951, to a mix of traditional and classical instruments in 1976. Most of his music could be conceived of as a musical sage preserving the ancient polyphonic singing tradition of southern Albania in a multi-instrumental dialectic.

In March 2001, Bariu was named "Citizen of Honor" of Permet. He died at the age of 86 after a severe illness.

Antonella Di Giulio

See also: [Klezmer](#); [Romani Music](#)

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Bartók, Béla (1881–1945)

The Hungarian composer, pianist, and music ethnologist Béla Bartók is one of the most important composers of classical music of the 20th century. Folk music from Hungary became the central source for his musical style and influenced him throughout his whole career. Until 1918, he did more than 30 excursions into far-reaching areas. In 1918, his archive, partly recorded with a phonograph, contained around 10,000 folksong melodies: more than 1,800 from Hungarian sources; around 3,500 from Rumanian sources; more than 3,200 from Slovakian sources; smaller collections from Ruthenian, Serbian, and Bulgarian cultures; and around 100 melodies from Arab and Berber folk music recorded with a phonograph during an excursion to Algeria in 1913.

Bartók first came into contact with the native music of his country in 1904, when he visited a village in northern Hungary and heard peasant music. In 1905, he met the coeval Zoltán Kodály (1882–1967), who had published an article about Hungarian folk songs, and who had studied at the Budapest conservatory in the same composition class. The two became friends and collaborated on many ethnological music projects. From then on, collecting, transcribing, and classifying native folk songs took the central role in Bartók's life and work. In 1907, he settled in Budapest, where he got a professorship for piano at the conservatory and stayed until 1940. During that time he had a fixed salary, and in addition to teaching and composing, enough time for field investigation during vacations.

Béla Bartók in the United States

In the midst of a world-class career as a composer, Béla Bartók was forced to flee Hungary in 1940 to escape the Nazi occupation of that country. Bartók, a noted dissident against the Nazi cause, opposed Hungary's siding with the German forces. In the autumn of 1940, Bartók and his wife left Lisbon and arrived in New York City, where he would reside until his death of leukemia in 1945. Despite his status as an elite composer of Western art music, Bartók found Americans unreceptive to his music, and he spent a majority of his time in the United States working as an ethnomusicologist for Columbia University, curating and editing a large collection of Serbian and Croatian folk songs held in the university's library collection.

At that time, Hungary was much bigger than it is today, encompassing what is now Slovakia and Croatia (without Dalmatia), the Vojvodina (the northern part of Serbia), a huge part of Romania (mostly Transylvania), and small parts of Poland and the Ukraine. In 1920, with the signing of the Treaty of Versailles, Hungary lost parts of its country, which made it impossible for Bartók to visit these regions any longer. In the mid-1920s, he finished several articles and books about Hungarian folk music. Beginning in 1934, his teaching duties were reduced, so, together with Kodály, he became the editor of a complete edition of Hungarian folk songs that included more than 14,000 melodies. In 1936, he made his last excursion to Anatolia, Turkey. After the annexation of Austria to Adolf Hitler's Germany in 1938, Bartók moved to the United States, arriving in 1940, where he obtained a job at Columbia University to transcribe Serbo-Croatian folk songs from the Milman Parry collection of Harvard University. (Parry was a music ethnologist and, between 1933 and 1935, had done research in the former Yugoslavia.) In 1943–1944, Bartók finished several books about Hungarian folk songs.

Bartók was not interested in writing progressive “world music”; instead, he wanted to build up a Hungarian national art. Because he did not regard Hungarian music from the 19th century as being valuable, he had to scent out another tradition, which he saw in peasant music. This music helped him to free himself from the major-minor tonality. During the years 1908 to 1911, he developed his own musical style, influenced by Claude Debussy and peasant music. This led to quartal chords, pentatonic clusters, bimodality, and scales outside of major and minor. He adopted elements of melody and rhythm from Hungarian native music, such as changing meters and a recitative-like vocal style, basing the latter on the *parlando* of folk songs.

There were collectors of Hungarian folklore during the 19th century, but they differed from Bartók in two respects: First, they were more interested in the text than in the music, often printing the folk songs without the music; second, they uncritically mixed popular tunes, patriotic songs, and folk songs. These concepts were strengthened by the popularity of *verbunkos*, a recruiting dance, played by Gypsies, who mixed folk tunes

with ornamentation and stereotypical cadence formulae, which developed it from dance music to a musical style, and from there to the *csárdas*. Its popular tunes overshadowed folk tradition (most famous are Johannes Brahms's 21 *Hungarian Dances* for four-handed piano, published 1869 and 1880), which was pointed out by Bartók (and Kodály)—whose musical mother tongue was this music from the 19th century—at the beginning of the 20th century.



Hungarian composer and ethnomusicologist Béla Bartók (1881–1947). Bartók collected and researched folk music, frequently including folk elements in his compositions. (Bettmann/Getty Images)

Bartók's kind of transcription can be roughly divided into three phases: first, at the beginning, his notation is a little bit schematic and sketchy; second, using the phonograph, the transcriptions became more differentiated even in the slightest ornamentations; third, during the 1930s, working on the complete edition of Hungarian folk songs, he revised the whole material. Still, in 1907, he used symbols for quarter tones, but did not mark smaller intervals. For his transcriptions of Arabic melodies, he used the plus-and-minus system, developed by the music ethnologists Erich von Hornbostel and Otto Abrahm in 1910, to mark microtonality. Concerning tempo, at first he did not add metronome numbers or the common Italian expression marks. Later, he did, but emphasized that the tempo of a melody is variable, so it is more important to name the character of the music. Here Bartók differentiated between rate of speech and dancing step. His transformation of the influence from folk songs can also be divided into three parts: first, transcription of arrangements of peasant music; second, simulation of such melodies; third, creating art music that uses the same idiom as the peasant music.

Lampert (2008) analyzed 34 of Bartók's music editions between 1904 (*Székely Folksong*) and 1945 (*The Husband's Lament*) and found 313 arranged melodies, recorded at 138 different places: 159 Hungarian melodies, 81 Slovak, 66 Romanian, 5 Ruthenian, 1 Serbian, and 1 Arabic.

Jörg Jewanski

See also: [Kodály, Zoltán](#)

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Bashir Brothers (Munir and Jamil)

Iraqi brothers Munir and Jamil Bashir were noted for their study and performance of the *‘ūd*, a fretless stringed instrument popular throughout the Middle East; it was Munir, however, who would attain international prominence through his virtuosity in performance and improvisation (*taqsīm*). The Bashirs' repertoire included elements of the classical Arab tradition and the indigenous *al-maqam al-‘Iraqi*, a poetically based suite, with Munir known for incorporating eclectic musical expressions.

The Bashir brothers—Jamil (1921–1977) and Munir (1930–1997)—were born in the Iraqi city of Mosul, also known as al-Mawsil, a locale important in the transmission of knowledge from Baghdad to al-Andalus (Muslim-controlled Spain) during the medieval period. The robust musical culture which had produced the influential musician and educator Ziryāb more than a millennium earlier provided the brothers with their initial *‘ūd* instruction. Jamil and Munir began learning the *‘ūd* from their father, ‘Abd al-Aziz, who was an *‘ūd* player and instrument maker; they later studied at the Institute of Fine Arts in Baghdad with Turkish-trained *‘ūd* player Sharīf Muhyī al-Dīn Haydar. Jamil remained in Iraq, teaching *‘ūd* at the Institute, performing on *‘ūd* and violin, composing instrumental works, and later heading the Baghdad Radio Orchestra and Music Department. He wrote a book entitled *Ud—Ways and Methods of Teaching* in 1961, and in 1974 issued a solo recording in Jean-Claude Chabrier's "Arabesques" series, *Luth Traditionnel en Iraq*.

In contrast, Munir Bashir's professional life extended beyond Iraq to the Levant, Europe, and North America. In 1953, he relocated to Beirut, where he accompanied the vocal diva Fairūz. Following his first European concert

tour, Munir studied with Zoltán Kodály at the Franz Liszt Conservatory in Budapest and received a doctorate in musicology in 1965. Fellow musicologists Simon Jargy and Poul Rovsing Olsen convinced Munir to focus on solo improvisation in performance, a practice he adopted in his concerts and recordings.

Munir Bashir's style of playing the 'ūd has been described as mystical, highly lyrical, meditative, and healing (the musician received inspiration from a Sufi conference in the United States while on tour). He pushed the boundaries of the taqsīm beyond its customary time frame, requiring what Ali Jihad Racy terms "quiet concentration" from listeners (Racy, 2000, p. 313). Christian Poché cites the "religious silence" that Munir imposed on audiences in order to reach the state of ecstasy known as *tarab* (Poché, 2002, p. 594). Racy also notes that Munir's *taqāsīm* typically remained within the same *maqām*, or melodic mode, rather than modulating to other modes; and that his "seamless" style resulted in an absence of "clear cut qaflāt," the concluding cadences of a taqsīm (Racy, 2000, p. 313).

Munir Bashir left a rich recording legacy; his 1974 recording, in the same "Arabesques" series as Jamil's, is entitled *Luth Classique en Iraq*. Subsequent recordings include *Babylon Mood*; live concerts in Geneva, Paris, and Budapest; the folk-inspired *Oud Around the Arab World*; and *Flamenco Roots*. He recorded *Duo de 'Ud* with his son Omar in 1994; the Indian-infused *Ragā Roots* was released after his death. Poché expands on Munir's legacy as "restoring nobility" to the 'ud and rejecting its role as "mere accompaniment to the voice" (Poché, 2002, p. 593). On a technical level, Poché describes Munir's development of a "new sonority" for the 'ūd: combining the "sinewy plucking" of Arab practice with the Egyptian method of striking the plectrum and the vibrato of the Turkish school to enhance the "beauty of the note itself" (Poché, 2002, p. 594). Beyond artistry, Munir himself upheld Arab heritage: "[I]t is traditional music which expresses not only our cultural and human but also national and progressive identity" (Bachir, 1978, p. 77).

Hicham Chami

See also: [Arab Classical Music](#); [Oud](#); [Taqsīm](#)

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Basque, Music of the

The Basque live on both sides of the western Pyrenees Mountains, in an area encompassing the southwest of France (referred to as Northern Basque Country or *Iparralde* in the Basque language) and the north of Spain (Southern Basque Country or *Hegoalde*) around the Bay of Biscay. Basque culture is thus cross-national. The French denomination *Pays Basque* comprises both regions, whereas the Spanish *País Vasco* and the Basque term *Euskadi* refer to the autonomous community of northern Spain; in English, "Basque Country" is applied to both areas. In the Spanish region, both Spanish and Basque are official languages, whereas in the French area only French has been granted such official status. The Basque language comprises six dialects—Biscayan, Gipuzkoan, Upper Navarrese, Lower Navarrese, Lapurdian and Souletin—which approximately coincide with administrative borders.

The territory inhabited by the Basque had been populated for centuries before the term "Basque" was applied to them. It is therefore important to recognize the nuances in the numerous identity connotations of the word "Basque" within the context of the so-called Basque Renaissance (*Euskal*

Pizkundera), which developed between 1876 and 1936, in parallel to similar cultural movements in other Spanish territories such as Catalonia and Galicia. The founding during this period of the Royal Academy of the Basque Language (the *Euskaltzaindia*, in 1918) established the process to unify the different dialects, which led to the consolidation of a standardized version of the language (*Batua*) in the 1970s. *Batua* is used by the administration as well as in education and mass media; it has eased communication among regions and is most widely used in cities, whereas old-day dialects are still the vernacular tongue in rural areas and smaller towns. The historiography of Basque music has thus been closely linked to the study and preservation of the Basque language, on the one hand, and of its national identity on the other.

Ethnographers and folklorists began to collect and print Basque popular songs in the early 19th century. One of the earliest examples of Basque songs and dances is Juan Ignacio de Iztueta's (1767–1845) *Guipuzcoaco dantza gogoangarrien condaira edo historia* (1824), followed by Jean Dominique Julien Sallaberry's (1837–1903) *Chants Populaires du Pays Basque* (1870) and Charles Bordes's (1863–1909) *Douze Chansons Amoureuses du Pays Basque Français* (1898), to note but a few. Among the most prominent 19th-century composers are Irish descendant Rufino Lacy (1795–1847) and Juan Crisóstomo de Arriaga (1806–1826), followed as the turn of the century approached by Maurice Ravel (1875–1937), Secundino Esnaola (1878–1929), Emma Chacón (1886–1972), Emiliana Zubeldia (1888–1987), and Pablo Sorozábal (1897–1988); and in the 20th century by Francisco Escudero (1912–2002), Carmelo Bernaola (1929–2002), Luis de Pablo (1930–), Ramón Lazkano (1968–), and Idoia Azurmendi (1971–).

The new political context of the 20th century encouraged a second generation of musicologists to approach Basque popular music from a nationalist perspective, also offering piano arrangements and ethnological information on the sources and localization of each piece and its variations. This nationalist perspective subscribed to a bucolic and idealized vision of the countryside and the rural which had to be protected from exotic influences, namely those coming from cities in Spain, France, and Italy. In 1925, Resurrección María de Azkue (1864–1951) published his *Cancionero*

popular vasco. This, along with the *Euskal Eres-Sorta* (1921) of José Gonzalo Zulaika (1886–1956, better known as Aita Donostia), established the grounds for the development of a Basque nationalist music, as exemplified in the works of Jesús Guridi (1886–1961) and Aita Donostia himself.

Basque culture has developed a series of native musical instruments of all families that are commonly used to play traditional dance music and which also contribute to the sound of current pop bands. One of the most widely played instruments is the *txistu*, a three-hole flute, which is often played in conjunction with a small drum. The *alboka*, a double clarinet made of a middle wooden body and two horns (usually ox horns), with one of the horns functioning as a drone, is played using the circular breathing technique. Also belonging to the family of wind instruments is the *trikitrixa*, a small diatonic accordion; and the *dultzaina*, a regional variation of the bagpipe. Among percussion instruments, the *txalaparta* stands out: it is an idiophone consisting of a pair or more of wooden boards held horizontally in front of the (more often than not) two performers, who strike the instrument with two wooden sticks each.

Vocal music holds a particularly important status in Basque culture. *Bertsolaris* are oral popular poets who improvise verses in the Basque language on current political, cultural, or social issues following a set of metric and rhythmic rules. Though a traditionally male-based activity, it is nowadays usual to listen to *bertsos* sung by women in the numerous contests that are held throughout the country dedicated to this kind of improvised cross between literature and music. Choral music is also an important element of Basque musical identity. The Sociedad Coral de Bilbao was founded in 1886, followed by the inauguration of the Orfeón Donostiarra in the city of San Sebastian in 1897. On a smaller scale, the *ochote* or *oxote*, a choral ensemble of eight bass voices, emerged in festive contexts in the 1930s and has persisted up to the present moment as a very popular form of music-making.

In the southern Basque country, Francisco Franco's dictatorship (1939–1975) imposed severe censorship on all forms of Basque culture, with many of its public expressions being prohibited and remaining thus inextricably

contained to the domestic sphere. The inspiration for 1960s protest music against Francoism came from the Northern Basque Country and the key figure Michel Labéguerie (1921–1980), the father of the “nouvelle chanson basque” or “Euskal kantagintza berria.” Soon thereafter, modernist artist Jorge Oteiza (1908–2003) gave name to Ez Dok Amairu, an avant-garde group that included songwriters and singers such as Benito Lertxundi (1942), Lourdes Iriondo (1935–2005), and Mikel Laboa (1934–2008), among others.

Since the ratification of the statute of autonomy in 1979, the Basque government in Spain has been making a clear effort to preserve and promote Basque culture both within and beyond the Basque territory. To this end, activities dealing with Basque popular culture are eligible to receive important funding from the government. The Eusko Jaularitza (as the government is known in Basque) gives such support to activities fostering the use of the Basque language, as well as to institutions aiming to disseminate the culture of the Basque Country. Consequently, an archive for Basque music was created in 1974, called Eresbil and located in the Gipuzkoan town of Errenteria, which houses a vast collection of Basque music scores, audio and video recordings, and concert programs, together with an array of miscellaneous documents and objects.

The 1980s saw the advent of a new genre of socially engaged music known as Basque Radikal Rock (*rock radikal vasco*). The music of Hertzainak, Potato, Eskorbuto, and Kortatu, for example, was inspired by punk and underground countercultural movements. Among the most successful and popular bands and musicians of today are Mikel Erentxun, Ken Zazpi, Oskorri, Kepa Junkera, Niko Etxart, Su Ta Gar and Kuraia (in the Basque language); and Duncan Dhu, Doctor Deseo, Delorean, Sidonie, Lehendakaris Muertos, Fito y los Fitipaldis, Alex Ubago, and La Oreja de Van Gogh (in Spanish).

At present, a vast number of differing musical expressions coexist in the Basque Country. As a cross-national culture, its musical venues and events span more than one identity group, and different musical practices can all be gathered under the common denomination “Basque.” Numerous traditional music festivals are held throughout the Basque territory, such as

the Txalaparta Festa in the Guipuzkoan village of Hernani, the itinerant Udaberriko Bertso Saioak, and the Euskal Herria Zuzenean festival, which also changes location with each new season.

The main cities of the region also offer a wide musical agenda. San Sebastián, for instance, hosts a series of annual and well-established events, including the jazz festival, Jazzaldia, has been taking place since 1966; and the Quincena Musical, one of the oldest classic music festivals in Europe, established in 1939. Basque audiences also benefit from a number of popular music festivals that bring together some of the most widely acclaimed international pop bands, such as the Azkena Rock Festival (Vitoria) and the BBK Live festival (Bilbao). The Guggenheim Museum (Bilbao) also presents several programs of contemporary and electronic music.

Lola San Martín Arbide

See also: [Accordion, Types of](#); [Bagpipes](#)

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Batá Drums

Batá drums are a set of three double-headed, hourglass-shaped drums, with one side being larger than the other in size and surface area. It is important to note that the word *batá* can refer to any single drum in the set or to the whole set as an ensemble.

Played with the hands, the double-headed *batá* drum has a large lower-pitched head called the *enú* and a smaller higher-pitched head called the *chachá*. These sides are sometime referred to as the “mouth” and “butt,”

respectively. Batá drums are constructed using several methods and materials; traditional batá are carved from a single piece of wood, whereas most North American drums are constructed from small slats of wood. Commercialized drums are also available in alternative materials such as fiberglass. Traditionally, animal skin heads are mounted on a hoop with rope and/or leather used to provide tension on the head of the batá. Most commercially available modern batá drums utilize metal lugs and bolts to provide proper tension on a processed animal skin or synthetic head.

The most popular and best-known form of the batá drum is from Cuba. However, the Cuban set of drums can be traced back to West Africa, specifically the areas in and around Nigeria. Batá drums were brought to Cuba by the Yorùbá people of the region sometimes referred to as Yorùbáland, which encompasses southwestern Nigeria and extends west to Benin and Togo.

In the Cuban tradition, the drums from largest to smallest are *iyá*, *itótele*, and *okónkolo* (also referred to as the *omelé*). The lowest pitched drum or *iyá* is also considered the mother drum. The *iyá* is the lead drum played by the most experienced drummer and thus has the most complicated part, with much freedom for musical interpretation by the performer. In Cuba, the enú (large head) of the *iyá* has a ring of clay, called *idá* or *fardela*, that helps lower the fundamental pitch of the drum and reduce higher overtones. Rather than a clay ring, a dot of paste, also called *idá*, is used for tuning in Nigeria (Villepastour, 2019, p. 24).

During religious use in Cuba, large sleigh bells called *chaguoro* are present on the *iyá* (Amira and Cornelius, 1999, p. 125). The smaller, brass bells on the *iyáàlù* are called *şaworo* in Nigeria (Villepastour, 2019, p. 24). The middle pitched drum, the *itótele*, is often played by the next most experienced drummer. The *itótele* drummer is allowed some variation and keeps regular conversation with the *iyá*. The *okónkolo*, which the highest-pitched drum, plays a stagnant rhythm to support the ensemble. Returning to the origin of the batá ensemble in Yorùbáland, the names of the three primary drums are *iyáàlù*, *omele abo*, and *omelet akọ* from largest and lead drum to smallest drum. In Nigeria a *bílálà*, a flexible rawhide beater, is used

to strike the small side head of the batá and both hands use bílálà on the omele akò (Villepastour, 2010, p. 24).

Although in recent years there has been development and use of unconsecrated batá in commercial and secular music, the batá ensemble is primarily used in a ceremonial and religious context. *Lucumí* is the term used to identify enslaved Yorùbá people and their language in Cuba. Historically, the religion was often called Santería; currently, practitioners also call their religion Lucumí. The batá ensemble is played at religious parties or events, called *bembé*, which are held to honor an *orisha*, one of the deities of Lucumí and traditional Yorùbá religion (Amira and Cornelius, 1999, p. 126). Playing techniques of batá will vary upon usage (consecrated/ceremonial vs. secular use).

In the Cuban tradition, drummers sit while they play and use a strap called an *olori* that wraps around the thighs and holds the batá drum in place on the performer's lap. In Nigeria, batá drummers use a strap called an *apá* to hold the drum over the shoulder, as they typically play standing up. Many hand and finger gestures are utilized to strike batá, resulting in various sounds referred to as tones. Some of the tones commonly utilized are slaps, open, and muted. These gestures are used in combinations and toque (rhythms) to create a variety of patterns. These patterns become a series of complex, syncopated rhythms that are part of a larger structure. *Oru* is the sequence of religious batá toques and songs that are part of events like the bembé. Each drum and praise rhythm has its own unique character and adds to these events in specific ways.

Joshua Watkins

See also: [Calypso](#); [Rara](#); [Reggae](#); [Salsa](#); [Tassa Drumming](#); [Zouk](#)

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Beatles, The

More than any other famous bands of the 1960s, the Beatles, a British pop-rock band, who had 27 number-one hits on the UK and/or U.S. charts, and up to today have sold more than 1 billion records, opened their musical language to world music, and did it in their songs with different influences in different ways.

The Beatles had no change in their basic lineup since August 1962, with John Lennon (1940–1980, guitar), Paul McCartney (1942–, bass, guitar), George Harrison (1943–2001, guitar), and Ringo Starr (1940–, drums). However, they also invited guest musicians from pop-rock, classical, and world music. George Martin, who had a degree from the Guildhall School of Music in London, became their producer, musical advisor, and arranger (none of the Beatles could read music), and sometimes played keyboard, too. He and the sound engineer Geoff Emerick realized the sound experiments of the band in the studio. The Beatles ended their live concerts in August 1966. Starting in 1965 (with the album *Rubber Soul*), their music became more experimental and turned dance music into an art form. They recorded until 1970, and thereafter separated to pursue their solo careers.

INFLUENCES FROM NORTH AMERICA

The band started with a mixture of skiffle, blues, country, and rock and roll. Initially, their style was oriented toward guitars, mostly had a quick tempo in 4/4-meter and catchy melodies. Rock and roll—a danceable mixture of blues and country, two native American music styles—became popular during the 1950s. During their first years, mainly until 1964, the Beatles covered many songs, some of which were even recorded several times: songs by Chuck Berry, Carl Perkins, Little Richard, Buddy Holly, Elvis Presley, Larry Williams, and other rockabilly songs by other artists.

With the Beatles, rock and roll came to Britain. They not only covered rock and roll songs, but also borrowed stylistic elements, like Presley's expressive vocal embellishments, Berry's bass ostinati, Little Richard's vocal falsetto, and Jerry Lee Lewis's keyboard pounding (witness Lennon's playing the electric organ in "I'm Down," 1965).

The Beatles and Ska

Well-known for their incorporation of non-Western musical influences, the Beatles sampled and adapted music from a variety of music cultures based on the various interests of the individual band members. Their 1968 hit "Ob-La-Di, Ob-La-Da" stems, in particular, from the band's interest in Caribbean music: calypso song (from Trinidad and Tobago) and Ska dance rhythms from Jamaica. The Beatles' proximity to these music cultures stems not from their travels to the region, but from the strong Jamaican and Trinidadian expatriate populations that settled in London's west side beginning in the 1950s and robustly expanding in the 1960s. Many of the world's most famous calypsonians (such as Aldwyn Lord Kitchener) and Ska Jamaican reggae/ska bands (such as Byron Lee & the Dragonaires) were based in London or spent significant time performing in the city during this time. The Beatles also collaborated with Trinidadian Harold "Lord Woodbine" Phillips during their formative years in Liverpool.

Fingerpicking on an acoustic guitar harks back to a special tradition of folk, blues, and country; it was used by musicians such as The Byrds and Bob Dylan, but also by the Beatles: "I've Just Seen a Face" (1965) with three acoustic steel-string guitars, one of them a twelve-string guitar, is typical for country music. The whole song is played unplugged and is the first authentic country-western tune by the Beatles—not very typical for British pop music of that year. Another example of this style is "What Goes On" (1965). Both songs show the Beatles' idea of combining pop-rock music with folk or country elements. "Yer Blues" (1968) is a parody of the blues boom in the UK during the 1960s. In the same year, 1968, for "Dear Prudence," "Rocky Raccoon" (with a piano part in the barrelhouse style, a simple style of playing piano, transferring blues playing from a guitar), and "Blackbird," the Beatles used fingerpicking. "Blackbird" was a solo by McCartney, accompanied only by his acoustic guitar.

INFLUENCES FROM GREAT BRITAIN

Next to American folk music, the influence of the Beatles' home folk music can be heard. At the end of "All You Need Is Love" (1967), the folk tune "Greensleeves" from the 16th century is incorporated. This influence also appears in their frequent use of modal scales, which is typical for British folk tunes: for example, in "Norwegian Wood" (1965) and "Eleanor Rigby" (1966). "Maggie Mae" (1970) is an arrangement of a traditional Liverpool folk song.

LATIN AMERICAN INFLUENCES

Another influence came from Latin America. During the late 1950s and early 1960s, Latin American music influenced much of Britain's popular music. The Beatles included Latin styles in even their early recordings: with "Bésame Mucho" (1962), an often recorded rumba ballade, the Beatles started their first recording session at the Abbey Road studios. Latin influences can be heard in several songs, such as "Till There Was You" (1963), with bongos (an Afro-Cuban percussion instrument consisting of a pair of drums, played with the hands), and "And I Love Her" (1964), with bongos, and claves (a Cuban percussion instrument consisting of two dowels). "Twist and Shout" (1963) is a cover version of Richie Valens's *La bamba*, an adaption of a Mexican folk song. "Ob-La-Di, Ob-La-Da" (1968) uses a calypso rhythm (a synthesis of African and Indian folk music, danced and sung mainly in Trinidad and Tobago). Bongos, congas (the big version of the bongos), and maracas (a native instrument of Latin America, consisting of a pair of small gourds filled with rice or beans) appear in many Beatles songs. Influences from bossa nova (a mixture of Brazilian samba and elements of cool jazz), integrated in fast pop music, can be heard in "No Reply" (1964) and "The Night Before" (1965) with their 3 + 3+2 rhythm.

INFLUENCES FROM INDIA

Latin American rhythm gave new accents to popular music, but Indian music was much more complicated. Its influence in the Beatles' music and

also in song texts (Indian philosophy) ran parallel to their experiments with mind-expanding drugs like LSD between 1965 and 1968. During the 1960s, Indian music, with its repetitive rhythms in irregular meters, which made one lose the feeling of time, became a background sound for drug experiments and were said to enhance psychedelic and spiritual experiences. Altogether, there are 21 Beatles songs that relate to India (Reck 1985); most of those, which integrate elements of Indian music, were composed by Harrison.

He got in contact with the sitar, an Indian plucked stringed instrument, during the making of the Beatles' *Help!* (1965), a film in which the band is on the run from a fictive Indian cult, and someone from this cult played a sitar. Afterward, Harrison bought an instrument, and at that point his lifelong interest in Hindu philosophy began. In "Norwegian Wood," Harrison played a sitar as a kind of an "exotic guitar" in a simple way, and only doubled the melody without the instrument's characteristic sympathetic strings; nevertheless, with its weird timbre, it perfectly underlined the ironic text of the song.



George Harrison of the Beatles receiving musical instruction on the sitar while other members of the band look on. The Beatles were particularly interested in the music of India

and included the sitar in such songs as “Norwegian Wood” and “Love You To.”
(Bettmann/Getty Images)

With the release of the album *Rubber Soul* (in December 1965), the sitar began its presence in pop, rock, jazz, and fusion music. “Love You To” (recorded in April 1966) starts with a 35-second improvised solo (in Indian music, it is the opening section, which introduces a *raga*, a melodic mode of classical Indian music) on the sitar, which dominates the whole song, supported by *tabla* (a pair of hand drums) and *tampura* (a plucked instrument, similar to the sitar, but without frets). Its melody is based on a Dorian scale; there are several metrical changes; Western band instruments (guitar and tambourine) are hardly audible and only in the background; and the piece ends by speeding up with improvisation on sitar and tabla, a typical end for Indian music. This is first time that a Western pop song was based almost entirely on Indian classical music—only the text remained in the Western sphere.

In June 1966, Harrison attended a concert of the sitar virtuoso Ravi Shankar in London and, from then on, took lessons from Shankar in Britain and India (the first music lessons he had ever taken). In “Getting Better” (recorded March 1967), the *bourdon* sound of a *tampura*, only at the beginning of the third verse, mixes with the plucked strings of a piano-like instrument, played by Martin. In “Within You Without You” (recorded in March/April 1967), again Indian musicians add to Harrison’s voice and sitar playing (he is the only Beatle playing in this recording) with the Indian instruments *dilruba* (string instrument, related to the plucked sitar), *svarmandal* (zither), tabla, and tampura. There is no guitar, and no other percussion instrument in this song, only an additional ensemble of classical string players. This song, with its contrast of rhythmical groove, given by the tabla player, and the slow-flowing melody, sung by Harrison, replaced the band with an Indian ensemble and showed a strong development in comparison to “Norwegian Wood.” In Mumbai, India, in January 1968, Harrison recorded “The Inner Light” with Indian musicians, who played the traditional instruments *shehnai* (a double-reed oboe), *sarod* (a lutelike

stringed instrument with a neck becoming broader toward the corpus), *pakavaj* (a barrel-shaped, two-headed drum), and tabla.

Beside these integrations of Indian instruments and musicians, influences from structures of Indian music can also be heard in songs which were recorded with Western instruments. With long-sounding bourdons and exotic melismas in the choir voices, “Rain” (1966) clearly shows the influence of Indian music. “Blue Jay Way” (1967) is based on an Indian raga (g-a#-b-c#'-d'-e'-f#'-g'); the opening motif fluctuates between a minor and a major third, and the melodic is raga-like. After their disappointing stay in Rishikesh, India, and Harrison's acceptance of his limited sitar-playing ability, he ended the integration of Indian instruments in the Beatles' music. Although most of the songs of their next album, *The White Album* (1968), were written in India, there is almost no orientalism in the music itself. Only in “Helter Skelter” is the typical Indian bourdon sound included. The electric guitars are so strongly struck that the pitch swings into a quarter tone above the normal pitch. With this effect, the sound of a sitar with its rich overtones is imitated. In the next album, *Abbey Road* (1969), there is no trace of orientalism with the exception of “Here Comes the Sun,” which often uses a melodic-rhythmic pattern at the end of a phrase with a 3 + 3+3 + 3+4 structure, which relates to a special Indian pattern marking cadences. The Beatles' last album, *Let It Be* (1970), contained “Across the Universe,” written in 1967 during a phase of meditation, which spawned the text. Next to Harrison playing the sitar, a Sanskrit phrase appears in the lyrics: “Jai Guru Deva Om,” which means “Victory to Guru-God” and ends with “Om,” the holy sound that represents the universe.

Jörg Jewanski

See also: [Brazil](#), [Music of](#), [Country Music](#), [Raga](#), [Rock and Roll](#), [Shankar, Ravi](#), [Sitar](#), [Tabla](#)

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Bebop

By 1945, the term "bebop" had come to denote a style of jazz that departed from many of the practices of swing, the most popular style of music in the early 1940s. To begin, whereas swing is performed by big bands consisting of a rhythm section (drums, bass, and piano) and sections of trombonists, trumpet players, and woodwind players, bebop typically features a small combo of bass, drums, and piano with solo trumpet and saxophone on melody. Further, whereas big band music depends on arrangements, bebop emphasizes improvisation over composition. The only precomposed music in a bebop performance is the chorus, also known as the "head," which is played at the beginning and end. In between these sections, soloists alternate improvising over the chords of the chorus. Also unlike big band music, bebop is intentionally difficult to dance to; the blistering fast pace, unequal musical phrases, emphasis of weak beats, and highly syncopated

rhythms are too rhythmically complex. Similarly, the composed and improvised melodies are often unsingable by nonprofessionals due to the abundance of chromatic alterations and awkward leaps, and the emphasis of notes a distant 9th, 11th, or 13th above the root of any individual chord.

Although bebop is most easily described by the ways in which it departed from swing, it was not arrived at through an instantaneous revolution of musical practices. Rather, it steadily and quickly grew out of procedures associated with big band music. For one, bebop generally adopted the 4/4 beat of the Kansas City big band style associated with the Count Basie Orchestra. Moreover, many bebop pieces are contrafacts—pieces that borrow chord progressions from other works—of music from the big band repertoire. For example, Charlie Parker borrowed the chord progression of “Ko-Ko” from “Cherokee,” which both Count Basie and Duke Ellington frequently performed with their orchestras. As “Ko-Ko” exemplifies, bebop melodies tend to be much more chromatic and disjointed than the typical swing melody. Nevertheless, consistencies between the styles exist. Count Basie’s guitarist Charley Christian improvised phrases of unusual length, and his band mate Lester Young tended to emphasize 9ths, 11ths, and 13ths in his improvisations on tenor saxophone. Such approaches to melody were bequeathed to the younger boppers at late-night jam sessions at Harlem establishments such as Minton’s Playhouse and Monroe’s Uptown House, where jazz musicians gathered to practice and show off their virtuosity in improvisation competitions called “cutting contests.” Bebop was born in this after-hours atmosphere, where artists were free from the need to please an audience. There the likes of alto saxophonist Parker, trumpeter Dizzy Gillespie, and Minton’s house pianist Thelonious Monk practiced and competed with their predecessors, including both Christian and Young, eventually arriving at a level of rhythmic and melodic complexity previously unseen in jazz.

Racial politics greatly shaped the development of bebop. The style appealed to many black performers because it offered them work at a time when their options were limited. For others, the music itself was political: it was exclusively black, deliberately designed as something that white audiences would not understand, and that white record producers would not

record. It is easy to see why white audiences were slow to embrace bebop, but this gradually changed as they became increasingly acquainted with the music at clubs located just a short walk from New York's theater district on 52nd Street between 5th and 7th Avenues. Although most white critics initially dismissed the music, critics Barry Ulanov and Leonard Feather encouraged their readers to attend performances, which became increasingly easy for the public to find. Beginning in 1945, producers Monte Kay and Mal Braveman booked artists such as Parker and Gillespie at white concert venues, including New York's Town Hall, and disc jockey Symphony Sid promoted bebop on his radio shows. The music's growing radio popularity led major record producers such as Norman Granz to turn to artists like Parker. Granz further made bebop accessible to a wide audience by having his artists record well-known standards. By 1949, bebop had evolved from a little known and after-hours type of jazz to a genre that ranked with rhythm and blues (R & B) as the most popular musical style among both white and black listeners.

Recordings from the era preserve 1940s bebop. Jerry Newman was among the many jazz fans who made amateur recordings of early bebop jam sessions. Some of Newman's recordings of Gillespie, Parker, Christian, and others at Minton's and Monroe's have been commercially released. They reveal that in the early 1940s the music at these jam sessions was still very much in a swing style. The earliest commercial recordings of bebop, made by small labels such as Guild, Manor, and Savoy, display how rapidly the style developed. A February 1945 recording of Gillespie's "Groovin' High" contains all of the definitive features of bebop, as well as the mature bop-style soloing of Gillespie and Parker. Other famous bebop recordings from the period include "Salt Peanuts" and "Hot House," recorded in May 1945 with Gillespie, Parker, Al Haig on piano, Curley Russell on bass, and Sid Catlett on drums. While Gillespie experimented with small combos, he also continued to lead larger ensembles, and his big bands began to show the influence of bebop. A famous example is the Cuban-influenced "Manteca," first recorded in 1947, which features bebop-style solos by Gillespie and others. Parker's recordings for the Dial label, made in 1946 and 1947, include what are generally considered his best bebop recordings,

such as the classic takes of “Moose the Mooch” and “Ornithology.” By 1948, Parker was recording user-friendly standards under Granz’s direction. Some of these sessions featured the stark contrast of Parker’s modernistic improvisations with a Hollywood-style string orchestra.

Perhaps bebop’s greatest legacy was popularizing a preference for the most progressive jazz styles available. Of course, this new taste led artists and audiences to move on from bebop once it became popular. By the late 1940s, even Parker’s protégé Miles Davis moved in new directions, embracing a style that came to be known as cool jazz. However, even as other approaches to jazz emerged, such as fusion and free jazz in the 1960s, bebop never completely disappeared, and its best tunes, including the pieces mentioned here, have become standards in the jazz repertoire.

Christopher Lynch

See also: [Afro-Cuban Jazz](#); [Davis, Miles](#); [Jazz](#); [Parker, Charlie](#); [Swing](#)

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Bedouin Music

Bedouin music is mainly vocal and is dominated by poetic types, mainly of the Nabati and the Samri styles. Such recitations are accompanied by a single horse-hair stringed instrument called a *rabab* or *rababah*; because this instrument frequently is used along with sung or chanted poetry, it is called *rabab al-Sha‘ir*, meaning the poet’s rabab. It is the Bedouin ancestor of the three-stringed rabab used in classical Arabic music and by urban coffee-house recitations of major classical epic poems, called *qasidah*, that tell of the adventures of the Bedouin hero Abu Zayd al-Hilali or the

Mamluk Sultan Baybars. Bedouin poems relate similar tales of tribal heroes or relate genealogies of the tribe for guests at the tent of the *shaykh*. The rababah is found in the shaykh's tent and is always present when he entertains guests. His poet is an honored member of the shaykh's household for keeping family lineages known through his poetry (Jargy, 1996, p. 21). Bedouin music is not the same throughout the Arab world, with influences from Africa, Iran, and India depending on where the tribes live. Thus tribes in Yemen, Oman, and the Gulf show strong African influences; those in northern Arabia, Syria, and Iraq have urban Arab, Iranian, and Turkish influences; and those in North Africa have African influences. Music of the Hijaz in modern Saudi Arabia formed the base for Arab classical musical scales (*maqamat*), along with Persian and Byzantine pentatonic (five-note) scales, but Bedouin music remains free of the framework imposed by urban composers.

Along the Red Sea coast and up the Nile, in Egypt, Sudan, and Yemen the rababah is replaced with the *tanburah* or *simsimiyyah*, a five-stringed lyre (Lagrange, 1996, p. 26). The *simsimiyyah* is strummed rather than plucked and thus the tune tends to be simple. It is played by Bedouin in Upper Egypt and Sudan as well as by fishermen from Port Said, where it gained in popularity with folklore groups in the Canal Zone in the second half of the 20th century (Lagrange, 1996, p. 26). It is also used in the Arabian Gulf area by both seafaring peoples and Bedouin. Because Bedouin men would often seek seasonal employment on pearling ships, the transfer of both instruments and songs was a common occurrence. The rababah is thought to be of African origins (Jargy, 1996, p. 20). Jargy notes that in the peninsula, there are a number of cross-cultural traditions where African, Iranian, Indian, and Arab instruments or poetic compositions intermingle (Jargy, 1996, p. 20).

In general, Bedouin make use of the large, single-headed frame drum called a *tar* or a *daff* and the hourglass-shaped single-headed drum called a *darbukah*. These accompany the songs and dances of the Bedouin, with the *tar* the most used. The inside of the *tar* has numerous small rings of metal that add to the sound when the drum is struck with the hand. Many *tar*, used in the Bedouin dance called the *'ardhah* or the war dance, are large and

mounted on a handle so that they can be swung up and down and back and forth to the beat (Shoup, 2009, p. 315). In central Saudi Arabia, these drums are double faced and are decorated with woolen tassels that add to the color and display as the drummers form a line between two lines of dancers bearing swords or guns. As the dance proceeds, the drums with their tassels are swung up and down to the beat. Occasionally, they are held up above the heads of the drummers for a beat or two before being swung back down toward the ground again as they are struck with a stick. The wooden stick adds to the cracking sound of the drum beat, while the metal rings give it a rattle similar to the sound of a snare drum. As noted earlier, this is done in central Saudi Arabia in the region of Najd; today, the dance is often called *al-‘Ardhah al-Najdiyyah*, but it is also called *al-‘Ayalah* or *al-Razif* in the Emirates (Shoup, 2009, p. 314; Jargy, 1996, p. 20; Dubai Municipality, 1996, p. 27).

Bedouin poetry requires both a quick mind to make up lines in classical Arabic and a good memory to remember what was said by the leader of line to the others to repeat in a particular rhythm. This often ends when one side is unable to keep up with the poetry and, in the *‘ayalah* or *razif*, bows out and ceremonially surrenders to the side that can keep going. Surrender is indicated by bowing deeply to the winning side and placing the swords or camel sticks pointed end down into the ground. Other line dances include the Syrian/Jordanian *debkah* and the Iraqi *chobe* that make use of a *mizmar*, a simple reed or metal flute called a *ney*, a *daff* or two, and a *darbukah*, and generally the words are not in classical Arabic, but in dialect. The poetry form is like the classical form of *nabati*, which is a common form in Arabic. Nabati is called “Bedouin poetry” and supposedly takes its name from the Nabateans, an Arab people who lived in Petra (southern Jordan) in pre-Islamic times (Jargy, 1996, p. 22). There are three main types of nabati poetry with different themes: *hjini* related to the sung poetry by camel drivers based on the rhythm of a camel’s pace, the *ardhah* or war songs, and the *sammari* or love songs that today serve as the basis for more sophisticated songs performed by settled Bedouin in places like the UAE and Saudi Arabia (Jargy, 1996, p. 23).

The shaykh's tent is also where he has coffee prepared for guests. The preparation of coffee included roasting the beans, cooling them off, and then pounding them into powder for the final boiling in a brass coffee pot. Each step in the process is accompanied by songs/poems, and the pounding is done in a *mihbaj*, a wooden mortar with a wooden pestle that uses a special beat. When the beat is heard in the nearby tents, all of the males come to the shaykh's tent to receive some of the hospitality and generosity that is being prepared for his guest. This custom still persists in settlements, towns, and villages, but it is no longer possible to hear the preparation unless the shaykh retains his tent to entertain guests (as many do).

Other instruments include a number of African drums, such as the large single-headed *musund* that must sit on a tripod or be made with feet, and the double-headed *shaqwa* and *kaser* that are played with hands, one on each of the two faces. They are suspended over the shoulders of the players, thus allowing them to walk up and down the rows of dancers (Dubai Municipality, 1996, p. 33). These are used in dances such as the '*ardhah* and the '*ayalah*, which are the war dances of the Peninsula, Syrian Desert, and Gulf regions. In Saudi Arabia, the '*ardhah*, and in the Emirates, the '*ayalah*, are done for honored state guests such as visiting presidents (such as Donald Trump), and those guests are often asked to join in and dance with the princes of the country. Although the dance is not hard, the beats seem to be "off" for most Westerners and such displays are often unintentionally hilarious (as with Donald Trump). The poetry sung or chanted at that time tell the history and bravery of the ruling family, their lineage, and the tribes they belong to (Dubai Municipality, 1996, p. 27).

In more recent years; the '*ayalah* and the similar *razif* have been adopted for wedding parties, and more professional groups have started what is called *firqat al-Harbiyyah*: literally, war groups that sing love songs but are accompanied by dance groups using camel sticks, swords, and sometimes wooden guns doing the movements of the original dances. They have adapted instruments such as various reed pipes/flutes, the *mizmar*, *arghul* (which has a drone pipe in addition to the one producing the melody), and the *hubban* (a bagpipe that has only the chanter and no drones). Frequently these are replaced by an electric organ that can produce similar reed sounds.

The reed instruments are more common among the settled people along the Gulf, and the habban is also used on the Iranian side as much as on the Arab side. It is the major instrument in Iranian *bandari* music. The habban or *hubban* is made from the skin of a goat, and the mouthpiece is placed where one of the legs was and the two back legs are tied off to make it secure. The fourth hole is where the other front leg had been, and this is where the chanter is attached. The neck is tied off to secure the body for the collection of air.

The Bedouin have developed the *taghrudah*, which is a poetry contest between two people or two groups. The product is a new poem as each side builds the composition around the previous line recited. The taghrudah is based on the life of the Bedouin and celebrates being able to get by under the harsh conditions of the desert (Dubai Municipality, 1996, p. 13). These contests used to be a normal part of a wedding ceremony, but they have been abandoned in recent years, as Bedouin lifestyle has greatly changed. In the northern Peninsula and in the Syrian Desert, this sort of contest is called *zajal* and it is shared with settled peoples. In Jordan, several men of well-known ability in poetry were employed on the television station to use *zajal* to teach people such things as how to properly answer the telephone. In Saudi Arabia, these contests are also televised and there are prizes for the winners. Bedouin music has changed with the times in the Middle East and in the Arabian Peninsula in particular. Life conditions have changed and the music, like many other aspects of Bedouin life, has now been relegated to heritage. In the United Arab Emirates, Kuwait, and Saudi Arabia, the younger generations learn about Bedouin music in specific cultural heritage centers (museums) where they also encounter Bedouin weaving and other such activities.

Samirah Tawfiq (1935–) is a “Bedouin” singer who was born in Syria and raised in Lebanon, but is identified with Jordan for her use of Bedouin dialect in her songs and movies. She became famous while living in Jordan and she took lessons in the Bedouin dialect so that she would sound authentic. Her songs have a strong Bedouin character to them, both in how they sound and in the themes they deal with. Her career began in the 1960s and 1970s and her films frequently pitched her as the innocent country girl

(*Badawyyah*) against the plotting of urban dwellers (*Hadar*) and showed the virtue of the Bedouin over city people that matched the nationalism being built in Jordan (*Badw/Hadar* is the traditional division of Arab society). Most of Tawfiq's films are Syrian, and though the Syrian government was building a different concept of nationalism, policies did favor rural over urban. Her use of the Bedouin dialect set her apart from other artists of her time; her popularity in Jordan was such that among her fans was King Hussein. She sings very little today and others have emerged using the Bedouin dialect, but they cannot match her popularity.

‘Umar Sulayman is another Syrian Bedouin singer (1966–) who comes from northern Syria. He began his career in the 1990s as a wedding singer, and he brought electronic versions of Bedouin songs when he joined the opposition to the Bashar al-Asad regime. His songs were supposed to criticize the Asad government, but one of his best known song is “*Ya Bashar Habib al-Sh‘ab*” (O Bashar Beloved of the People), which is a *mawal* in praise of Bashar al-Asad. He moved to Turkey in 2011 and has performed at concerts in Europe and the United States in support of rebels in Syria.

John A. Shoup

See also: [Arab Classical Music](#); [Darbuka](#); [Makam](#); [Ney](#); [Rebab](#); [Riq](#); [Tar](#); [Zajal](#)

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Bélé

Bélé is a vibrant type of musical expression found in various types of traditional Creole folk dance and musical styles. This often highly passionate music is rooted in the various traditions of countries such as Haiti, Martinique, Dominica, Guadeloupe, and Saint Lucia. Historically, *bélé* was associated with fertility dances in Africa, but the music has since expanded to become included in several rituals such as full moons and funeral wakes.

The etymology of the name “*bélé*” is unclear; however, given its prominence in Creole-speaking countries, the name is likely based on the French term *belle aire* meaning “lovely song.” It has, however, also been speculated that the name *bélé* was derived from a colonial interpretation of the term referring to the hip movements which are prominent in the dance.

The instrumentation of *bélé* performances is primarily percussion instruments and traditionally, *bélé* percussionists use drums made of goatskin fastened over a tree trunk. This drum is known as the *tambour bélé*. In Martinique-style *bélé*, for example, the *tambour bélé* is accompanied by maracas and *tibwa*, which are wooden sticks played on a piece of bamboo for additional rhythms. In general, *bélé* drummers lead dancers by guiding the dance via drum calls for each step of a specific dance. Dancers align their feet to move with the changing patterns and rhythms of the drums, with the *tambour* and other percussion adding emphasis to the *bélé* ritual. *Bélé* is typically performed with bare feet.

Also notable in *bélé* music are the vocalists, who typically function in the African *orisha*-style of call-and-response with a lead vocalist and a chorus. The lead vocalist is known as the *chantwèl* and the chorus is known as the *lavwa*. The *chantwèl* will deliver exuberant and exciting vocals while the *lavwa* respond in harmony, creating a conversation of sorts between the *chantwèl* and the *lavwa*.

Bélé performances are visual as well as musical affairs. This is nowhere more evident than in the fertility-rites dance style of *bélé*, which traditionally involves a dramatization of a romantic play between two prospective lovers. The two dancers, known as the cavalier and the dam, take turns dancing as a means of seducing one another. In the final and liveliest part of this dance, the cavalier and the dam unite and dance

together. The dramatic action is supported by the lavwa, which functions as a chorus for and a commentator on the courtship between the cavalier and the dam. While this concept provides a basic framework for bélé, different countries have different ways of performing the ritual. Most bélé dancers feature more than two dancers, allowing dancers to show off their performance styles and add further individuality to the entire routine.

Another important aspect of bélé is the costuming, which features flamboyant and stylish outfits. Women will wear colorful skirts of varying lengths, while men will wear a shirt and pants. In Martinique bélé, male dancers will sometimes wear uniquely colored scarves associated with energy; colors often seen in bélé dance costuming include yellow, white, blue, red, green, purple, and orange. Some bélé performers wear skirts with solid patterns, while others have more eclectic designs.

Bélé is a long-standing tradition in Creole culture, and it brings together many elements of artistic expression, including dancing, singing, playing of musical instruments, and storytelling.

Broderick Kenny

See also: [Batá Drums](#); [Rara](#); [Steelpan](#); [Tassa Drumming](#)

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Belly Dance

Typically performed solo with improvised and often sensual movements of the hips, pelvis, stomach, legs, head, arms, and hands, belly dancing appears to have originated centuries ago in an area that encompasses North Africa, the Middle East, and Central Asia. It is known in Arabic as *raqs sharqi* (or dance of the East) and in Turkish as *çifte telli* (or double-stringed, referring to the musical instrument that often accompanies the dance).

French speakers call it *la danse du ventre* (dance of the stomach), which was translated into English as “belly dance” in 1893 at the World’s Columbian Exposition (or World’s Fair) in Chicago. Due to its sexual suggestiveness—particularly as performed by young women on the Midway Plaisance of the Chicago World’s Fair—belly dancing became a popular sensation in the early 20th century.

Belly dancing even enjoyed a renaissance among women in the United States—most of whom had no connection to the Middle East—during the 1970s and 1980s, thanks in part to feminist thought that regarded the dance as symbolic of personal and sexual liberation. Conversely, more conservative groups in the United States regard belly dancing as unsavory and disreputable. In either case, belly dancing is regarded as *exotic* in both senses of the word: (1) coming from another part of the world, and (2) sensually erotic, even to the point of striptease. Although belly dancing is primarily a female activity in the United States, male dancers perform in many areas of the Middle East, such as Egypt, Iran, Lebanon, and Syria.

Because of its varied origins and improvisational methods, belly dancing is not uniform everywhere it exists, but rather is a complex of dances that differ according to region or by rural versus urban environments. Similarly, the forms of music that accompany belly dancing exhibit great variety. Just as much of belly dancing may be improvisational, so too is much of the music that accompanies the dance. In the best cases, the dance may visually represent the melodic and rhythmic intricacy of the music.

Throughout the Middle East and the Arab diaspora, belly dancing is closely associated with Arabic music that is modern classical—also known as *al-jadid* (or *al-gadid*), meaning “new.” Al-jadid music is celebrated for its power to transform both listener and performer; this makes it a perfect accompaniment for a type of performance (such as belly dancing) in which inner emotions are made manifest through body movements.

When Roma people (sometimes known as Gypsies) perform belly dancing, the music may combine Arabic, Greek, and Turkish melodies. The tempo may vary from a 7/8 beat, in which the movements of the torso predominate, to a 9/8 beat, which incorporates faster footwork. A clarinet and violin are the instruments most typically used to accompany Roma

belly dancing—sometimes to blend with each other and sometimes to provide musical counterpoint. If more plaintive sounds are desired, the musicians may add a *bouzouki* (a mandolin-like stringed instrument).

Starting in the 1950s, Middle Eastern nightclubs and cabarets that featured belly dancing began appearing in the United States. These venues tended to stereotype or exoticize the culture of the Middle East as a form of representation that scholars call *Orientalism*. By the 1990s, the Orientalist romanticization had waned, due in part to increased immigration from the Arab world and in part to increased solidarity among Arab Americans. However, nightclubs and cabarets with Middle Eastern belly dancing still exist. When belly dancers perform in such environments, the music often follows a distinct rhythmic pattern in which the dancer uses finger cymbals to accompany the beat of a drum. A typical dance performance may include an entrance piece to demonstrate the dancer's versatility and expertise; a slow piece that may include more sensual movements, such as shimmies, slides, and "floor work"; a drum solo for playful, rhythmic articulations of the torso, such as hip bumps; and a lively, quick-paced finale.

James I. Deutsch

See also: [Bedouin Music](#); [Romani Music](#)

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Berimbau

Berimbau is a general term to describe the Afro-Brazilian musical bow that is most intimately connected with the complex Brazilian martial art capoeira. Commonly known as the *berimbau de barriga* (“berimbau of the belly”), with origins linked to Kongo/Angolan musical bows, today the berimbau is an instrument that has found its way into many dimensions of Brazilian culture, and has emerged as an important symbol of Brazilian nationalism.

The berimbau consists of a wooden bow (*verga*) ranging from 50 to 60 inches in height and made from the *gobiraba* tree, with a dried hollowed-out gourd attached called a *cabaça*. Made from steel wire taken from the lining of automobile tires, the string (*arame de aço*) is attached to the wooden bow and is struck by the player using a stick (*baqueta*) also made from wood. To change pitch on the instrument, the performer uses a coin (*dobrão*) or stone (*pedra*) that is pressed against the string. Held in the same hand as the baqueta is the *caxixi* shaker, in the form of a wicker basket filled with seashells or tictum seeds that is shaken at the same time. Three types of berimbau are used in Brazil: *berimbau de barriga*—the gourd-resonated bow most commonly used in capoeira; *berimbau de boca*—referring to types of berimbau in the form of either a mouth-bow or a Jew’s harp; *berimbau de boca*—a type of berimbau that uses a bottle as a slider to change the pitch, and which is played seated with the instrument in a vertical position like a string bass.

Berimbau is typically played standing, with the second and third fingers of the left hand holding the instrument while the dobrão is fixed between the index finger and thumb. In the right hand the performer holds the baqueta and caxixi that is looped through the musician’s middle fingers. For the berimbau de barriga, the player uses the cabaça provides that characteristic “wha-wha” sound by either pressing the gourd into the stomach or lifting it off to manipulate the sound of the instrument.

Between striking the string with the baqueta and altering the tone of it with the dobrão, the musician can achieve three distinct sounds or tones, commonly referred to as an open string or low open note sound achieved by simply striking the string, a higher pitched tone which is determined by the amount of strength one uses to press the dobrão onto the string, and the

buzzing tone which is achieved by holding the dobrão lightly on the string. The caxixi in the right hand can either be shaken alone or can add an additional level of pulsation when shaken on each beat in the right hand.

The contemporary berimbau has existed in many manifestations and experienced many refinements since being introduced to modern-day Brazil through enslaved Africans during the period of the trans-Atlantic slave trade. Scholarship suggests that the instrument is of Kongo/Angolan origin, with two African bows in particular being most influential—the *hungu* of Luanda and the *mbulumbumba* of southwestern Angola. The origin of the caxixi rattle attached to the berimbau has been a topic of debate, with some suggesting that it is of Nigerian/Cameroonian origins and others suggesting that it too can be traced back to Kongo/Angola. In Brazil, there have been many technological changes and performance technique innovations that have made the contemporary berimbau quite distinct from its African predecessors, such as the use of thicker and denser strings, and the addition of the dobrão and caxixi rattle that increase the complexity of the playing style.

The most common performance context for the berimbau is in connection with the complex Brazilian art of capoeira, which combines elements of dance, folklore, martial art, sport, ritual, and training for unarmed (and sometimes armed) fighting. In capoeira performances, three types of berimbau of different sizes and pitches are commonly used: *gunga*, the lowest-pitched instrument which leads the ensemble; *medio*, the medium-pitched instrument; and *viola*, the highest-pitched instrument that improvises during performances. During capoeira events called “games,” the berimbau serves many important functions, such as directing the pace of the interactions between individuals, providing signals to participants on when to stop or to control overly aggressive players, and dictating the style of interactions between participants.

During the early 1970s, the berimbau began to emerge as a solo instrument connected with several genres of Brazilian popular music, thereby expanding the instrument’s use outside of “traditional” forms of music expression closely associated with capoeira. Three musicians in particular—Naná Vasconcelos (1944–), Dinho Nascimento (1951–), and

Ramiro Musotto (1963–)—are among the most prominent musical figures in Brazil who have expanded the boundaries and use of the berimbau within the realm of Brazilian popular music.

Vasconcelos has established himself as an internationally renowned berimbau musician, working with many top jazz artists such as Don Cherry and Pat Metheny, and who despite his unique approach to berimbau performance, and little connection with capoeira, is well respected by *capoeiristas* (practitioners of capoeira). Nascimento is a *capoeirista* from Salvador in Bahia, Brazil, who is a formally trained musician and the creator of the electric berimbau. He is particularly noted for his fusion of berimbau performance with the blues through playing the instrument with a glass slide in a manner similar to that used to play slide guitar. The Argentinian-born but Brazil-based Musotto is the youngest of the three, who also spent significant time studying the instrument within the tradition of capoeira. His musical fusions with the berimbau include compositions featuring arrangements for multiple berimbaus and experimentation with electronic music and sampling. These musicians, along with the growing popularity of the instrument globally, have significantly broadened the performance contexts of the berimbau beyond its historically fixed context of capoeira.

Gavin Webb

See also: [Brazil, Music of](#)

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Björk (1965–)

Björk Guðmundsdóttir is a singer, producer, and instrumentalist from Iceland, who has received critical praise not only for her solo musical efforts, but also for her career as an award-winning film actress in *Dancer in the Dark* (2000); albums of jazz standards (*Gling-Gló* 1990); and her work with the music of composers John Tavener, Meredith Monk, and Arnold Schoenberg. Her music draws influences from electronic, pop, rock, classical, jazz, and the *avant-garde*. With fourteen Grammy nominations, two Golden Globe awards, and one Academy Award, she has maintained a constant presence since her inception into the popular music world, and continues to remain relevant today through collaborative efforts with other popular musicians.

Born to Guðmundur Gunnarsson, an electrician, and Hildur Hauksdóttir, a political activist, Björk was raised in Reykjavík, Iceland. Her parents divorced when she was three, and she was raised in alternating households. She emphasized this difference, pointing out the ultraconservative and ultraliberal particularities of her union-worker father and “hippie” mother (Broughton, 1994, p. 30). Her mother remarried, to Icelandic musician Sævar Árnason, and they lived in a communal household with other musicians; thus Björk was surrounded by music at an incredibly early age. Björk attended the Barnamúsikskóli Reykjavíkur (Reykjavík Music School) from the age of five until she was 15. One of Björk’s teachers recorded her singing Tina Charles’s “I Love to Love (But My Baby Loves to Dance),” and sent it to Iceland’s national broadcasting service, Ríkisútvarpið. The recording made it to the ears of a *Fálkinn* record-label representative, and her debut album, *Björk*, was recorded in 1977.

Björk was influenced by punk throughout her teens, and formed several bands throughout her years in music school. She formed Tappi Tíkarrass in 1981. The group remained active for only two years, though it made a significant contribution to the growing punk scene in Iceland. In 1983, the owner of Gramm Records, Ásmundur Jónsson, put together a supergroup comprised of members of Tappi Tíkarrass and other Icelandic bands, for the radio show *Áfangar. Kukl* (“sorcery”) blended elements of punk, no-wave, free jazz, and experimental idioms. *Kukl* is the first musical project in

which Björk started to use her characteristic wide, dynamic vocal range. The band signed with Crass Records and was managed by the English anarcho-punk outfit Crass. Kukl spent a considerable amount of time touring Europe in a van, living off of “bread and cheese” and sleeping at squats (Hjálmarsson, 2010).



Icelandic musician Björk performing in 2007. Björk is known for drawing from multiple genres and styles in her music. (Edd Westmacott/Photoshot/Getty Images)

Kukl dissolved in 1986, with several members creating the label *Smekkleysa* (“Bad Taste”), and other members performing with the Sugarcubes. Björk cites the day she gave birth to her son, Sirindi, on the same day that the Sugarcubes formed. John Peel, radio presenter for the British Broadcasting Channel, named “Birthday” (from *Smekkleysa*’s 1988 *Life’s Too Good*) as his number-one song in his annual “Festive Fifty” best songs list. This publicity aided in the Sugarcubes’ rush of popularity in Europe and the United States. They signed with One Little Indian Records, with which Björk remained associated until 2011. *Life’s Too Good* reached international fame with the help of a distribution deal from Elektra Records. The band released a remarkably large discography before breaking up in 1992.

After the Sugarcubes, Björk pursued a solo career in London. Her (second) debut album, aptly titled *Debut*, went platinum. The album featured an eclectic mix of songwriting, with a heavy dance-music emphasis. The subsequent album, *Post* (1995), was certified platinum in the United States. The album also featured the contribution of numerous producers and incorporated elements of electronica. These albums set the stage for *Homogenic* (1997). During the time of *Post*'s release, Björk experienced overwhelming commercial success. This popularity came with its downsides: in 1996, obsessed fan Ricardo López mailed an acid bomb to Björk's London residence in a failed murder-suicide attempt. The matter left Björk emotionally traumatized, and she cites the event as the critical factor in her leaving the UK scene, moving to Spain to escape the publicity and to work on *Homogenic* (Dibben, 2009, p. 18). Certified gold in 2001 and the first record of Björk's to be a true concept album, *Homogenic* was also the first of her discography to break away from the naïve, pixie image for which she was known. The album was "much more consistent in sonic and thematic content; gone are the jazz covers, and instead the songs are much darker in mood" (Dibben, 2009, p. 19). Dibben cites Björk's enculturation of Icelandic nationalism, and the dichotomous relationship between technology and nature, as the dominant forces behind the juxtaposition of sonic and visual imagery in works such as *Jóga*. "With this song, I really had a sort of Icelandic national anthem in mind ... Not the national anthem [itself] but certain classic Icelandic songs—very romantic, very proud, very patriotic. Mountains, glaciers, that kind of thing" (Björk, quoted in Pytlik, 2003, p. 185).

Vespertine (2001) is considered her most introverted studio album to date. The album features instrumentation comprised of found sounds. Björk cites her acquisition of a laptop computer as the inspiration for her desire to "miniaturize" sounds—to record, deconstruct, and sample found sounds (Dibben, 2009, p. 20). "*Homogenic* was a record for scaling mountains; *Vespertine* was made for peeking out at them through the warmth of your bedroom window" (Pytlik, 2003, p. 159). *Vespertine* is Björk's most personal album, the term "vespertine" referring to blossoming or emergence in the late evening. Drawing inspiration from the album's title, Björk found

the inspiration for the album's most popular track, *Cocoon*, in the late hours of the night "in a sudden rush" (Pytlik, 2003, p. 162). For the album artwork and publicity, Björk donned a dress decorated to resemble a dead swan draped around her body, with its neck wrung around her own. She wore the same dress to the 2001 Oscar awards, strategically dropping "swan eggs" from under her skirt as she walked up the red carpet "in a theatrical statement reminiscent of Bad Taste's (*Smekkleysa's*) earlier pranksterism" (Dibben, 2009, p. 20). Concurrent with the release of *Vespertine*, Björk began working on the Grammy-nominated film *Dancer in the Dark* with filmmaker Lars von Trier. Called the saddest film in the world, the film starred Björk as Selma, a blind musical factory worker. In 2001, Björk met her current partner, Matthew Barney, at his Guggenheim Museum exhibit in New York City. She gave birth to their daughter, Isadora, in 2002.

Working with Faith No More's Mike Patton, hip-hop beatboxer Rahzel, and Inuk (Canadian) throat-singer Tanya "Tagaq" Gillis, *Medúlla* (2004) featured soundscapes of manipulated percussive, melodic, and harmonic *a cappella* vocals. Immediately succeeding *Medúlla*, Björk became more politically active, after observing the current international political climate. After *Medúlla*, Björk released *Volta* (2007), collaborating with Timbaland, Antony Hegarty (of Antony and the Johnsons), Toumani Diabaté (Malian kora player), and others.

In 2010, Björk wrote an open letter in Reykjavík's *Grapevine*, asking the Icelandic government to revoke all power from Magma Energy, a Canadian corporation with interests in Icelandic resources (Guðmundsdottir, 2010). Björk released *Biophilia* in 2011, with an interactive iOS application that featured songs from the album. *Biophilia* was released "to encourage scientific awareness through technological innovation." *Biophilia* is the first since Björk's beginnings as a solo artist to *not* be released by One Little Indian Records; the album was released both by National Geographic and Nonesuch Records.

John Forrestal

See also: [Classical Music](#), [European](#), [Icelandic Ballads](#), [Jazz](#), [Kora](#), [Rap/Hip-Hop](#), [Rímur](#), [Rock and Roll](#), [Tuvan Throat Singing](#)

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Bluegrass

A subgenre of country music, bluegrass music emerged during the mid-1940s as several musicians blended elements of the blues, ragtime, and jazz with a variety of early country music styles. A typical bluegrass band includes banjo, mandolin, fiddle, guitar, and bass, though some bands also feature a resonator guitar (or Dobro) player. Although a wide array of singers have contributed to the style, bluegrass vocals frequently embody what has been described as "the high, lonesome sound," with high, straining tenor voices accompanied by another singer in close harmony. A predominantly song-based style, bluegrass instrumentalists typically perform short quasi-improvisational solos, called "breaks," in between the verses of a song. During the vocals, however, instrumentalists play a supportive role, marking the meter and adding brief fills in between the vocal phrases.

Invention of the style is often attributed to Bill Monroe (1911–1996), a mandolinist and Grand Ole Opry star whose band, the Blue Grass Boys, first made the music popular and provided it with a name that pays homage to Monroe's Kentucky heritage. In 1945, the Blue Grass Boys featured two young instrumentalists whose approaches would come to define bluegrass: banjoist Earl Scruggs (1924–2012) and guitarist and singer Lester Flatt (1914–1979). As heard in such songs as "Blue Grass Breakdown" (Columbia 1947), Scruggs, a native of the North Carolina Piedmont, developed a distinctive picking style that allowed him to play quick passages in a ragtime rhythm, while Flatt's hard-driving rhythm guitar playing and trademark "G-run" added energy to the ensemble. Combined with Monroe's powerful falsetto vocals, the sound of this iteration of the Blue Grass Boys quickly came to define the genre as, in the words of folklorist Alan Lomax, "Folk Music with Over Drive" (Lomax, 1959, p. 108).

Joining Monroe and the Blue Grass Boys in the early days of bluegrass were Flatt and Scruggs and the Foggy Mountain Boys (formed after both musicians left the Blue Grass Boys in 1948) and the Stanley Brothers (Carter [1925–1966] and Ralph [1927–]), forming what bluegrass historian Fred Bartenstein (2005) has described as the second generation of bluegrass bands. Flatt and Scruggs took the music to national prominence through their work with the Grand Ole Opry, heard on the radio and through syndicated television broadcasts sponsored at one time by the Martha White Flour Company, and their performance of the theme song to the *Beverly Hillbillies*, a situation comedy broadcast on the CBS television network from 1962 to 1971. The Stanley Brothers, from southwestern Virginia, emulated some components of the classic Blue Grass Boys style, especially in Ralph Stanley's adoption of the three-finger Scruggs style of banjo playing, but they also maintained a strong connection to the old-time string band traditions of central Appalachia, especially in songs such as "Pretty Polly" (Columbia 1950) and "Angel Band" (Mercury 1955).

By the middle of the 1950s, bluegrass was a thriving style of commercial country music throughout the American South and in Northeastern and Midwestern cities that played home to Appalachian residents who traveled

there in search of factory work. At the same time, bluegrass music also began to draw the attention of a younger generation of folk revivalist musicians and folk music enthusiasts in New York and several college and university towns throughout the country. Groups such as the New Lost City Ramblers emulated Monroe's style as well as the sounds of early recorded string band music, while organizations such as the Friends of Old Time Music in New York hosted Monroe, Stanley, and guitar virtuoso Doc Watson, among many others, during the early 1960s.

During the 1960s and 1970s, bluegrass musicians increasingly began to expand the bluegrass repertoire by drawing from other strains of popular music. In Washington, D.C., for instance, the Country Gentlemen—a group known for their intricate vocal harmonies—and the Seldom Scene explored the work of such contemporary singer-songwriters as Bob Dylan, James Taylor, Steve Goodman, and John Prine, among others. By the early 1970s, “progressive bluegrass” or “newgrass” musicians such as Bluegrass Alliance and the New Grass Revival began performing cover versions of early rock-and-roll songs, while singer-songwriter and multi-instrumentalist John Hartford (1937–2001) experimented with contemporary rock production techniques in his acclaimed *Steam Powered Aero-Plain* (Warner Brothers 1971). Although the developments around newgrass or progressive bluegrass were not always widely celebrated by the bluegrass community, they were responsible for cultivating a younger audience for the genre that continued to support bluegrass in the following decades.

The 1960s also witnessed the establishment of a fan culture that persists with only slight changes to the present day. The first periodical publications to be devoted exclusively to the genre, including most notably *Bluegrass Unlimited* (July 1966–present) and *Muleskinner News* (1969–1977), began to appear on newsstands and offered news about current recording releases, album reviews, and concert advertisements, among other features on bluegrass artists. Around the same time, the festival culture that continues to support many of the national and regional touring bands began to emerge. The first multi-day bluegrass festival was organized by Carlton Haney and held in Roanoke, Virginia, in September 1965; by the 1970s, bluegrass festivals could be found throughout the United States. Perhaps the most

significant festival is the Bean Blossom Bluegrass Festival established by Bill Monroe, held in Indiana each June. Festivals remain the lifeblood of bluegrass culture in the United States, providing much-needed performance opportunities for touring acts and local and regional bands, as well as creating important spaces for the development of fan communities and a bluegrass-based economy.

By the 1980s, bluegrass music was no longer part of the country music mainstream, yet journalist and bluegrass historian Thomas A. Goldsmith has characterized the last two decades of the 20th century as part of “another roots revival” (Goldsmith, 2004, p. x). Groups such as the Johnson Mountain Boys, Doyle Lawson (1944–) and Quicksilver, the Nashville Bluegrass Band, and the Bluegrass Album Band mined the sounds of first-generation bluegrass in their recordings of traditional bluegrass songs and new compositions. In the late 1980s and 1990s, groups such as the Lonesome River Band, Alison Krauss (1971–) and Union Station, and Nickel Creek continued the exploration of pop songwriting practices developed by the newgrass pioneers of the 1970s.

The new millennium witnessed an increased national interest in bluegrass music following the success of the soundtrack to the Coen Brothers’ film *O Brother, Where Art Thou* (2000), which included performances by Stanley, Krauss, Hartford, Norman Blake (1938–), and the Whites, among others. As had been the case during the folk revival of the 1950s and 1960s, bluegrass music has come to be viewed as a significant American vernacular music in the past two decades, with such figures as Ralph Stanley continuing to tour into his eighth decade and being celebrated as a national folk hero and former Blue Grass Boy and bandleader Del McCoury (1939–) receiving a National Endowment for the Arts National Heritage Fellowship in 2010. At the same time, progressive bluegrass musicians continue to expand the genre’s possibilities. Most notably, mandolinist Chris Thile (1981–), working with the bands Nickel Creek and the Punch Brothers and as a solo artist, has achieved great acclaim in the national consciousness for his efforts to blend bluegrass, jazz, and classical styles; he received a MacArthur Foundation “genius” grant for his work in 2012. More recently, bluegrass styles have also been

incorporated into a wide variety of mainstream popular musics, particularly through the efforts of Mumford and Sons and the Avett Brothers to include the banjo as a lead instrument.

Although bluegrass music continues to thrive in the present day as a commercial popular music played by professional musicians and supported by professional organizations and music industry infrastructure, it has another life as a form of amateur music-making: what bluegrass scholar Robert Cantwell has called “ ‘back-porch’ bluegrass” (Cantwell, 1984, p. 147). Many communities throughout the United States and Canada boast local jam sessions, and the many bluegrass festivals that proliferate in North America each summer play host to informal jams in the parking lots and campgrounds surrounding the festival grounds. Yet, unlike their colleagues in many other fields of popular music, professional bluegrass musicians often join amateurs in these informal gatherings, using them as an opportunity to meet and mentor aspiring musicians and to stretch their musicianship in new ways.

Like many other forms of American popular music, bluegrass music has enjoyed a particularly rich history outside of the United States as well. Throughout the 1970s, Japan developed a rich bluegrass community that resulted in landmark Japanese tours by Ralph Stanley and the Clinch Mountain Boys and J. D. Crowe and the New South, as well as festival appearances by the Japanese group Bluegrass 45. Similarly, as ethnomusicologist Lee Bidgood has demonstrated, the Czech Republic has also boasted a thriving bluegrass scene for many years (Bidgood, 2011). In both instances, bluegrass musicians have adopted a core repertoire of songs from the catalogues of Monroe and Flatt & Scruggs, while also incorporating stylistic elements (including lyrical themes) of early American bluegrass artists in the creation of new bluegrass songs, both in English and in their native languages.

Travis D. Stimeling

See also: [Banjo](#); [Country Music](#); [Fiddle](#)

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Blues

Blues music is an African American musical genre that has transcended and influenced most American musical styles and genres well into the 21st century. Initially, the blues was a highly localized music that served African Americans in the aforementioned areas as a means of expressing, and possibly curtailing, their "blue" feelings, as well as a mode of protest against their social marginalization during the most restrictive period of Jim Crow laws. Eventually, the blues would revolutionize American music, inspiring commercial forms of the blues and fundamentally influencing such 20th-century popular music genres as jazz, country music, rhythm and blues, and rock and roll.

During the 1890s, a new form of secular African American folk music—blues music—emerged among African Americans in the rural areas and small towns of the Deep South, particularly on large plantations and at industrial sites in the Mississippi River valley. The originators of blues music were African Americans born shortly after emancipation. Many first-generation blues musicians had left small, family-owned, agriculturally underproducing plots of land to take temporary jobs as paid laborers on large cotton farms or as industrial workers.

To express their feelings of alienation and frustration from living an insecure, nomadic existence, these musicians wrote lyrics that reflected the everyday experiences of African Americans in the South, exploring such

themes as the vagaries of interpersonal relationships and the predicament of being socially marginalized (i.e., as outcasts and outlaws). Incorporating musical elements from traditional African American music genres (especially from field hollers and spirituals), blues music was performed informally in public settings (e.g., on the street for tip money from passersby or at neighborhood gatherings) or more formally as entertainment in more exclusive social gatherings (for instance, in small clubs known as “juke joints” or at private parties).

Before World War I, African Americans traveling across the South usually performed the blues as solo musicians, singing their interpretations of locally traditional or self-composed blues lyrics to variations of the blues tune form; such performances were generally self-accompanied on one of several instruments—initially on the fiddle, the banjo, or the one-stringed diddley bow (an Africa-derived instrument) and, with increasing frequency by the World War I years, on the piano, the harmonica, and especially the guitar.

With its flexibility and portability, the guitar by the 1920s became the instrument most commonly associated with the blues. Guitar techniques utilized by blues players included fingerpicking the strings in various tunings (often minor-keyed with unfretted “drone” strings); “bending” strings to produce blue notes; and using a slide (usually a bottleneck or a knife) on the strings to create a whining sound. The instrumental part on the blues guitar was often performed to sound like a second vocal.

In the early 20th century, blues musicians migrating across the Deep South transported the genre to new settings, ultimately yielding several subregional traditions of rural blues (later termed “country blues” by scholars). In east Texas, for instance, blues performed on guitar combined accentuated notes on the bass strings with floating, improvised note patterns on the high strings, whereas the blues that proliferated in the piedmont areas of Georgia, South Carolina, North Carolina, and Virginia emphasized a highly syncopated, intricate fingerpicking style on the guitar and a more upbeat and harmonic approach to singing than found elsewhere in the South.

By World War I, several professional African American musicians in the South had begun to compose new songs influenced by the blues. The most noteworthy among such musicians was bandleader and composer W. C. Handy, a native of Florence, Alabama, who achieved considerable commercial success through publishing his original blues compositions. After World War I, rural blues began to be overshadowed by the more sophisticated approach to blues associated with African Americans who had migrated to urban areas.

At various venues (such as theaters and places selling liquor) in southern and northern cities, musicians performed commercial blues songs containing self-consciously urbane lyrics set to standardized rhythmic structures (especially in the popular 12-bar blues form, which incorporated the three-line A-A-B rhyme pattern). Blues singers at such venues tended to be women, several of whom—such as Bessie Smith, Ida Cox, and Ma Rainey—committed part of their blues repertoire for release on commercial records during the first half of the 1920s, attracting new audiences to the blues, including white listeners who would not otherwise have had the opportunity to hear the blues.

By the late 1920s, numerous rural blues performers were likewise making records, including “Mississippi” John Hurt, Nehemiah “Skip” James, Charlie Patton, Henry Thomas, Furry Lewis, Blind Lemon Jefferson, Blind Blake, and Thomas A. “Georgia Tom” Dorsey. Records featuring rural blues at this time rarely sold as widely as overtly commercial urban blues records, and most of the aforementioned musicians ceased performing blues by the 1930s (some—including Patton and Jefferson—died young; others—Hurt and James—gave up music entirely for decades, only to be “rediscovered” by white blues fans in the 1960s; Dorsey gravitated toward sacred music, inventing black gospel music).

During the Depression, both urban and rural blues fell out of favor. Testament to the music’s comparative obscurity during the 1930s was the fact that Robert Johnson—who today is arguably the most acclaimed rural blues musician of all time—recorded in the mid-1930s for a major label (Columbia), and his biggest hit record then sold only a few thousand copies. The sound and feeling of the blues remained alive and widely heard,

however, during the Depression within another black music genre, as jazz musicians—including such acclaimed instrumentalists as Louis Armstrong, Charlie Christian, Coleman Hawkins, and Charlie Parker and such jazz composers/arrangers as Duke Ellington—turned to the blues for inspiration and thus kept the genre at the forefront of musical experimentation within the United States.

Similarly, the blues had a profound impact in the 1920s and 1930s on classical music composers (such as George Gershwin and Aaron Copland). Several white musicians in 1930s-era country music—particularly Jimmie Rodgers, the Delmore Brothers, and Bob Wills—incorporated into their recordings stylistic techniques and song themes freely interpreted from the blues. Although the blues had fallen into public neglect nationally, several blues musicians of future importance within the music genre (including Son House, McKinley “Muddy Waters” Morganfield, and Huddie “Leadbelly” Ledbetter) were “discovered” by—and made their first recordings for—folklorist Alan Lomax, who traveled through the rural South to make “field” recordings of various traditional musicians in their home locales.

In the late 1940s and early 1950s, the blues experienced a surge in popularity, as a number of recording companies (primarily small labels, such as Chess, Sun, and King) released singles and albums by various practitioners of the new urban blues then being performed in cities in the North. Important urban centers included Chicago, the adopted home of such musicians as Muddy Waters and Howlin’ Wolf (Chester Burnett); and Detroit, where John Lee Hooker was first based. In the South, Memphis was principally represented, and was the home of Riley “B. B.” King, along with Houston, the home location of Sam “Lightnin” Hopkins. In the West, Oakland, was significant for being the base for Lowell Fulson.

During the 1940s and 1950s, the blues served as a significant influence on three other emerging American musical genres: gospel, rhythm and blues, and rock and roll. In the early 1960s, the rural blues received a major revival when young white music fans embraced the recordings of an older generation of black blues musicians (such as the forgotten recordings by Robert Johnson), and white entrepreneurs located several still-living rural blues musicians (including Hurt, James, House, and “Mississippi” Fred

McDowell) and brought them into the international spotlight. Other black blues musicians soon became widely popular among young whites: urban blues musicians such as B. B. King, Albert King, and Junior Wells and acoustic rural blues acts such as the duo Brownie McGhee and Sonny Terry.

As a result of this new popularity, a generation of rock musicians—including such American acts as Jimi Hendrix, the Lovin' Spoonful, and the Doors and British acts such as Eric Clapton, the Rolling Stones, and Van Morrison—cited the blues as their favorite genre of music and lauded blues musicians as their main sources of inspiration. Meanwhile, emerging to considerable popularity at this time were numerous white blues interpreters: such American musicians as John Hammond Jr., Paul Butterfield, and Johnny Winter and such British musicians as Alexis Korner and John Mayall. Although the presence of the blues on the world music scene diminished somewhat in the 1970s and 1980s, a number of popular musicians—such black musicians as Taj Mahal and Robert Cray and such white musicians as Duane and Gregg Allman, Bonnie Raitt, and Stevie Ray Vaughan—continued to incorporate into their repertoires both blues compositions and blues feeling.

The 1980s and 1990s saw the blues reach new audiences. Older black performers (B. B. King, Buddy Guy, Albert Collins, Ruth Brown, and Koko Taylor, among others) and new blues interpreters (whites such as Rory Block, Roy Book Binder, and Paul Geremia and blacks such as Keb' Mo', Corey Harris, Shemekia Copeland, and Alvin Youngblood Hart) performed blues music to older as well as younger music fans. Recording companies (for instance, Alligator Records and Bullseye Blues) and magazines (most notably, *Living Blues*) were established during this period to showcase the lives and music of both living and deceased blues acts and to promote the blues as a vital, enduring art form. Visibility of the blues increased with the arrival of the new century, with the music genre serving as the subject of several major documentary productions (including *The Blues—A Musical Journey*, a 2003 series of films, with a range of accompanying CD soundtracks, produced by filmmaker Martin Scorsese). The blues as an African American music tradition was also portrayed in *O Brother, Where Art Thou?* (2000), a popular movie and best-selling soundtrack.

Uninitiated listeners have sometimes characterized blues music as possessing a predictable, simple structure, yet the genre is in fact subtly complex; performances of the blues generally balance musical articulation that is both improvisational and idiosyncratic with lyrics that exhibit a high degree of verbal creativity, individuality, emotional directness, and realism. Historically, an important component of blues music was the “blue note” (a musical note expressed with a slight deviation from its standard temperament), a distinctive musical element that would have a profound impact on virtually every genre of American music, whether traditional, popular, or classical.

Ted Olson

See also: [Jazz](#); [Kora](#); [Tin Pan Alley](#); [Vaudeville](#)

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Bol

Bol, from the Sanskrit word *bolna* meaning “to speak,” is the mnemonic system for oral transmission of rhythm in Hindustani (primarily North Indian) classical music. *Bols* are mnemonic patterns used by Indian drummers and dancers to memorize the musical content of a composition, including tone color, articulation, and ornamentation.

The concept of bol relates specifically to the oral transmission of Hindustani drumming, so it excludes several similar oral mnemonic systems of South Asia. While many melodic instrumentalists and singers in South Asia use *sargam* “sa-re-ga-ma-pa-dha-ni-sa” syllables to memorize pitch, *sargam* is not rhythmically based, so it is not a part of bol. In Carnatic

music of South India, a similar rhythmic recitation is referred to as *solkattu* or *khonakol* (from the Tamil word for “bound together”). Hindustani melodic instruments such as the sitar use bol to a limited degree to illuminate plucking technique, but this is also beyond the scope of this article.

Bol is the key to Indian rhythm. It helps the performer remember patterns of playing technique (*theke*), and to learn *tihai*, the technique that repeats a pattern three times as a way to emphasize the first beat of a *tala* cycle. Playing the same pattern three times and arriving at the first beat of the *tala* requires thinking about math aided by bol. It also helps players understand the subtleties of rhythmic cycle. Bol are also integral to oral transmission in Hindustani music. In the practice of transmission, students are expected to spend many hours learning the bol before playing drums. Bol provides a foundation of knowledge that informs playing technique. While traditionally there was no written music, students can write down bol as a convenient way to remember *theke* patterns.

Tala is the rhythmic cycle of Indian music. A *tala* has a definite number of beats or *matras* that are grouped into sections called *anga* (bar divisions). The first *matra*, called *sam*, is the most important *matra*, having the strongest accent in the cycle. To counterbalance *sam*, in a *tala* cycle there is a *khali* unaccented beat. The most important factor in a *tala* cycle is the *theke*, consisting of certain standard and fixed syllables—bols—which symbolically represent the *tala*.

Bol techniques vary depending on *gharana* playing style and musical context; however, the bol for basic sounds of *tabla dayan* are: 1) *ta* or *na*—lightly tap outer edge (*kinar*) with index finger; 2) *ti* or *tin*—lightly tap the area between *gab* and *kinar* (*luv*); 3) *tun*—lightly tap the *gab* to create a resonant sound; 4) *te*—tap the *gab* with middle, ring, and pinkie fingers making a dampened (closed) sound; 5) *re/te*—tap center of *gab* with index finger making a closed sound. The sounds of *bayan* are: 6) *ghe*, *ge*, *ghi*, or *ga*—with heel of hand on *luv*, lightly tap opposite side of *lab* with middle or index finger, adjusting pitch by applying pressure with heel of hand; and 7) *kat*—with heel of hand on *lub*, drop closed hand onto opposite side of

bayan, making a closed sound. There are many possible combinations of these basic sounds.

Musicians combine all of these sounds together in order to make a tala or composition. For instance, the most popular tala in India is named *Tintal*, with 16 beats divided as 4|4|4|4 with three claps called *tali* marks and a no-clap wave called *khali*. The first beat of the tala is called *sam* (+), the fifth beat is second clap, the ninth beat is wave khali, and the thirteenth beat is the third clap. Bols clarify the accented beats (including the primary beat *sam*) and nonaccented beats (*khali* or wave beats). They help musicians keep track of where they are in the cycle.

South India uses a similar mnemonic system called *solkattu*. In other Indian artistic representations, such as *kathak* dance, it is common for the dancer and drummer to use bol to communicate in rehearsal as well as on stage. After the dancer or drummer speaks bol, they express the content with dance and/or drumming.

Abdur Rahman

See also: [Dhrupad](#); [Harmonium](#); [Indian Folk Songs](#); [Rahka, Alla](#); [Sitar](#); [Tabla](#)

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Bolivia, Music of

Bolivia is a multiethnic country in South America whose large number of cultures has provided a wide diversity in its musical fabric. The geography of Bolivia can be divided into three large regions: the Andean region or altiplano (high plain), located in the southwest part of the territory; the sub-Andean region or valleys, located in the center and south of the country; and the llanos (plain) region, in the north and east parts of the country, containing flat lands and extensive rainforests. Although the different cultures present in the country present very different and particular cultural, social, and historical characteristics, they all suffered an imposition of Western culture after European colonization. Thus, for better

comprehension, the music of Bolivia is divided into two categories: music before European colonization and music after European colonization.

BEFORE EUROPEAN COLONIZATION

The largest language groups of the Andes are the *Quechua*, from the Inca Empire, and the *Aymara*, a language which experts affirm comes from the *Tiahuanaco* pre-Incan ritual site near Lake Titicaca. Apart from these large groups, there are other small groups of Amerindians in the Andean region, such as the *Chipayas*, *Urus*, and *Kallawayas*, among others.

Andean music primarily utilizes wind instruments, with some drums in a smaller scale. No stringed instrument was known in this region before Europeans arrived. These wind instruments can be divided into three basic categories: *sikus* (panpipes), *quenas* (notched flutes), and *pinkillos* (duct flutes), all of which were found in different sizes and pitches. In the Andes region, dance, music, text, and ritual are intimately intertwined. This intermeshing is certainly not exclusive to Andean music, but the extremely ritual Andean culture, with profound veneration of deities such as the *Pachamana* (mother earth), make it impossible to conceive of or understand sounds, text, and movement outside of their ritual context.

Most music in the Altiplano is based on the anhemitonic (no semitones) pentatonic scale. With the influence of European music, however, the use of major and minor scales became common. Rhythmically, a binary character predominates in pre-Columbian Bolivian music, as in the case of the *huayno*, today considered one of the most important music and dance expressions from the Andes region.

Unlike the case of the Incas in the Andes, there were no large empires on the other side of the country, the Llanos. However, more than 30 ethnic groups were found in the region. Some of these groups are the *Ayoreos*, *Chiquitanos*, *Chiriguanos*, *Guarayús*, *Itonamas*, *Izoceños*, *Matacos*, *Morés*, *Moxos*, *Sirionós*, and *Tacanas*. Some of the instruments found in this region, prior to the Spanish colonization, were the *sibibire* (transverse flute), *yopeque* (bone flute), *jerure* (panpipes), *matraca* and *cascabel* (rattles), among others. A rare example of a pre-Columbian South American

instrument, the *mapuip*, a two-string mouthbow, was also found amongst the *Morés*, a community located in the region of Beni.

Saya (Afro-Bolivians)

During the 18th and 19th centuries, many enslaved Africans were brought to South America to work in various capacities. In Bolivia, Africans were favored by the ruling class for their abilities to work in the silver mines of the mountainous region. Silver mines were very dangerous and Afro-Bolivians suffered high mortality rates. The situation resulted in the loss of most Afro-Bolivian cultural practices that had formerly been passed down from generation to generation. One tradition that has remained and since flourished is *Saya* music. *Saya* combines Aymara and Afro-Bolivian cultural elements and consists of a call-and-response leading voice improvising verses and repeated by communal singing responses—very much in the African tradition. The singing is accompanied by drums playing African-inspired polyrhythms, along with Aymara-influenced bells (usually attached to the body) and dancing. The unique confluence of styles is a classic example of the interconnectedness of cultures and peoples in Latin America.

Music has always been associated with different rituals and there are many examples of this in Bolivia. The *Hibera*, a song sung by a *Sirionó* hunter before dawn, is improvised and sung individually, calling for luck in the hunt. Another example is the microtonally-structured songs of the *Ayoreos*, sung for their healing power. Despite the enormous variety of music and dance expressions, there has been little ethnomusicological research in the region, and today very few of these musical practices survive.

AFTER COLONIZATION

With European colonization came the hybridization of the three main cultures present in the colonial period: the Native American, the African, and the European. This syncretism spawned important new music genres and dances. The music resulting from this mixture is usually called *mestizo* music. With the arrival of vihuelas, lutes, bandurrias, and guitars, plucked string instruments were incorporated in the regional music, and new

instruments, such as the *charango*, emerged. Bowed string instruments, specially the violin, were also widely adopted throughout Bolivia.

Although a 2/4 time was predominant before the Europeans, toward the end of the 18th century many Bolivian music genres and dances adopted a 6/8 time, usually altering to 3/4 in cadences, or combining both time signatures, with the melody in 6/8 and the bass in 3/4. A most representative example of this is the *cueca*, a dance and musical style present in Bolivia, Peru, Chile, Argentina, and Ecuador. In Bolivia the *cueca* has the status of national dance. In fact, the country's most famous *cueca*, "Viva mi patria Bolivia," composed in 1939 by Apolinar Camacho (1917–2002), is considered to be the second national anthem.

Other examples of mestizo music and dance are the *bailecito* and *carnavalito*, as well as pre-Columbian music that has been adapted and taken to urban areas, such as the *huayno*, *kacharpaya*, *kaluyo*, *taquirari*, *tinku*, and *yaraví*. The presence of the Jesuits, who had missions in a considerable area of the Bolivian Llanos in the 17th and 18th centuries, had broad effects on the culture and music of the region. The Moxos and Chiquitanos received music instruction from the Jesuits for almost 100 years. They were taught to compose and play European secular and sacred music and to build Western instruments. Many traditional dances and rituals had to "adapt" to Christianity to be allowed to continue being performed. Since 1996, a music festival (Festival Internacional de Música Renacentista y Barroca Americana—Misiones Jesuíticas de Chiquitos) is held every two years in the different cities and communities where the Jesuits had their missions, with the purpose of preserving and divulging this music. As important as this event is, it is also important to observe that no such effort is made to preserve the music practices present in this region before European influence.

Another important postcolonial influence in the music of Bolivia comes from the region of *Yungas*, a transitional zone between the Altiplano and the Llano, in the department of La Paz. Historically, large numbers of Africans were brought to Bolivia as slaves to help the natives work the silver mines. Some managed to escape to the Yungas, a region not far from the city of La Paz, but with warm and humid weather. In the beginning of the 19th

century, after the end of slavery, most Bolivians of African ancestry, called Afro-Bolivians, relocated to the Yungas. This region was mostly inhabited by some Aymara people, who were receptive to the Afro-Bolivians. In fact, Afro-Bolivians intermarried with the Aymara people, adopted some of their cultural elements such as their clothing, and even adopted the Aymara language.

Although many elements of their culture were lost, such as language and spiritual beliefs, Afro-Bolivians also had great influence in the Bolivian culture, perhaps the most notorious being *Saya* music. *Saya* is performed by large groups of the community. It usually consists of a leading voice improvising verses, which are repeated by communal singing. The singing is accompanied by drums playing polyrhythms, some bells usually attached to the singer's body, and dancing. Afro-Bolivians have found in the *saya* a strong tool to struggle for a place and visibility within Bolivian society.

During the first half of the 20th century, traditional Bolivian music was greatly discriminated against in urban areas, but this changed in later years. In the second half of the century, urban mestizo music gathered large numbers of people at festivities such as the *Fiesta del Gran Poder* in La Paz, and the *Carnaval de Oruro*, which present different dances such as *caporales*, *diablada*, *doctorcitos*, *kullawada*, *llamerada*, *morenada*, *tobas*, *toritos*, and others. With traditional Bolivian music gaining popularity in urban society, musicians such as Alfredo Domínguez, Ernesto Cavour, Gilberto Favre, Mauro Núñez, and Armando Terceros, who initiated new forms of mestizo music, soon obtained national recognition. Among the groups that gained high levels of popularity were Kalamarca, Khanata, Los Kjarkas, Los Masis, Paja Brava, Savia Andina, and Wara, which brought further changes in form, structure, and instrumentation. In a somewhat different direction, female singer Luzmila Carpio and the group *Grupo Aymara* gained international praise for performing pre-Columbian Andean music, although none closed the doors to experimentation.

In 1983, a new musical movement called *Nueva Canción* was formed in Bolivia. This movement, which had political and social roots, followed traditional Bolivian genres such as the *cueca* and *huayno*, but also adopted elements of foreign music. Some of the most important figures in politically

oriented Bolivian music are Luis Rico, Nilo Soruco, Matilde Casazola, Jenny Cárdenas, Emma Junaro, and the group *Savia Nueva*, among others.

At the end of the 19th century, Bolivia experienced a period of musical nationalism, in which composers combined the written music of the European tradition—so-called “art music”—with elements of indigenous and mestizo Bolivian music. One of the most important composers in this area was José María Velasco Maidana (1896–1989), whose extensive work include *Cuento Brujo*, *Los Khusillos*, the ballet *Amerindia*, *Estampas de mi Tierra*, the symphony *María Asunsolo*, and *Suite Andina*. Other important composers of Bolivian nationalism were Simeón Roncal (1870–1953), Miguel Ángel Valda (1885–1957), Adrián Patiño (1895–1951), Humberto Viscarra Monje (1898–1971), Eduardo Caba (1890–1943), Antonio González Bravo (1885–1961), and Teófilo Vargas Candia (1886–1961).

In the second half of the 20th century, composers brought new aesthetic contributions to Bolivian music. One of the leading composers of this period is Alberto Villalpando (1940–), who has greatly influenced the contemporary musical language of the country. Other important composers of this period are Atiliano Auza (1928–), Gustavo Navarre (1931–), Florencio Pozadas Cordero (1939–1968), and Marvin Sandi (1938–1968).

One of the most famous composers of the past few decades is Cergio Prudencia (1955–). He created the *Orquesta Experimental de Instrumentos Nativos*, merging Andean music with a contemporary musical language.

Felix Eid

See also: [Andean Region, Music of the](#); [Native American Music](#)

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Bollywood Music

Bollywood is a term that generally refers to the Hindi film industry in India. The term is a combination of *Bombay* (the former name of Mumbai, India) and *Hollywood*. The name was not used until the late 20th century, although it is now used to describe Indian film in general. Originally, there was the term "Tollywood," which referred to the Bengali film industry based in Tollygunge, Kolkata (Calcutta). The name "Bollywood" derives from that earlier name. There are smaller centers of film production in the region, such as "Lollywood," which is a nickname for Punjabi films that originate in Lahore, Pakistan. "Bollywood" has also come to mean the style of film song from this film industry, as well as the style of complex and colorful musical numbers. Bollywood is the largest film industry in the world; the films produced in Bollywood number approximately 800 per year, and they constitute a multimillion-dollar industry.

Bollywood films are known for their escapist thematic style and frequent use of music and dance sequences. The often-elaborate choreography and cinematography are reminiscent of American director Busby Berkeley's production numbers of the 1930s. Whereas the Hollywood industry would call this type of film a "musical," in a Bollywood film musical numbers are included as a matter of course. The general trend over the Indian film industry's history is that of an ever-expanding number of singers, dancers, and instruments used in the soundtrack; this is not to mention the increasing number of musical sequences per film (although the standard is between six and ten songs). Bollywood songs as a genre are generally called *filmi*, especially when considered as a soundtrack to a film.

A typical Bollywood film length is around three hours, which includes an intermission. A showing of a film in India may include audience interactions such as cheering, clapping, dancing in the aisles, and throwing things at the screen. It is a major social event.

Bollywood

Despite being named after its predecessor in the United States, Bollywood far surpasses Hollywood in the number of films produced. In fact, by number of viewers the Indian film industry is nearly twice as large as the American film industry. In 2012, for example, Bollywood produced more than 1,600 films, compared to China, which produced 750, and, in a distant third place, Hollywood with 476. In that same year, Bollywood logged some 2.76 billion tickets sold at the box office, compared to Hollywood's 1.36 billion. Bollywood does, however, lag behind Hollywood in total gross revenue, which in 2012 was \$10.8 billion U.S. in comparison to Bollywood's \$1.6 billion.

The history of Indian cinema is complicated by many factors. Primary among them is the fact that the country was a British colony until 1947, at which time it was then split into two countries during the “Partition”: Pakistan and India. In addition, there are several languages that are spoken in various regions of the country—the major ones being Hindi, Bengali, Tamil, Telugu, and English—and these are inherently tied to ethnic identity. Some early and mid-20th-century Indian films were actually produced in multiple versions in multiple languages. Most current Bollywood films use a combination of Hindi and Urdu called “Hindustani” (with lots of English phrases mixed in, usually for comedic effect).

The first Indian films were silent, as in the West, but they were accompanied by live Indian classical musicians. These accompanists used traditional classical instruments, such as the *tabla* and harmonium, to accentuate the drama or action on the screen. The first film with sound, *Alam Ara* (1931), was essentially a filmed theatrical performance, which included traditional musicians. Many of the early films were based on mythological subjects, such as *Gopal Krishna* (1938, a sound remake of an earlier silent film), which depicted Lord Krishna (a major deity in Hinduism) as an oppressed cowherder who foils a plot by the king to kill him.

After independence from the United Kingdom in 1947, the Indian film industry increased by leaps and bounds. Production budgets increased, filming and recording technology improved, and the general quality of the

films was raised. Indian filmmakers and writers were asserting their cultural identity as Indians, after centuries of living under British rule. Garnering more attention from the West, films such as *Mother India* (1957) attracted expatriates living in England and elsewhere. This film was the first Indian production to be nominated for an Academy Award. An important trilogy of films, the *Apu Trilogy*, was released between 1955 and 1959. Although these were technically not “Bollywood” films, as they were directed by Bengali director Satyajit Ray, they featured music by sitarist Ravi Shankar, and had a great deal of influence on the soundtracks of future Bollywood movies. Other important films by Ray were *Awaara* (1951), *Jalsaghar* (“The Music Room,” 1958), and *Paper Flowers* (1959). During the 1950s, soundtracks to Bollywood films included more folk-inspired songs and imitations of Western popular music, such as swing and jazz. It was also during this decade that the role of “music director” (really, a composer) rose in prominence, to such an extent that this person would have almost equal billing with the film director. Unlike in the West, a Bollywood movie’s soundtrack is released well before the film itself, so that the songs themselves are used as promotion for the film.

The 1960s are normally considered the “Golden Age” of the Bollywood musical. Pictures were usually filmed in widescreen formats, in full color and with high production values. Many of the films were either romanticized historical features, or “social” stories set in the present day. The Indian censors were very powerful in this period, and thus no adult themes were portrayed on screen (not even kissing). It is considered normal that the actors in the films do not actually sing the songs for the soundtrack. Rather, they are sung by “playback singers,” some of whom are just as famous as the screen actors. Probably the best-known playback singer in all of Indian cinema is Lata Mangeshkar (1929–). Her voice is so beloved and recognizable that Indian film fans do not mind hearing her voice coming out of various actors’ mouths over the years. Among her many singing roles was that of the female lead in *Sargam* (1979), which is about a mute dancer who only “speaks” through song. Recently, she was the singing voice of the matriarch in the family drama *Kabhi Khushi Kabhie Gham* (“Through Laughter, Through Tears,” 2001). A famous male playback singer was

Mukesh (1923–1976), who sang in *Sangam* (1964), and *Kabhi Kabhie* (1976), among many others. Although moviegoers may only be familiar with their voices, the playback singers are often as beloved and recognized as the screen actors themselves.

In the 1970s, there was a general trend that favored crime and action films. These still included song and dance numbers, but not as many, and the musical sequences felt a bit more incongruous. The following decade saw a return to more romanticized musicals, and during the 1980s there was a renewed focus on the pan-Indian market, so that the films could be enjoyed by everyone, no matter the ethnicity or class of the viewer. In the 1990s and continuing to the present, most Bollywood films are in the preferred genre of *Masala* film, which denotes a “mixture” (the word *Masala* means a spice mixture) of plot points: switching rapidly from comedy to drama to family to action-thriller.

From the 1990s forward, the industry entered the “New Bollywood” era. Films now are much freer with subject matter and content, and many of them reflect the lived experiences of modern-day Indians, including films which explore the lives of immigrants in the Indian diaspora. For example, the blockbuster from 1995, *Dilwale Dulhania Le Jayenge*, concerns two “non-resident Indians” who fall in love while on a trip through Europe. *Kabhi Khushi Kabhie Gham*, mentioned earlier, is about the reconciling of a family after the oldest son moves away from India to London. Other notable films from the more recent period are *Asoka* (2001), *Everybody Says I’m Fine* (notably, entirely in English, 2001), *Lagaan: Once Upon a Time in India* (with music by leading composer A. R. Rahman, 2001), *Never Say Goodbye* (set in New York City, 2006), and *My Name Is Khan* (2010).

The success of Bollywood films has reverberated around the world. Several Western-produced films have found success while incorporating Bollywood-inspired musical numbers, including the Oscar-winning film of 2008, *Slumdog Millionaire* (again with music by A. R. Rahman), and the charming retelling of the Snow White story, *Mirror Mirror* (2012); there is even a *Simpsons* episode with an homage to Bollywood. Director Baz Luhrmann has said that his *Moulin Rouge!* (2001) was directly influenced by Bollywood musical numbers. Some expatriate Indian directors have

found success in the United States and England, including Mira Nair, who created compelling stories of the Indian diaspora in films such as *Mississippi Masala* (1991) and *Monsoon Wedding* (2001).

Bollywood does not refer to “film music” in the same way that the Western film industry does. In Bollywood, “film music” simply means the songs from the film, not the incidental music that underscores scenes or provides transitions between them. In contrast, the Western film industry considers film music to include not only the songs on the soundtrack, but also incidental music, the title theme music, and the end credits. The instrumental ensembles that accompanied the songs in Bollywood films grew throughout the 20th century, eventually reaching the size of a modern classical orchestra (akin to, say, an orchestral film score by John Williams, like *Star Wars* or *Harry Potter and the Sorcerer’s Stone*). In a Bollywood film, traditional Indian classical instruments such as the sitar, *tabla*, *sruti* box, or *sarod* may be added. More recent films include instruments from the Western pop and rock worlds (electric guitars, bass, drum set, synthesizers, and the like). *Filmi* songs were, for most of the 20th century, the dominant genre of Indian popular music. The spread of the easy-to-use and easy-to-duplicate cassette put a dent in the sales of film songs, but they still remain popular today. Film composers have shown great resilience and have adapted new styles and sounds into what is essentially a conservative art form.

Another interesting transcultural phenomenon that appears in Bollywood soundtracks is the deliberate referencing, translation, or outright entire performance of Western pop songs in the film. One example of this is again from *Kabhi Khushi Kabhie Gham*, in which an attractive, flirty female character suddenly breaks into The Weather Girls’ 1982 hit “It’s Raining Men.” The producers of the film were subsequently sued by the copyright holder of the song for unauthorized use.

Most Bollywood songs follow a standard format of refrain-verse. After an orchestral introduction, the main singer/character sings the refrain in a relatively low vocal register. After the first verse, the refrain is heard again, but in a higher octave. After each subsequent refrain, there is an orchestral interlude. This form is of course expanded for longer dance sequences. This

format allows the composer great flexibility in terms of the length a director or choreographer requires for the musical number.

From a film theory point of view, the cinematography of Bollywood songs is usually full of quick edits and cross-cutting. Lines of text are sung in completely different rooms of a house, for example, but there is of course no break between the musical phrases. Things that are impossible in the real world become quite natural in the musical world.

Christopher Gable

See also: [Karnatic Music](#); [Khan, Nusrat Fateh Ali](#); [Sufism, Music of](#); [Tabla](#)

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Bomba, Ecuador

Bomba refers to a drum, rhythm, and genre of music and dance from the Chota-Mira valley of Ecuador. Located in the northern highland provinces of Imbabura and Carchi, this region is populated by the descendants of enslaved Africans brought to labor on local sugarcane plantations during the 18th and 19th centuries. A hybrid genre, *bomba* is today celebrated as a symbol of highland Afro-Ecuadorian identity and culture.

As an oral tradition, bomba's origins and development up through the mid-20th century are little known. It is believed that the genre emerged sometime during the colonial period (1563–1822 CE) among the region's enslaved African and Afro-descendant population. The first known written reference to the bomba (drum), likely of African origin, appears in a 19th-century travelogue. Instruments known to accompany the bomba include an

orange leaf (buzzed across the lips), a donkey-jaw bone (*cumbamba*), a hollowed-gourd trumpet-like instrument (*puro*), and possibly the guitar. Socioreligious occasions, such as saint-feast days, the sacraments, Christmas, Carnival, and Holy Week, provided the predominant performance opportunities context for bomba during this time.

Today, bomba is associated with the bomba drum and its characteristic rhythm. The double-headed drum is made entirely of materials found in nature and is believed to symbolize matrimony in its use of male and female goat hides. The bomba rhythm is comprised of two complementary rhythmic patterns, respectively referred to as *sol* and *tierra* (sun and earth) or *cielo* and *suelo* (sky/heaven and ground), and may be played in either simple- or compound-duple meter (2/4 or 6/8). The compound-duple meter version of the bomba rhythm produces a two against three feel. In addition to the bomba (drum), a typical bomba ensemble consists of a shaker or scraper; bass, rhythm, and lead guitars (typically played on a *requinto*); and lead and harmonizing vocals. The bomba ensemble reinforces and supports the basic bomba rhythm while the lead guitar or requinto mimics, embellishes, and responds to the vocal melody.

Besides the drum, bomba is also characterized by its song texts and associated dance. Song texts are typically set in paired couplets known as *coplas*, a poetic form of Iberian origin, and often reference local events, places, people, and sayings. Though bomba may be danced individually, it typically features a male dancing in circles around a female who balances a wine or liquor bottle on the top of her head. Whether danced alone or with a partner, the dance is characterized by strong hip movements as well as a stepping or shuffling motion of the feet, which follows the bomba rhythm.

Since 1980, bomba has proliferated as a commercial popular music genre and is today heard performed live or mediated in a variety of contexts throughout Ecuador. As a result, it continues to develop as new genres and rhythms are increasingly incorporated into the genre. Prominent bomba groups include Milton Tadeo and Los Hermanos Congo, Grupo Juventud de Carpuela, Los Hermanos Lastra, Neri Padilla, Oro Negro, Los Genuinos del Ritmo, Grupo Marabu, Poder Negro, and Sol Naciente.

Francisco D. Lara

See also: [Bolivia, Music of](#); [Bomba, Puerto Rico](#)

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Bomba, Puerto Rico

Bomba is a music type indigenous to Puerto Rico and an example of the African retentions or articulations in Puerto Rican music. Developed as a fusion of multiple traditions by enslaved Africans during the Spanish Colonial period (1508–1898), bomba performances typically encompass singing, drumming, speech, and dancing.

The earliest documented examples of bomba music date back to 1797, when bomba celebrations were organized by enslaved Africans who came together to sing, dance, or even organize formal rebellions. To the enslaved African populations, bomba was a source of political and spiritual expression, with lyrics rooted in their sense of frustration and anger about their plight. At times these songs would serve as a catalyst for rebellion or uprising. Bomba was also an important recreational music genre that gave enslaved Africans a chance to express themselves, celebrate, and create a sense of community and shared identity as African people.

Although the first recordings of bomba date back to the early 1900s (by Columbia and Victor Record labels), up until the middle part of the 20th

century bomba performances were for the most part confined to working-class neighborhoods made up of Afro-Puerto Ricans, and as a performance genre bomba was in decline as local youth drifted toward imported styles of dance-band music in favor of what they perceived to be an archaic art form. The 1950s saw a resurgence in bomba's popularity that resulted from the concerted efforts of individuals such as Castor Ayala and Rafael Cepeda, who transformed bomba performances for the stage; and Rafael Cortijo (1928–1982), who joined forces with Ismael Rivera to form *Cortijo y su Combo con Ismael Rivera* and arrange bomba music for a dance-band orchestra format. By the 1960s, the Institute of Puerto Rican Culture (ICP) sought to institutionalize and standardize bomba in order to maintain its “authenticity” and integrity, establishing certain performance standards designed to promote an “authentic” style of bomba. This performance style was to adhere to certain rhyme and rhythmic specifications, use the correct instrumentation, limit the range of subject matter dealt with in song texts, and standardize costume dress. Bomba's impact has also been felt outside the island, as seen with several examples of fusions with salsa by people such as Hector Lavoe, or the significant bomba scene in New York housing internationally renowned groups such as Viento de Auga, marking its international profile as a performance genre.

In addition to the solo lead singer and the chorus, typical bomba performances include a small number of drums and idiophones. These include the *cuá*, a long piece of bamboo mounted on a stand that is struck with two sticks; *maraca*, a shaken gourd rattle filled with seeds or small stones that is mounted on a handle; and *barriles* or *bulas*, a wooden barrel drum covered by a goatskin. Within an ensemble, a minimum of two drums of different sizes are used, with the smaller drum functioning as the lead (*primo*) and the larger drum playing the support (*buleador*) part. Depending on the tradition, drums are played either positioned vertically with the performer seated in a chair, or positioned horizontally with the performer seated on top of the instrument.

Reflecting its African roots, singing in bomba is based around call-and-response structures between the lead singer and a chorus that responds at

appropriate times in unison. Song texts are typically in French Creole or Spanish, with the occasional word of West African origin inserted.

Because of differences in opinion on what constitutes a separate style and what could be categorized as a substyle, there are conflicting accounts as to the number of rhythms or substyles that together make up the genre of bomba, with numbers ranging from 10 to 52. Each style is connected with a particular tempo, rhythm, and style of dance. There are 10 distinct styles of bomba: Sicá, Cunyá, Belén, Calindá, Cuembé or Güemb, Seis Corrido, Yubá, Holandés, Clave Tres, and Mariandá.

Dancing is an integral feature of the community performance contexts called *bombazos*. A common form for the dance sequences includes an introductory walking style of movement (*paseo*), followed by a sharp jerk (*ponche*), which is then followed by a series of sharp improvised dance movements called *piquetes* that are responded to by the drummer rhythmically. This interaction or “challenge” between the lead drummer and dancer is a characteristic feature of bomba performances. Female dancers dress in European-style skirts made of white materials, with their heads covered with colorful head wraps. Male dancers are also typically dressed in white, with a rimmed panama hat. Dancers perform in a circle in front of the drummers called a *soberao*, and one by one come out from the circle in front of the drummers to improvise for the drummers to follow.

Gavin Webb

See also: [Bomba, Ecuador](#)

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Bones (Britain and Ireland)

A common British folk instrument, the bones are a pair of directly struck idiophones required for 19th-century minstrelsy and found in traditional music of the British Isles as an accompanying percussion instrument.

Though originally constructed of two cow or sheep ribs (roughly six inches long and one inch wide), modern variants of curved wood (especially maple) and plastic are common. The bones are played by holding a pair on either side of the middle finger in one hand in a loose fist, convex surfaces facing in. The distinctive “clacking” sound is obtained by shaking the wrist side-to-side to create a clapper effect through momentum. Advanced players learn to achieve a triple-click or “clickety” sound. Because bones playing is so individualized, and is not notated, an infinite variety of rhythmic and tonal combinations are possible.

More than half of the length of the bones must extend beyond the palm, with the fingers curved gently around the instrument. Most players hold the bone further from the thumb against the palm, while the one closer to the thumb moves freely, but the reverse is possible.

The playing of two clappers in a single hand was recorded in ancient Babylon, China, and the Mediterranean. A cylinder seal from Ur (2800 BCE), near the Euphrates River, depicts a small animal playing a pair of short clappers. Fourteen centuries later, similar clappers appear on Egyptian reliefs in the New Kingdom. Shakespeare’s character Bottom in *A Midsummer Night’s Dream* remarked, “I have a reasonable good ear in music. Let’s have the tongs and the bones.” Modern varieties include the egg-clappers and spoons in England, ivory castanets in France, wooden castanets in Spain, their larger relatives the *castanyoles* of the Balearic Islands, and the Indian *kartâl*.

According to folk legend, the bones were brought to Ireland through traveling minstrel shows from the United States in the 19th century. The minstrel show as a theatrical form originated in 1839 when four Anglo-Irish performers, led by fiddler Daniel Emmett, presented an entire evening of blackface songs, patter, jokes, dances, and sketches in New York City. The Virginia Minstrels (also billed as Ethiopian delineators), as this group of white performers called themselves, played mainly lightly syncopated

variants of English/Scots/Irish fiddle tunes. They created new “American” songs rooted in African American folklore and stereotypes. The original bones player for the Virginia Minstrels was Frank Brower, who stomped around the stage while playing *fortissimo* patterns with his right hand. This group introduced the combination of the banjo, tambourine, and bones to English and Irish audiences in 1843. The tambourine and bones were played by the two comedians Mr. Tambo and Mr. Bones, who sat at the ends of a semicircle (the “endmen”). They always appeared in blackface, even after the other performers ceased to do so.

In the same year, banjo player Edwin P. Christy founded the Christy Minstrels in Buffalo, New York, featuring bones player (and drag performer) George Harrington (Christy). Versions of the company were in residence in London and Dublin from 1857 to 1904. This became America’s leading cultural export to Europe, and an 1861 German newspaper commented, “Henry James? Herman Melville? Feh! ... *Wir möchten gern Herrn. Bones und Tambo länger gehören* (We’d rather hear more of Misters Bones and Tambo).” According to *Dwight’s Journal* (Boston, 1861), a virtuosic bones player named Pell created intricate patterns on his “primitive rattle ... with the most fantastic contortions” producing “something entirely without precedent.”

The high-stepping minstrel dances combined elements of English clogging, African dance, and Irish jigs; this led directly to the creation of tap dancing, accompanied by bones until the 20th century.

Because so much of Irish music was originally intended to accompany dance, dancers’ feet supplied most of the percussive rhythms. However, two percussion instruments are present both in Irish traditional music meant for the stage (since the founding of Ceoltóirí Chualann by Séan Ó Riada in 1960) and music of the Irish diaspora: bones (or spoons) and the *bodhrán* drum. Ronnie McShane was the first bones player for Ceoltóirí Chualann, and bodhrán player Peadar Mercier brought both instruments to the Chieftains.

Much of what is known as Appalachian rhythm is actually of Irish derivation. This intermingling of folk influences led to there being many instruments in common (like the bones) in bluegrass, zydeco, French-

Canadian, Nova Scotian, and Irish folk music. Some early records of the Acadian and Cajun *frottoir* (washboard) compare it to the sound of bones over a ribcage. Bones (more often in two pairs outside of the British Isles) can even be found accompanying some types of blues.

Laura Stanfield Prichard

See also: [Irish American Vocal Music](#); [Irish Dance Music](#); [Irish Step Dancing](#)

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Brazil, Music of

The music of Brazil comprises a diverse corpus of styles across folk, art, and popular traditions. Occupying much of South America's eastern Atlantic coast, Brazil has been a converging point for peoples across the globe throughout much of the country's history, and its music emerges especially out of a historic confluence of cultures from Latin America, Europe, and Africa. Today, Brazil's musical legacy continues to express many unique fusions between these cultural groups—from Heitor Villa-Lobos's cherished classical works infused with Brazilian popular and indigenous melodies to the infectious Afro-Brazilian pulse of *samba* that flows through the streets of Rio de Janeiro during the city's legendary Carnival celebration each year.

INDIGENOUS MUSIC

Long before the arrival of Portuguese explorer Pedro Álvares Cabral to Brazilian territory in 1500, indigenous peoples populated the Brazilian coastal territory. Though virtually no musical sources remain from the pre-colonial period, some native Indian populations of Brazil have remained largely without contact with other cultural groups and have thus retained autonomous musical traditions. Nonetheless, the music of many tribes—which are today drastically reduced following centuries of disease and

devastation—has never had any comprehensive study due to the linguistic and geographical barriers that isolate them from Western society.

The few existing studies reveal that the music of Brazil's indigenous populations largely comprises song and dance genres based on the rituals of daily social and religious life. The Suyá Indians of the Brazilian state Mato Grosso, for instance, produce song genres extensively in the establishment and maintenance of social identity within the community. Use of instruments beyond basic idiophones (rattles) is rare in the Suyá tradition, although elsewhere in the Amazon, native populations utilize more extensive instrumental music, including wind and percussion instruments and a variety of drums as an accompaniment to ritual dance. The Nambicuara Indians in Brazil's southernmost region, for instance, utilize several types of flutes in ritual and social music making.

Throughout the country's history, the spread of Western culture and industry to Brazil's interior—especially through the exploitation of the Amazon's natural resources—has increasingly drawn Brazil's indigenous cultures into contact with the Western world, and the musical traditions of indigenous peoples in Brazil continue both to resist and to assimilate new influences from these interactions. Moreover, the music of Brazil's indigenous tribes has increasingly attracted attention from Western musicians. Brazilian composer Heitor Villa-Lobos (1887–1959), for instance, drew on indigenous music and the Amazon soundscape in his 1917 ballets, *Amazonas* and *Uirapurú*. Though Villa-Lobos sought to incorporate indigenous music as an expression of early 20th-century Brazilian national identity, more recently engagement with such music by Brazilian and global popular musicians has served as an expression of solidarity against rainforest devastation and social injustice against Brazilian indigenous populations. In the 1980s, British pop artist Sting famously collaborated with the Brazilian Kayapó chief Raoni to raise global awareness of Amazon deforestation.

EUROPEAN MUSIC IN THE COLONY

At the same time that indigenous traditions subsisted and evolved during the colonial period, Portuguese colonizers imported European art and

popular music traditions to Brazil. Jesuit missionaries introduced European music largely for the purposes of education from about 1550, though little evidence regarding the exact nature of that music exists from before the 18th century. Among the compositions that proliferated in Brazil during the latter part of the 18th century—especially around the flourishing economic states of São Paulo, Bahia, Rio de Janeiro, and Minas Gerais—most were sacred liturgical works to Latin texts, which utilized primarily choral singing and light orchestral accompaniment.

Unlike in Europe, many of the Brazilian composers and musicians that produced European style music by the mid-18th century in the colony were of mixed racial (mulatto) backgrounds. As Portuguese colonizers organized the extensive importation of West African slaves (especially from Angola and Benin) during the country's long period of slavery, which began shortly after colonization and endured through 1889, they also created a large mulatto population by producing frequent offspring with black female slaves. So long as such offspring maintained closer ties to white, European society in the colony, they were able to find success as musicians. Numerous biracial composers and performers achieved considerable success in Brazil as chapel masters in major cathedrals, such as mulatto composer Luiz Álvares Pinto (1719–1789). Brazilian mulattos also forged successful music careers in the colony's capital in Europe (Lisbon, Portugal), including the guitarist and composer Domingos Caldas Barbosa (ca. 1739–1800) and the soprano singer Joaquina Lapinha (ca. late 19th–early 19th century).

AFRICAN INFLUENCES

Although many mulatto Brazilians assimilated European musical styles and culture, in other contexts the musical roots of slaves brought to the colony from Africa also remained strong. In such contexts, African musical traditions helped to mediate the new circumstances in the colony and to maintain an abstracted diasporic connection to the African native land through religious, social, and cultural rituals. Many African-derived musical practices remain important facets of Afro-Brazilian identity today in Brazil,

especially in the northeastern states of Bahia and Pernambuco, where the population contains a much higher concentration of African descendants.

Among the most important vestiges of African religious ritual in Brazil is the widely practiced northeastern tradition of *candomblé*. Derived from Yoruba, Fon, and Bantu belief systems in West Africa, *candomblé* constitutes a complex ritual system in which music and dance serve numerous ceremonial functions, the most important of which is the facilitation of spirit possession by African deities called *orixás*. A secular manifestation of *candomblé* called *afoxé* utilizes roughly the same styles of music but is practiced largely outside religious ritual by organized associations of Carnival musicians in northeastern Brazil. Other vestiges of African religious heritage can be found in the practice of *maracatu*, a type of religious and musical procession that depicts characters and ceremonies from African folklore during Carnival. The procession features especially the dancing of the *caboclo de lança*, a male warrior figure who wields a lance, holds a white flower between his lips, and displays a distinctive headdress made of multicolor metallic streamers and a large beaded cape draped over a square frame.

Beyond religious ritual, African slaves in Brazil also sought to maintain a connection to their heritage through social and physical play. Disguised as a game-like dance with musical accompaniment, *capoeira* developed as a synthesis of African and Brazilian street fighting styles practiced by slaves to refine their capacity for physical defense against slave owners. Though the exact origins of the term and form of early practice are difficult to determine, in its contemporary form, music accompanies the organized play of participants (called *capoeiristas*) in a circle (*roda*). *Mestres* (master teachers) lead accompanimental songs (also called *cantigas*), while other *capoeiristas* perform accompaniment on percussion and *berimbau*, a stringed percussion instrument. Capoeira has grown in popularity since the early 20th century under the leadership of renowned *mestres*, who have largely promoted capoeira as an organized system of martial arts.

ART MUSIC AFTER THE COLONIAL PERIOD

From the 19th century onward, art music gained in importance in Brazil, especially following the transfer of the Portuguese royal court from Portugal to Rio de Janeiro in 1808. Fleeing French invasions in Portugal, the Portuguese monarchy brought many of the musicians and the royal music library from Europe on the transatlantic journey, but named Brazilian biracial composer and keyboardist José Maurício Nunes Garcia (1767–1830) master of the new Portuguese royal chapel in Rio de Janeiro. Garcia achieved a considerable reputation under the patronage of the Portuguese court, and his existing music (mostly sacred liturgical works) reveals his advanced compositional skill. Alongside native Brazilians, European composers and musicians also increasingly migrated to and achieved success in Brazil during this period, largely under the patronage of the court, as was the case with Portuguese composer Marcos Portugal (1762–1830) and Austrian composer Sigismund Neukomm (1778–1858).

Following Brazilian independence in 1822, the Brazilian art music scene continued to revolve around the political center of Rio de Janeiro, where contemporary Italian operas were the main musical productions. Antônio Carlos Gomes (1836–1896) was among the first Brazilian composers to produce a native opera with his *A noite do castelo* (The Night of the Castle) in 1861. He later produced the first New World opera to gain international fame, *Il Guarany* (The Guarany), which premiered to great acclaim at Milan's La Scala Theater in 1870. Based on the novel *O Guarani* by José de Alencar (1829–1877), the work featured a Brazilian Indian character as its protagonist and was closely aligned with the Romantic Brazilian *indianismo* movement, which sought authentic Brazilian national identity in the heritage of its indigenous cultures.

During the late 19th and early 20th centuries, Brazilian composers became increasingly interested in establishing a national art music that drew European genres together with more distinctive Brazilian musical traditions. The Brazilian musical nationalist movement culminated during the period under dictator Getúlio Vargas (1930–1945) in the works of Heitor Villa-Lobos, who remains one of the most popular and influential Latin American composers to date. Villa-Lobos immersed himself deeply in Brazilian music of all sorts in his search for a Brazilian national style. He traveled to

Brazil's interior to study indigenous music, played in Brazilian street bands in Rio de Janeiro, and later established a professional career as a classical cellist. He also developed a widely practiced system of musical education in Brazil called *canto orfeônico* (Orpheonic singing), which taught musical pitches through a system of syllables and hand symbols. The most popular of Villa-Lobos's classical works remain his series of chamber suites entitled "Bachianas brasileiras" (Brazilian *Bachianas*, or pieces in the style of Bach), written between 1930 and 1945, which demonstrate his careful blend of European and Brazilian styles. In these works, Villa-Lobos attempted not to simply incorporate Brazilian tunes and styles into a larger European musical genre, but rather sought to fully merge the two by adapting and applying the harmonic and melodic style of Johann Sebastian Bach to Brazilian traditional music (Béhague, 1994). Villa-Lobos also based compositions on Brazilian popular music: his series of chamber works *Chôros* (1920–1929) drew inspiration from the late 19th-century Brazilian instrumental genre *choro*, which popularized short, improvisatory, jazz-like pieces for guitar, *cavaquinho* (Brazilian ukelele), solo wind instrument (flute/clarinet), and *pandeiro* (tambourine).

Throughout the development of Brazilian art music, non-Brazilian composers have also contributed to and engaged with the unique repertoire of Brazilian sounds. French composer Darius Milhaud (1892–1974), for instance, spent a period of several years in Brazil during the early 20th century and wrote several compositions that drew on Brazilian sounds and styles. His ballet *Le Boeuf sur le Toit* (The Ox on the Roof, 1920), for instance, juxtaposes a recurring theme of Milhaud's invention with a collage of more than 20 contemporary Brazilian popular tunes. Subsequent generations of Brazilian and international composers have continued to integrate Brazilian styles into larger trends in contemporary art music, and since the 1960s have especially fostered the use of experimental and electro-acoustic techniques in music.

EARLY POPULAR MUSIC, SAMBA, AND THE EMERGENCE OF CARNIVAL CULTURE

As early as the 19th century, Brazilian music entered into the developmental phases of what would become one of the most robust and diverse centers of global popular music. From the 18th century, urban (largely white) elites organized musical salons—not unlike those in contemporary Europe—for the social performance and enjoyment of popular song and dance. Short, romantic, sentimental songs in Portuguese, called *modinhas* (diminutive of *moda* or “song”), and European and Brazilian couple dances, such as *lundus* (a dance of Afro-Brazilian heritage), polkas, and waltzes, served as common repertoire by the mid-1800s. Merging such genres with the increasingly popular *habanera* rhythm out of Cuba, new Brazilian genres emerged: the *tango brasileiro* and *maxixe*, both popular dance genres in late 19th-century Rio de Janeiro, combined elements of the European polka with the *habanera* rhythm and later gave way to the choro instrumental mentioned above.

When choro began to fall out of fashion in the early 20th century, a new genre emerged that would come to dominate Brazilian popular music to the present day: the *samba*. The term had previously designated various sorts of dance genres of African origin called *rural samba*, yet by the 1920s, a newer urban genre by the same name arose in Rio de Janeiro at the hands of the same black artists still producing choro, such as the saxophonist and composer Pixinguinha (Alfreda da Rocha Viana, Jr., 1897–1973). The new urban samba featured short songs with light, driving percussion, sentimental lyrics, and instrumental accompaniment in the character of stylized ballroom or nightclub dance. Donga’s (Ernesto Joaquim dos Santos, 1890–1974) “Pelo Telefone” (By the Telephone, 1917) is credited as the first recorded urban samba, and subsequent generations of artists, including Sinhô (José Barbosa da Silva, 1888–1930), Noel Rosa (1910–1937), and Ari Barroso (1903–1964) continued to contribute new sambas to the repertoire. Carmen Miranda (1909–1955) later popularized a more melodramatic version of the urban samba style abroad through her work as a singer and actress in a series of highly successful North American movie-musicals, which nonetheless presented Brazilian (and Latin American culture more generally) in a highly exaggerated and often exoticized manner.

At the same time, samba took on another role in the materializing culture of Brazilian Carnival (carnival, a pre-Lenten Catholic festival). From the 1920s, musicians in Rio de Janeiro incorporated samba into the parade performances of percussion ensembles (called *baterias*) during carnival celebrations, especially in the city's slum districts (*favelas*). Soon thereafter musicians began to establish *escolas de samba* (samba schools) as organizational structures for distinct groups of Carnival performers. Through the 21st century, Rio's Carnival tradition has grown to include an elaborate system of parade floats and costumes, as well, and female samba dancers in large feather headdresses and sequined costumes performing fast-paced samba choreography are today iconic of the tradition. The main carnival parade today takes place at Rio's *Sambódromo* (Sambadrome), a long, alley-like stadium designed especially to accommodate such performances.

Carnival celebrations in Brazil's northeastern regions have assumed a character distinct from the more popular Rio festival. Leaving aside the elaborate costumes and parade designs, carnival in Salvador, Bahia, assumes the character of a more informal street festival in which *trios elétricos* (large trucks equipped with sound systems and rooftop stages) serve as moving performance stages amid the crowded streets. Popular Bahian performers, such as Ivete Sangalo (1972–), provide musical performances atop the *trios elétricos* in typical northeastern genres, such as *axé* (popular music incorporating a variety of Afro-Brazilian and pop styles), *frevo* (fast dance music derived from capoeira movements), and *forró* (a popular dance style, more commonly associated with June saint celebrations in northeast Brazil). Northeastern carnival celebrations have also provided a major platform for the development of Brazil's Afro-Brazilian musical identity with the establishment of *blocos afros* (samba schools exclusive to performers of African descent) in the 1970s. Blocos afros such as Ilê Aiyê and Olodum continue to promote and uphold African identity in Brazil through lyrical, visual, and musical references to the country's African heritage and the African diaspora.

BOSSA NOVA, MPB, AND TROPICALIA

Urban samba endured as Brazil's most prevalent style of popular music through the advent of *bossa nova* in the late 1950s. Enjoying a period of relative prosperity and political stability under President Juscelino Kubitschek (in office 1956–1961), Rio de Janeiro's privileged youth class nevertheless sought a new form of Brazilian artistic expression, which would leave behind the musically overblown and stereotyped depictions of Carmen Miranda-era samba for a higher level of cultural sophistication. Working within a large circle of poets and musicians, three artists—Antônio Carlos (Tom) Jobim (1927–1994), Vinícius de Moraes (1913–1980), and João Gilberto (1931–)—formulated and popularized a new style called *bossa nova*, which drew together voice and accompaniment in an intricate web of relaxed but highly syncopated music, complex harmonic structures, and elaborate poetry. Gilberto's 1960 album *O amor, o sorriso, e a flor* (The love, the smile, and the flower) reflects the movement's carefree, apolitical aesthetic, and its tracks—many now classic bossa nova songs—demonstrate the music's careful interaction with the poetry, as well as the complex interweaving of Gilberto's guitar in syncopation with soft, nasal vocals and muted percussion. Gilberto's later collaboration with American saxophonist Stan Getz on the 1964 bossa nova album *Getz/Gilberto* helped to advance the genre's popularity around the world, and the album's premier track “The Girl from Ipanema” remains a characteristic and well-known example of the bossa nova style.

The period of political comfort that gave rise to the bossa nova drew to a quick close in 1964 following a Brazilian military coup that deposed the leftist government and established a military regime that would hold power until 1985. As musicians struggled to find their place in the new order, their works adopted more strongly charged political undertones and saw a renewed engagement with Brazilian musical authenticity. By the late 1960s, artists such as Elis Regina (1945–1982), Chico Buarque (1944–), and Milton Nascimento (1942–)—many of whom had participated in the bossa nova movement and continued to produce bossa nova-style works—headed the emerging *Música Popular Brasileira* (Brazilian Popular Music, MPB) movement, which sought Brazil's musical roots in samba and folk music styles and folded political dissent (often veiled poetically) into its lyrics.

Aside from the political bent of its lyrics, Música Popular Brasileira lacks a single defining aesthetic style, favoring instead the incorporation of a wide variety of regional musical traditions.

Though similar in the political focus of its lyrics, a roughly simultaneous movement known as *tropicália* sought to develop a new Brazilian musical aesthetic by merging Brazilian musical styles with international popular music and new electronic sounds—an aesthetic of complete artistic consumption termed “cultural cannibalism” by Brazilian writer Oswald de Andrade in 1928. The movement transpired largely in São Paulo through the work of two artists of Bahian descent, Caetano Veloso (1942–) and Gilberto Gil (1942–). Their new aesthetic ideas crystallized into a veritable musical manifesto with the album *Tropicália: ou Panis et Circenses* (Tropicalia: or Bread and Circuses, 1968), which featured the contributions of a tropicalist collective of artists, including Veloso, Gil, and Os Mutantes. Though *tropicália* (like Música Popular Brasileira) lacks a centrally defined musical aesthetic, much of the music produced by tropicalist artists adopts the psychedelic and experimental tones of broader global pop and rock that emerged during the 1970s. The movement proliferated for only two years (1967–1969) before Veloso and Gil were both arrested and exiled to London, though the effects of the movement were long-lasting. It remains one of the most influential aesthetic movements in Brazilian popular music history, and artists from both Música Popular Brasileira and *tropicália* traditions continue to contribute to Brazil’s popular music today.

BRAZILIAN MUSIC TODAY

Since the end of the military regime in the 1980s, Brazilian music has continued to engage with both distinctively Brazilian musical styles and foreign international styles, creating new characteristic blends such as *samba-reggae* and promoting Brazilian artists in all facets of global pop music. Though less commonly discussed for its lack of political or musical progressiveness, *música sertaneja*—Brazil’s “country music”—has drawn significant audiences to its pop-like, accordion-driven sound in recent years, and *sertaneja* artists such as Michel Teló (1981–) have achieved significant international success. Other artists, such as Marisa Monte (1967–) continue

to produce widely acclaimed MPB-style works, while others such as BNegão (1973–) and Sepultura contribute to the Brazilian music scene through international genres from hip-hop to heavy metal. With Brazil gaining ground on the international stage as host to high-profile cultural events like the 2014 FIFA World Cup and the 2016 Summer Olympics, the country's rich legacy of musical traditions continues to reach and captivate new international audiences.

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See also: [Berimbau](#); [Candomblé](#); [Carnival, Music of](#); [Samba Instruments](#); [Samba Music](#)

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Buena Vista Social Club

The Buena Vista Social Club originally derived its name from a popular dance club in Havana's district Buena Vista during the 1940s and 1950s. Initiated by the American guitarist Ry Cooder and the record promoter Nick Gold, the group consisted of contemporary musicians from Afro-Cuban All Stars, a Cuban band conducted by Juan de Marcos González, and altogether around 20 musicians (including Cooder and his son). They recorded an album with the same name in 1996 (released in 1997 by the English label World Circuit). This recording featured new arrangements of well-known Cuban songs, received a Grammy Award, and sold more than 8 million copies, becoming the biggest selling world music album of all time.

The history of the revitalization of authentic Cuban music did not start with this album, but in 1967 with González and his band Sierra Maestra. In 1994, they started their collaboration with World Circuit and the album *¡Dundunbanz!*. González's idea of blending the experience of older members with the energy of the younger players led to three releases in 1997, which paid tribute to musicians of the 1950s: *Buena Vista Social Club, Introducing...*, *Rubén González*, and the Afro-Cuban All Stars's *A Toda Cuba Le Gusta*. These activities were supported by Gold, who ran the label until 1987. For the album *Buena Vista Social Club*, Gold, González, and Cooder (who produced it) worked together.

The track list (with musical forms in parentheses) of the *Buena Vista Social Club* album reflects diverse styles of Cuban traditional music popular in the Havana clubs during this time as well as influences from North America:

1. Chan Chan (son)
2. De camino a la vereda (son)
3. El cuatro de Tula (son)
4. Pueblo nuevo (danzón)
5. Dos gardenias (bolero)
6. ¿Y tú qué has hecho? (bolero)
7. Veinte años (bolero)
8. El carretero (guajira)

9. Candela (son/tumbao)
10. Amor de loca juventud (influenced by Americana/gospel/blues)
11. Orgullecida (influenced by Americana/jazz)
12. Murmullo (ballad)
13. Buena Vista Social Club (danzón)
14. La bayamesa (criolla)

Compay Segundo's 1987 song “Chan Chan” became the calling card of the Buena Vista Social Club. The texts of the songs are inseparably connected with everyday life and deal with questions of survival and love. Two traditional Cuban plucked instruments are used for the recording. An *armónico*, a mixture of a guitar and a *tres* with the tuning e-a-d'-g'g'-b-e', was developed by Segundo and played in “¿Y tú qué has hecho?.” The other instrument used is the *laúd* (*laoud*) or *laúd cubano*, which is a guitar with 12 metal strings in six double rows fixed via a peg at the edge of the body.

Buena Vista Social Club *Album*

Since its release in 1997, the *Buena Vista Social Club* album by the group Buena Vista Social Club sparked a revival and continued interest in traditional Cuban music styles. As of 2015, the album had sold more than 12 million copies, millions more digital downloads, and tens of millions of YouTube plays. The album was meant to showcase and revive prerevolutionary Cuban musical styles of the *trova* and *filin* tradition, which includes Cuban *son*, *bolero*, *guajiras*, and *danzón*. The uniqueness of these older and somewhat lesser known outside of Cuba styles is a large part of the album's appeal and continued popularity. Between 1997 and 2000, *Buena Vista Social Club* topped album charts in dozens of European countries as well as the United States. The album was, however, less commercially popular in Latin America, perhaps hinting at the complexities of cultural adoption in the European and American music industry.

Although the Buena Vista Social Club was not a touring group, they gave two concerts in 1998, the first at the Carré Theatre, Amsterdam (which for most of the musicians was their European debut), and a second, as their United States debut, in July at Carnegie Hall, New York. (The latter concert

was released as a live album in 2008 by World Circuit.) The German film director Wim Wenders recorded both concerts and took them as the basis of his award-winning documentary film with the same name (first released at the Berlin International Film Festival in 1999). The release of the film helped to fuel the overwhelming success of the Buena Vista Social Club.

In Europe and the United States, the success of both the album and the film led to renewed attention to Cuban traditional music and propelled the career of the Buena Vista Social Club musicians such as Ibrahim Ferrer (voice, 1927–2005), Rubén González (piano, 1919–2003), Omara Portuondo (voice, ?–1930) and Compay Segundo (voice, guitar and armónico, 1907–2003). Buena Vista Social Club became globally famous and became a registered trademark. Several albums by these musicians were published, among them Buena Vista Social Club *Presents Ibrahim Ferrer* (1999, selling more than 1.5 million copies), *Compay Segundo—Cien años de son* (1999), *Buena Vista Social Club Presents Omara Portuondo* (2000), González’s *Chanchullo* (2000), and Ferrer’s *Buenos Hermanos* (2003, Grammy Award). These musicians toured worldwide, won accolades, and became minor pop stars while helping fuel the global popularity of Cuban traditional music of the 1940s and 1950s. Despite the death of several band members, the ensemble, under the name *Orquesta Buena Vista Social Club*, still gives concerts to this day.

Its cold reception in Cuba aside, the success of the Buena Vista Social Club in Europe and the United States was due to several reasons which brought the music out of the circle of world music specialists and propagated a “Cubaphilia.” First, contrary to other kinds of world music (traditional Chinese music, for example), the music of the Buena Vista Social Club mixes folkloric music with elements of Western pop and rock, is easy to listen to, and has danceable grooves—the song “Chan Chan” especially has the quality of an earworm. Second, parallel to the increase of tourism at that time, people were fascinated by Cuban nostalgia and clichés, which are transferred via Wenders’s film and his “postcard pictures” of Havana as “a city of grand, run-down buildings, industrial archaeology and exceptionally-gifted octogenarians.” Cuba became “a ‘paradise lost’ for American tourism and a ‘paradise found’ for Europeans” (Wenders, 1999).

Third, the celebration of elderly musicians with their charisma and movingly romantic stories gave a special atmosphere to both the album and the film.



The Cuban group Buena Vista Social Club performing live. Since 1996 they have recorded and performed a variety of Cuban musical styles and are among the most popular and successful Cuban musicians. (Rob Verhorst/Redferns)

The Buena Vista Social Club was not without detractors: many viewers were critical of the fact that Ry Cooder playing “Hawaiian” slide guitar and his son playing African instruments (such as the African *udu* or the Persian *dumbek*, none of which are common in Cuban music) were ubiquitously present throughout the film. For many people, though, the Buena Vista Social Club became a synonym for Cuban music. After its success, however, many younger generation Cuban musicians have struggled to move beyond the perception and mythological vision of the old Cuba created by the Buena Vista Social Club.

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See also: [Batá Drums](#); [Puente, Tito](#)

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Bunraku

Bunraku is an elaborate Japanese puppet theater form that has captivated audiences since the late 16th century CE with its intricate combination of narrative storytelling, music, and complex puppetry. The narrative style, based on *jôruri*, an ancient and well-known narrative form, was combined with *shamisen* (a three-stringed, long-neck lute) accompaniment in the 1590s CE and later joined with puppetry to become *bunraku*. This form rose to prominence during the Edo Period (1603–1868 CE, also known as the Tokugawa Period) and despite a rapid decline after 1800 CE, enjoyed a revival after the Meiji restoration (1868 CE) (Harich-Schneider, 1973, p. 525). Although other folk theaters now include women, bunraku has been a male-only tradition since the mid-17th century CE.

The *jôruri* texts are not intended to be stand-alone texts, though some researchers have studied them as literary works; rather, they are intended to be narrated with the bunraku style of music, called *gidayû-bushi*. The texts fall into two categories: *jidaimono* “period pieces,” and *sewamono* “contemporary pieces” (Yamada, 2008, pp. 202–203). *Jidaimono* are set prior to the Edo Period and usually center on *samurai*, the military class. They are typically set in five multiple-scene acts depicting grand exaggerated stories with complex expression. *Sewamono*, in contrast, center on the daily lives of commoners from the Edo Period and are typically shorter, less grand plays aimed at realism. These pieces are often in a faster-paced narrative style and are set into three (and sometimes two) acts. Nearly half of the approximately 150 bunraku plays are *jidaimono* (Yamada, 2008, pp. 202–203).

In most performances, just one *tayû*, or narrator, narrates all dramatic characters, from stern samurai to peasant women; he conveys their emotions, mental states, and actions all while working in concert with the shamisen player and puppeteers. He performs from a handwritten text and switches seamlessly from spoken recitation to sung melodies as the puppets interact with each other. Narrating the play is exhausting work and takes years to master. The *tayû* works closely with the shamisen player. To call the shamisen player simply an accompanist is misleading. A good *gidayû-bushi* musician “must [be able] to breathe with the *tayû* and express the text with him” (Yamada, 2008, p. 204) while providing a musical backdrop for the puppets’ emotions and movements.

Bunraku employs a unique three-man manipulation system for the puppets that was initiated in the early 18th century CE. The lead puppeteer uses his left hand to manipulate the puppet’s head from the inside and his right hand to manipulate the puppet’s right arm. Two other puppeteers manipulate the puppet’s left arm and legs. This teamed practice results in the puppets looking incredibly realistic.

The *tayû* and shamisen player sit at stage left and perform entirely in front of the audience. So that the puppets may take center stage, the puppeteers, who are seen by the audience, traditionally dress in black kimonos with black hoods to cover their faces. On occasion, a master lead puppeteer will forgo the headwear if the puppet is quite active in a performance (Yamada, 2008, p. 201).

Justin R. Hunter

See also: [Kabuki](#); [Nô Theater](#)

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C

Cajun Music

The term “Cajun music,” while enveloping a variety of styles, refers to a form of American music indigenous to southern Louisiana. Heavy on fiddles and accordions, it is often exuberant in character, though its themes can also embrace life’s tragedies. Along with being extremely popular at dance halls, it is also played at funerals. Its roots lie in the Old World ballads of the French-speaking Acadians of eastern Canada. Cajun music is sometimes mentioned synonymously with zydeco. Though they share characteristics of their Louisiana heritage, the two are different musical forms in both instrumentation and cultural derivation. Cajun music has influenced country and western as well as American popular music, with some noted Cajun musicians including Cléoma Breaux, Joe Falcon, Dewey Balfa, and Doug Kershaw.

In the same manner that English-speaking Americans corrupted the word “Indians” to “Injuns,” the Acadian exiles from Canada came to be called “Acajian,” and ultimately “Cajun.” Southern Louisiana was settled by French colonists as early as the 17th century, but the Cajuns evolved differently. They were French-speaking people who were forcibly expelled by the English from their home in the area of eastern Canada called Acadia, consisting largely of today’s Nova Scotia, New Brunswick, and Prince Edward Island. As the countries of France and England entered the hostilities of the Seven Years’ War (1756–1763), the position of the Canadian settlement became precarious. What came to be known as the Great Expulsion saw the exile of around 15,000 Acadians to British colonies around the Western Hemisphere. Historians estimate that about half died, either on the sea voyages or in the harsh conditions of the new

lands where they found themselves. Those in Louisiana fared better than many, attracting more Acadian settlers to that area. Though some prospered, many became subsistence farmers, developing their own Cajun-French dialect along with a unique folk culture of music and cuisine.

When the bulk of Acadians came to Louisiana in 1764, they brought traditional ballads from France which formed the basis for their new musical form, which was layered with sad stories of losing their homes and loved ones. Often these songs were sung a capella (unaccompanied by musical instruments). Some musicians managed to bring, acquire, or make their own simple violins. By the late 19th century, accordions were introduced into Louisiana, and found to be perfect for both the music and the settings in which it was played.

The ballads, with frequent themes of death, loneliness, hardship, and lost love, were traditionally sung at weddings, funerals, or house parties (*bals de maison*) for a few friends and family members. The Cajuns soon found that they also liked to socialize with large groups. Dancing in public dance halls allowed them to mix with a variety of people, court potential mates, and generally enjoy life despite its hardships. Spirits flowed freely, and the accordion could distinctly be heard over the noisy party atmosphere. Additionally, singing Cajun music, in the worldwide oral storytelling tradition, allowed them to share and preserve their heritage in a semi-literate community.

The Cajuns were not as insular as many believed, but the popularity of their music was essentially regional until the recording technology of the early 20th century brought it to the world. Some of the earliest recordings of Cajun music were captured in the late 1920s by folklorist Alan Lomax. What is generally recognized as the first mass-market recording of a Cajun song appeared in 1928 with the release of “Allons à Lafayette” (“Let’s Go to Lafayette”) by Cléoma Breaux and Joe Falcon. Other noted Cajun musicians of that era include Amédé Ardoïn, the Breaux Brothers, Segura Brothers, Leo Soileau with accordionist Mayuse Lafleur, and Dennis McGee with fiddlers Sady Courville or Ernest Frugé.

In the 1930s, the Great Depression resulted in migrations of large numbers of people and many left Louisiana to find work elsewhere, while

others arrived from other parts of the country. As they mingled with other groups, Cajun musicians began singing more frequently in both French and English, so as to be understood. Listening to the radio, they were also able to borrow tunes and chord progressions from Texas swing and country music, which were popular.

When oil was discovered in southern Louisiana, new highways carried people from outside the state who brought their own musical styles. Some Cajuns moved to east Texas to find jobs in the oilfields and refineries there, and thus were exposed to different musical forms. Both factors led to the incorporation of country and western music into the Cajun format. New instruments, such as bass, drums, and steel guitar, were added to the mix. The dominance of the accordion in Cajun music waned for a while, but had a resurgence in the late 1940s due to the popularity of accordionists such as Iry LeJeune and Nathan Abshire. Many returning World War II veterans sought the familiarity of traditional sounds, and the accordion and fiddle once again became predominant.

In 1946, the Cajun song “Jole Blon” (“Jolie Blonde” or “Pretty Blonde”) became a national hit record when it was performed by Harry Choates. Interest in Cajun music took a tremendous leap forward in 1952 when country star Hank Williams recorded “Jambalaya (On the Bayou).” The song was based on the Cajun melody “Grand Texas,” which concerned a lost love. “Jambalaya,” however, was upbeat and referenced the fun-loving side of Cajun life, including poling a pirogue (flat-bottomed boat) down the bayou to get married. At the feast afterward, the gathering goes “hog wild,” as the attendees drink from fruit jars and eat Cajun delicacies. The song has been covered by everyone from the Carpenters to the Muppets, with hit international versions appearing in languages from Croatian to Mandarin Chinese.

In the 1960s, Cajun fiddler Doug Kershaw was a popular guest on network television and at rock venues such as the Fillmore East, further expanding the nationwide audience for Cajun music. In 1964, Cajun musician Dewey Balfa was acclaimed at the Newport Folk Festival, heralding what was known as the “Cajun Renaissance” which has lasted to the present. It demonstrates pride in the Cajun culture by preserving its

French-Cajun language and unique traditions. In 1972, the Council for the Development of French in Louisiana started an annual festival that came to be known as Festivals Acadien et Creole. In 2007, a new Grammy category was announced for “Best Zydeco or Cajun Music Album” in its folk music field. Award recipients include Terrance Simien and the Zydeco Experience, BeauSoleil avec Michael Doucet, Chubby Carrier and the Bayou Swamp Band, and Buckwheat Zydeco. The category is now part of the larger Best Regional Roots Music category.



Cajun fiddler Dewey Balfa in 1981. Balfa helped popularize Cajun music. (Philip Gould/Corbis via Getty Images)

Today, Cajun music draws from its own tradition and local flavor as well as outside contemporary musical forms. Live music, which allows performers and audience to interact, remains its optimal experience. Many popular venues for live Cajun music can be found in the dance halls and restaurants of Lafayette and Breaux Bridge, Louisiana. Annual events like Festivals Acadien et Creole in Lafayette and the Breaux Bridge Crawfish Festival expose huge crowds to Cajun music.

Nancy Hendricks

See also: [Accordion \(Americas\)](#); [Bluegrass](#); [Fiddle](#); [Jazz](#); [Zydeco](#)

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Calypso

Calypso (sometimes called *Kaiso*) is a Caribbean song style that originated in Trinidad and Tobago. Though calypso is popular throughout the Anglophone Caribbean and its diaspora, the people of Trinidad and Tobago claim calypso as a vital component of their national history and cultural identity. Most scholars agree that calypso first emerged in Trinidad, though it is clearly related to other West Indian genres of popular music that display West African-derived syncopations and emphasis on song texts of praise and derision.

The development of calypso is closely linked with the history of Trinidadian slavery. Christopher Columbus claimed the island for Spain in 1498, though it remained largely undeveloped until after 1783 when the *Cedula of Population* guaranteed free land to Roman Catholic settlers. Those who took advantage of the offer were mostly planters from

neighboring French Antillean islands who brought their slaves along with them. By the time the British seized Trinidad in 1797, these new settlers largely accounted for the more than 10,000 slaves (a majority of the island's total population) working on sugar, coffee, cocoa, and cotton plantations. As production expanded, so did the importation of slaves, to the point that in 1808—one year after the end of the British slave trade—the number of Trinidadian slaves more than doubled to nearly 22,000. Slavery was finally abolished in 1838. The late introduction of the plantation economy, followed quickly by the end of the slave trade and the abolition of slavery, resulted in the preservation of African traditions to a greater degree in Trinidad than in other locales such as, for example, the United States, where a longer intervening period between the end of the slave trade (1807) and the abolition of slavery (1865) stopped significant infusions of native African culture into enslaved populations.

After emancipation, Afro-Trinidadians exerted profound cultural influence despite having their actions carefully controlled by colonial authorities. Most relevant for calypso was the creolization of Carnival, a pre-Lenten festival rooted in Catholic folk tradition that was brought to the Caribbean by Europeans but has remained largely the domain of Afro-Caribbeans since the late 1800s. Afro-Trinidadians began celebrating Carnival even before emancipation, though the practice gained widespread traction after 1838, especially in Port of Spain. Whereas Trinidadian planters and colonial elites conversed in a mixture of Spanish, French, and English, Creole—with a vocabulary comprised of French and African elements—became the lingua franca among slaves and remained so after emancipation until English ultimately took precedence in the early 20th century. Accounts of Carnival-time songs sung in Creole appear in newspaper reports from the late 19th century, but it was not until 1900 that the term *calypso* was first used in print to describe them. Though numerous theories have been proposed to explain the etymology of this term, it probably derives from an Anglicization of the Hausa word *kaicho* or *kaiso*, an exclamation of triumph or contempt. Today, calypso aficionados still use the word *kaiso* to describe music of calypsonians.

Calypso's foundations lay in the music of 19th-century *kalinda* bands comprised of singers and drummers who sang to encourage or demoralize combatants in Carnival stick-fighting competitions. Clashing bands usually offered a single fighter from each group; the rest would sing and drum to strengthen the will of their respective champions. Each band was led by a *chantwell*, a kind of singing musical director, who used boastful, challenging, and satirical language sung in call-and-response dialogue with the crowd. This call-and-response style of calypso was known as a *lavway* (from French *la voix*, "the voice") and later as a road march, this indicating its use in Carnival parades. After the use of drums was banned from Carnival in 1884, calypso was usually accompanied by *tamboo bamboo*. One of the earliest recorded examples of a tamboo bamboo-accompanied lavway is Jules Sims's "Bagai Sala Que Pocheray Moin," released in 1914 when the style was already regarded as old-fashioned. Of note on this recording is the Creole song text and long-breathed descending contour of the repetitive melodic phrases, the latter of which remains an important feature of calypso today.

By the 1920s, the songs of the chantwell were highly anticipated entertainment in the weeks leading up to Carnival. To meet public demand, entrepreneurial promoters organized pre-Carnival shows for paying customers to hear popular chantwells sing individually and with each other in *picong* style, an improvised kind of calypso in which singers alternately boast of their own prowess and insult their opponents. The music performed in these so-called calypso tents diverged from the road march most importantly in terms of musical accompaniment and song structure. Rather than tamboo bamboo, tent calypso was accompanied by a band of string and wind instruments—chief among them guitar, *cuatro*, clarinet, flute, trumpet, and violin—borrowed from popular Latin-derived genres such as *parang*. Despite a rather sparse accompaniment, the 1914 recordings of Julian Whiterose are the earliest preserved examples of tent calypso style, then in its infancy. The vocal for Whiterose's "Iron Duke in the Land" is self-confident, boastful, and accompanied in a minor key by *cuatro* and guitar. The song's structure features call-and-response sections reminiscent of the

road march, but with eight-line verses built in rhyming couplets. “Iron Duke in the Land” also marks a shift from Creole to English song texts.

Calypso underwent significant development in the 1930s. Indicating the chantwell’s shift from lavway leader to composer and stage performer, chantwells singing in calypso tents became calypsonians who continued to compose both road march and tent calypsos. By the end of the decade, road-march calypsos were most often arranged for steel orchestras rather than tamboo bamboo, with each song’s distinctive melody not sung by the calypsonian himself, but instead played by the tenor steelpan. As bands paraded through the streets, crowds marched and sang alongside. Tent calypso instrumentation also shifted to reflect global pop music trends, with bands featuring fewer strings, more winds, and the addition of trap sets. Eight-line verses, harmonies built around I-IV-V chord progressions, and distinctive *habanera*-style bass lines became defining characteristics of the genre. “Rum and Coca Cola” by Lord Invader (born Rupert Grand [1914–1961]) is a good example of this tent calypso style.

“Rum and Coca Cola” also demonstrates how calypsonians used clever lyrical metaphors to draw attention to social issues. The song was written during the “American Invasion” of Trinidad, a period during and after World War II (1939–1945) when the United States maintained two military bases in Trinidad. In this calypso, Invader draws upon a metaphor of mixing rum, a typical Caribbean drink, with Coca-Cola, the quintessential American beverage, to draw his audience’s attention to licentious sexual behavior between Trinidadian prostitutes and U.S. servicemen.

The Calypso Monarch competition was first organized in 1939 as a formalized calypso contest played out on a national stage. One of the most memorable Calypso King winners is Grenada-born Mighty Sparrow (born Slinger Francisco [1935–]) whose 1956 calypso “Jean and Dinah” celebrated the exit of the majority of United States servicemen from the island and simultaneously chastised those Trinidadians who had been dependent upon the revenue generated by their presence. Like Invader, Sparrow used the metaphor of prostitution to make his point.

“Jean and Dinah” is remarkable not only for its double entendre, but also for its tweaking of structural details. While maintaining the traditional

eight-line verse and habanera bass line, Sparrow added a catchy refrain and used riff-based melodies throughout, all set to an upbeat, pop-inspired groove. Revelers enjoyed this fresh sound so much so that “Jean and Dinah” also won the Carnival Road March competition that same year—the first calypso to garner both titles simultaneously. The Road March winner is the song played most often as masquerade bands pass specified judging points along a designated Carnival parade route. In 1956, these songs were played exclusively by steelbands in lavway fashion. Although most calypsos tend to be forgotten as the excitement of Carnival fades away year after year, “Jean and Dinah” remains an important touchstone of Trinidadian musical and cultural memory, not only for its musical quality but also for the significance of the calypsonian’s words. On one level, “Jean and Dinah” is a fun, danceable tune. But on another, Sparrow’s lyrics continue to resonate with Trinidadians because of the playful juxtaposition of literal and figurative meanings that help intellectuals and laymen alike process complex social issues in an understandable way.

With the exception of a handful of calypsonians who traveled to New York and London for performances and recording sessions beginning in the 1930s, calypso largely remained a Caribbean phenomenon until 1945 when the Andrews Sisters recorded “Rum and Coca Cola.” It became the group’s biggest hit and introduced North American audiences to calypso, albeit with a jazzier sound and transformed lyrics that emphasized romantic love rather than Invader’s critique of prostitution. This sanitization of calypso’s social commentary would continue with Jamaican-American singer Harry Belafonte’s phenomenally successful album *Calypso*, which was released in 1956, the same year as Sparrow’s groundbreaking “Jean and Dinah.” The first long-playing (LP) record in history to sell a million copies, *Calypso* sparked a craze for exotic sounds that threatened to overtake rock-and-roll’s popularity. Of the 11 songs on the album, only two—“Brown Skin Girl” and “Man Smart (Woman Smarter)” —are Trinidadian calypsos, both composed by King Radio (Norman Span). The rest are arrangements of Caribbean folk songs and Jamaican-style *mento* tunes. Perhaps the most enduring of these is “Day-O,” Belafonte’s most memorable hit. The appeal of *Calypso* stemmed from Belafonte’s expressive baritone voice, silky

backing vocals, *mambo*-inspired Latin percussion accompaniment, and Belafonte's energetic, faux-West Indian accent. Though hints of American Invasion-era social commentary remain in King Radio's tunes, the social import of calypso so important in the work of Trinidadian calypsonians is noticeably absent in *Calypso*. Belafonte's success inspired numerous imitators. Notable among them was Maya Angelou, future poet laureate of the United States, whose 1957 album *Miss Calypso* conflates Belafonte-style calypso with a litany of exotic, pan-African images.

The exotic image of the Caribbean presented in North American tropes of calypso did not diminish traditional practice in Trinidad. The 1960s and 1970s saw several musical and social changes affect the calypso. Perhaps most important during this era was the emergence of *soca*, today's dominant celebratory Carnival music style, the invention of which is widely credited to calypsonian Lord Shorty (born Garfield Blackman [1941–2000]). Shorty's 1973 song "Indrani" demonstrates this nascent style, which blends Indian-Trinidadian musical elements with calypso. Women also made inroads into the traditionally male-dominated calypso arena with the women-only Calypso Queen competition, first organized in the late 1960s. In its early years, Tobago-born Calypso Rose (born McArtha Lewis [1940–]) dominated this contest; then she made history by winning the 1977 Road March and later placing first in 1978's Calypso King competition, an event that prompted the competition to be renamed to the gender-neutral Calypso Monarch. Despite Rose's achievement, another woman would not be crowned Calypso Monarch until Singing Sandra in 1999.

Today, calypso remains a beacon of Trinidadian identity. Despite calypsonians' attempts to keep abreast with musical trends, however, young Trinidadians tend to regard calypso as old fashioned and largely prefer more recent soca, reggae, and North American pop for everyday listening. Nonetheless, virtually all Trinidadians become calypso fans during Carnival season. Veteran calypsonians like the popular road-march calypsonians, especially those who claim the Monarch title, are able to earn a living from performances throughout the Anglophone Caribbean and in the West Indian diaspora areas in North America and London where Trinidadian expatriates have cultivated an appreciation for the music of their homeland.

Christopher L. Ballengee

See also: [Chutney Soca](#); [Soca](#); [Steelman](#); [Tassa Drumming](#)

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Candomblé

Candomblé is one of the four main religions of Brazil (with Catholicism, Protestantism, and native religions) and one of the four main Afro-Brazilian religions. The name is sometimes considered an umbrella term for the others (e.g., Candomblé, Tambor de Mina, Batuque, and Umbanda). A Brazilian census in 2000 found 140,000 Candomblé followers (0.08% of the population), although real numbers might differ because, as a long-stigmatized religion, many individuals have declared Catholicism their "official" religion, even though they follow Candomblé as a primary or secondary faith.

As a word of dubious etymology, "Candomblé" may have originally come from the name of a dance of African origin as well as a Yoruba word for "prayer." Candomblé was developed by groups of African descendants, in large percentage from the Yoruba peoples of Western Africa. These groups initially settled in Salvador da Bahia, the first capital of Brazil. It is estimated that about 3 to 5 million Africans were chartered to Brazil starting in the 16th century. With them travelled ancient African traditions such as the worship of *Orixás*, deities often representing divinized clan ancestors, thus providing a strong link with the past. Orixás were thought of as individuals capable of manipulating the forces of nature for purposes of survival, and often taking human frames of mind such as vanity, jealousy, maternal instincts, and even sexual drives.

In Brazil, Candomblé operated as a cosmological fetishist practice of numerous African ethnic groups that were obliged to convert to and observe

Catholicism—Brazil's official religion until the Constitution of 1891; these groups devised syncretic approaches that blended the two religious traditions. For example, they established parallels between African deities and Catholic saints, and observed feast days as well. Some freed or runaway slaves established rural settlements called *quilombo*, where they practiced *batuques* (nocturnal drumming sessions) that often involved spirit possession. Former slaves and slaves residing in urban areas and more closely subordinated to the Church also formed confraternities known as *Irmandades*, which consisted of social outreach organizations that contributed to the preservation of African cultural symbols and traditions, and whose members frequented Candomblé ceremonies. Hence, Candomblé is intricately mixed with Catholic rites. In Brazil, African culture likewise influenced Catholic traditions in various ways, including infiltrations into church music and sculpture where certain saints acquired African complexion and attire.

Candomblé is a matriarchal religion, led by women, and is noted as a religion with a high tolerance of homosexuals (*adés*), who often hold positions of leadership. Candomblé developed from various free or runaway slave groups that organized themselves in small tracts of land called *terreiros* (farmyards). The highly hierarchical schema of these groups presented many similarities with the Catholic structure. Like independent churches, the *terreiros* were (and still are) led by the *Ialorixá* (*Mãe-de-Santo*, a priestess, or *Babalorixá*, a male priest) whose members are named *Iaôs* (*filhos-de-santo*, daughters- and sons-of-saints) and *Abiãs* (initiates). The formation of *terreiros* helped displaced Africans to recreate a semblance of the family and ethnic ties lost during colonialism. As such, the *terreiros* combine a religious and social function. *Ialorixás* also act as healers and spiritual guides to their sons and daughters. *Terreiros* usually have a main house with several rooms (some for living persons and some for Orixás themselves), a room designated for private consultations, and a special ceremonial room with a marker at the center of the floor to indicate the sacred arena of Candomblé.

Similar to Catholicism, Candomblé followers believe in one supreme God, *Olorum*, who rules the world through several smaller deities, the

Orixás, each associated with particular attributes (e.g., *Iemanjá* is the goddess of the ocean, *Xangô* the god of fire and thunder, etc.) and song/rhythmic calling. Being part of a gendered tradition, the Orixás are seen as male or female, yet frequently adopt human characteristics such as desire, jealousy, fear, surprise, and the like.

Music and dance are an integral part of Candomblé ceremonials. Prior to worship (usually Friday evenings, sometimes lasting through the night), the musicians' bandstand is purified with water and powdery substances. The ceremony also entails animal and food offerings (*despacho*), special dress for the participants, and opening gestures (e.g., kneeling three times at the entrance of the house). The *agogô* (bell-like metal instrument) is hit with a stick that provides the basic tempo summoning all to the start of the ceremony. This is followed by an *Orô*, groups of songs in specific sequences calling each of the Orixás, always starting with *Exú*. The extensive musical repertoire—often seven to 21 songs per Orixá—is performed by three main drummers. The lead and more experienced musician, *Alabê*, plays a larger drum calling the rhythms of each Orixá and intoning the texts, usually answered by the dancers (usually women) arranged in a circle at the center of the sacred arena. The songs are repetitive and intense, inducing a state of mental fatigue whose response is a hypnotic state. In a trancelike state, the individual “being possessed” communicates with the Orixá who is said to descend through the person's head to take human form. In such state, the individual may present violent body contortions, with moaning and screaming, which may last for several hours. Other audience members may also participate by either clapping or singing.

In this highly ritualistic scenario, musical instruments are considered living beings with the special function of inviting the Orixás to partake in the ceremony. The instruments become “sacred” after an initial baptism and are also fed offerings such as oils and flowers on an annual basis, to renew their “power.” The main instrument is the *atabaque*, a long wooden drum covered by animal skin (head) that is tied to the drum by ropes in a ring form and adjusted with wooden wedges. Atabaques are also placed in a stand. Constructed in three different sizes (*rum*, *rumpi*, and *lê*), atabaques

are generally played with hands or sticks (*agidavis*), by an ensemble of three male drummers.

Candomblé players also participate in numerous musical activities throughout the year, including Carnival and popular bands. African rhythms and influence have extended to cultural and touristic events in Salvador da Bahia and even abroad. Historically, Candomblé underwent further changes with its dispersal to different parts of the country. For example, after emancipation, thousands of slaves migrated south to metropolitan areas such as São Paulo and Rio de Janeiro, where Candomblé assumed a more urban and syncretic approach, called *Umbanda*. In Umbanda, the Orixás underwent a more dichotomous evolution, being divided into “good” or “bad” entities whose polarized features more closely resemble Christian dogma, particularly its division between heaven and hell. Because some of the “bad” Orixás were interpreted as representing evil beings, many Christians tended to marginalize not only this Afro-Brazilian religion but also its followers.

As an oral tradition, Candomblé has suffered significant challenges as it tries to remain competitive in the 21st-century religious market, with increasing reliance on high-tech capabilities and business models (e.g., rise of evangelical megachurches). As a complex system with closely guarded initiation practices, codes, and symbols that represent long-term kinships with African clan organizations, Candomblé by nature tends to veer away from highly visible and more impersonal vehicles of transmission, such as mass media and technology. It is likely that Candomblé will survive into the future, but with varying forms and modifications.

Silvia M. Lazo

See also: [Carnival, Music of](#); [Samba Instruments](#); [Samba Music](#)

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Cantopop

Cantonese popular music (Cantopop) is a cultural product mainly produced in Hong Kong, but it is circulated worldwide. A primary dialect of Hong Kong, Canton (Guangdong) province, and its vicinity, Cantonese has nine tones and is preconstructed musically. Thus, writing Cantonese lyrics is particularly challenging. Since the 1970s, Hong Kong has been the main production site for Cantopop. It first spread to East and Southeast Asia in the 1970s, then to mainland China and overseas Chinese communities around the world following the Chinese diaspora and emigration waves in the 1980s. According to the International Federation of the Phonographic Industry (IFPI), the peak of Cantopop was in 1996, with U.S. \$231.5 million in retail value sales.

Before Cantopop became popular, Cantonese opera, Mandarin Chinese popular music (Mandopop), and English popular music were the mainstream musics in Hong Kong. Cantonese opera was a popular form of entertainment for Hong Kong locals. Mandopop was mainly imported from Shanghai, and sometimes complemented movies in the early days. The Beatlemania in the 1960s and the Beatles' visit to Hong Kong in 1964 not only led to the increased popularity of English popular music, but also created a trend among Hong Kong youths to play music in a band setting.

The development of Cantopop was greatly influenced by the southward migration of musical talents, including lyricists, songwriters, and Mandopop producers, during the Japanese invasion and the Chinese Civil War from 1946 to 1949. The arrival of a large number of postwar, Cantonese-speaking migrants from mainland China provided manpower for

the industrialization of Hong Kong. Following the 1967 riots, which originated as a labor dispute but later turned into a pro-communist demonstration, Hong Kong locals started to search for their own distinct identity. At that time, the working class made up a large portion of the Hong Kong population; more than one-third of the population was living in the government-built resettlement buildings. The development of the local free television (TV) industry, with the establishment of Television Broadcasts Ltd. (TVB) in 1967, provided a cheap form of entertainment for the working class. Therefore, locals started to build up their cultural identity through TV programs as well as the Cantopop songs attached to them. It is not surprising that the first popularized Cantopop song, “The Fatal Irony,” was a TV drama theme song. Hong Kong music scholars agree that this song marks the beginning of the Cantopop era in 1974, as it altered the public’s perception of Cantopop by merging Chinese traditional and Western musical styles. Sam Hui Kwun Kit’s use of colloquial Cantonese in his music also contributed to the popularization of Cantopop in the same time period. TV dramas and Hong Kong-produced movies, along with using colloquial Cantonese in songs, facilitated the circulation of Cantopop locally as well as overseas.

During the 1970s, the structure of Cantopop songs became standardized. According to the renowned lyricist and songwriter Wong Jum Sum, Cantopop followed the basic format of AABA, which was modeled after American popular music and was adapted by popular music songwriters in Shanghai (Wong, 2003, pp. 35, 96–98). Western music labels, such as EMI, set up branch offices, recording studios, and a record manufacturing factory in Shanghai as early as 1914. There were three reasons for Cantopop to adapt to this format: the influence of Mandopop imported from Shanghai; the consequential relationship between the British colonial rule, compulsory English education, and musical taste; and the fact that songwriters such as Joseph Koo were educated in Western countries.

The golden age of Cantopop was between the 1980s and mid-1990s. During that time, album sales were high, and many outstanding Cantopop singers enjoyed great fame not only in Hong Kong, but also in East and Southeast Asia, because of the Chinese diaspora and the success of Hong

Kong TV dramas and movies overseas. Some of these cross-continent Cantopop stars were Anita Mui Yim Fong, Leslie Cheung Kwok Wing, Alan Tam Wing Lun, and the “Four Heavenly Kings”—Jacky Cheung Hok Yau, Andy Lau Tak Wah, Leon Lai Ming, and Aaron Kwok Fu Shing. The deaths of Anita Mui and Leslie Cheung in 2003 were considered the end of the golden era of Cantopop by the media.

From 1982 to 1996, the New Talent Singing Awards, co-hosted by TVB and the local music label Capital Artists, fed new quality singers into the Cantopop industry. Many Cantopop stars were either the winners of or high-placing contestants in this competition, such as Anita Mui, Jacky Cheung, Hacken Lee Hak Kan, Leon Lai Ming, Andy Hui Chi On, Sammi Cheng Sau Man, Eason Chan Yik Shun, Miriam Yeung Chin Wah, and Denise Ho Wan Sze. The termination of the collaboration between TVB and Capital Artists, as well as the renaming of the competition, drastically reduced its influence in the industry.

Technological advances, such as piracy and digitalization of music, led to the decline of Cantopop. This decline was exacerbated by the industry’s emphases on karaoke songs (K-song) and an infusion of poorly trained singers, which turned many musical talents away. K-song was first developed to accommodate the demand of the karaoke business, but later was simplified to match the skills of poorly trained singers. The term *K-song* sometimes carries a negative connotation. K-songs often share the theme of love, and are characterized by slow and catchy melodies, easy-to-remember and even highly repetitive lyrics, and narrow pitch ranges. Meanwhile, the mainland Chinese audience became less interested in Hong Kong-produced Cantopop, as Hong Kong lost its uniqueness after its sovereignty was returned to China in 1997. Competing with the high-quality music production of Japanese and Korean popular music (J-Pop and K-Pop), as well as Mandopop produced primarily in Taiwan, the market of Cantopop inevitably shrank. Since the 1980s, some Cantopop songs have been re-arrangements of J-Pop and K-Pop music, such as Leslie Cheung’s “Monica” and Sammi Cheng’s “Faith.” In recent decades, Eason Chan and Joey Yung Cho Yee dominated the best male and female singer awards

respectively, while Lin Xi and Wyman Wong Wai Man are the two main lyricists.

It was not until recently that political elements appeared in Cantopop, accompanied by the locals' increasing awareness of the relationship between popular music and politics. Prior to the repatriation of Hong Kong in 1997, some scholars argued that the link between Cantopop and local politics was weak, because (1) fans did not relate Cantopop songs to politics, and (2) political messages were not explicit in Cantopop, although others maintained that Cantopop lyrics embodied cultural (and political) ideologies. Lately, the media and audience have started to interpret Cantopop songs through political lenses. For example, "Boundless Oceans, Vast Skies," a song by the local rock band Beyond released in 1993, has the theme of pursuing one's dream without hesitation. Named as "the song of Hong Kong," protestors have been singing it since 2012 in various protest venues to demonstrate their determination. Nevertheless, controversies were generated about how the Hong Kong Dome Festival in 2013 and 2014 drew youth participants away from the annual July 1st protest. Two local bands, RubberBand and Mr., were being criticized by the locals for their participation in the festival in 2013. Both singers and lyricists convey their political stance in Cantopop songs, especially lyricists Lin Xi and Adrian Chow Pok Yin, and singers Denise Ho and Anthony Wong Yiu Ming, who are the co-founders of Big Love Alliance fighting for the rights of the LGBTQ community, as well as Kay Tse On Kei, whose songs advocate for the lower and working classes of Hong Kong.

Hei Ting (Hety) Wong

See also: [Chinese Pop](#); [J-Pop](#); [K-Pop](#)

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Caribbean Art Music

The popular and folk musics of the Caribbean region have large international audiences and are widely studied worldwide. This music includes styles such as reggae, calypso, and merengue, and regional instruments such as the steelpan. The region's art music, though less widely known, is in no way less alive.

The distinction between art music and folk music is not always clear. Throughout history, composers of art music have drawn on folk themes, melodies, and rhythms, weaving them into formal works of classical structure. One major distinction remains between the two: folk music is typically an oral tradition. Art music, however, is a written tradition and focuses on the interpretation of, rather than the improvisation by, the performer. Western-style staff notation records the intention of the composer and directs the performer.

Caribbean art music is as varied as the island nations that comprise the region. The populations and cultures of those nations are the product of European colonialism. In pre-colonial times, many of the Caribbean islands had native populations, some of whom fiercely resisted colonization. But the natives were soon overwhelmed by two groups of newcomers: Europeans, who came either to earn fortunes to send home, or else to settle permanently; and slaves brought from Africa to provide labor for the plantation economies of the islands. The fusion of these two heritages, the European and the African, created the many unique "creole" cultures of the Caribbean. Colonizers came from many European nations, predominantly England, France, Spain, and the Netherlands, accounting for many of the social, cultural, and linguistic differences between colonies. Furthermore, control of individual islands often passed back and forth over the centuries, based on changing European political rivalries and alliances. Therefore, a

Caribbean island may demonstrate cultural traditions derived from multiple European colonizers.

The slave newcomers, whose homelands were mainly in the widely diverse regions of West Africa, brought to the New World their own languages and cultural practices. These African practices, particularly music, dance, and drumming, were frequently suppressed. Missionaries and clergy condemned such traditions as indecent, and slave owners were quick to curtail any practice they feared could lead to slave uprisings. By adopting elements from European art music—the music of the colonizers—African musical traditions survived in hybrid, “creolized” forms.

Art music arrived and survived in the Caribbean through various means. Firstly, many colonizers were eager to maintain ties to their homelands and to recreate the lives of the European cultural elite. Musical parties and private balls were popular among the European upper classes and were imitated in the colonies. Composed dance music evolved from imported ballroom styles such as quadrille, contradance, and waltz, and many islands have unique local dance-music traditions: the Antillean waltz of Curaçao, the biguine of Martinique, the kwadril of St. Lucia, the danza of Puerto Rico, the méringue of Haiti. The islands of the former Netherlands Antilles are especially rich in creole dance music. Jan Gerard Palm (1857–1907), father of a musical dynasty, and Wim Statius Muller, both of Curaçao, composed waltzes, polkas, and mazurkas.

The Christian church provided another motivation and opportunity for art music in the Caribbean when missionaries brought Christianity to the islands. Music plays an important role in church services and funerals. At such events, musical choices—from hymn singing to drumming—vary by denomination. Cuban Esteban Salas y Castro (1725–1803), a priest and choirmaster at the cathedral of Santiago de Cuba, composed church music influenced by classical and Baroque styles.

Another source of art music in the Caribbean was the military. Music, especially drumming, has historically been an important aspect of military maneuvers, both battle and ceremonial. Military and police bands provided music for public events and, hence, performed music for all levels of society. Members of military and police bands could often play several

different instruments and could read music. Such bands are still reliable sources of musical training in many Caribbean nations. Alton Adams (1889–1987), from the U.S. Virgin Islands, composed marches and waltzes for band, and was the United States Navy’s first black bandmaster.

Art music also appeared on stages in the form of opera, ballet, and other theatrical performances. Theater companies from Europe often visited Caribbean islands during their long sea voyages between Europe and the United States. Many islands, in particular French Caribbean ones, regularly featured performances by such companies. Composers of the region include Joseph Bologne, the Chevalier de Saint Georges (ca. 1739–1799), often called “the Black Mozart,” who was born in Guadeloupe but lived in France from a young age. His compositions are particularly European in style, and he composed a wealth of classical works, from sonatas to orchestral works to opera, in pre-Revolutionary France. Jamaican Samuel Felsted (1743–1802) composed *Jonah* (ca. 1775), the first oratorio written in the Americas.

More commonly, Caribbean art music is creole: Caribbean composers of art music blend the traditional musical forms, structures, and harmonies of European classical music with indigenous elements such as native rhythms, folk tunes, and local instruments. In Haiti, composers such as Werner Jaegerhuber (1900–1953) and Julio Racine (1945–) wove melodic, lyrical, and, most importantly, rhythmic elements of vodou ceremony into their compositions. Similarly, the piano works of Haitian composer Ludovic Lamothe (1882–1953) draw on melodies and rhythms from African dance and from vodou ritual. Cuban composer Amadeo Roldán (1900–1939) wrote a series of pieces based on the poems of Nicolás Guillén, whose poetry was inspired by the sounds and rhythms of Afro-Cuban music.

The sounds of indigenous instruments are also important in Caribbean art music. Trinidadian Dominique Le Gendre (1960–) makes use of local instruments such as steelpan and the conch shell in her chamber and music-theater works.

Christine Gangelhoff and Cathleen LeGrand

See also: [Calypso](#); [Soca](#); [Steelpan](#); [Tassa Drumming](#)

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Carmody, Kevin Daniel “Kev” (1946–)

A native of Queensland, Australia, singer-songwriter Kev Carmody is widely considered one of Australia’s most important indigenous singers, songwriters, and storytellers. His work blends folk, rock, and other popular music genres to create a unique and widely accessible style. Carmody is a champion of aboriginal rights and culture in Australia and many of his songs and recordings call attention to the plight of Australia’s aboriginal people.

Carmody was raised by his Irish father and indigenous Murri mother, who were cattle drovers on a station near Goranba. At the age of 10, he and his younger brother were forcibly removed from their parents and sent to a Catholic school in Toowoomba (per the government’s assimilation policy). At age 16, Carmody left school and returned to his rural roots in agriculture (shearing, droving, welding, wool pressing, and loading). He credits his beginnings in traditional Aboriginal storytelling and song to “what my grandmother, my mother, father, aunty, and uncles told me. I’m just a conduit of stories” (Carmody, 1992).

His professional musical career was partially inspired by his university studies at the Darling Downs Institute of Advanced Education (now part of the University of Southern Queensland), from which he received a B.A., a Diploma in Education, and an honorary doctorate. While focusing on

history and music there in his mid-30s, he submitted many assignments in a vocal format accompanied by guitar, in line with indigenous oral tradition.

Carmody signed a recording contract in 1987, and has released five studio albums and one live album in musical styles ranging from acoustic folk and country to reggae and rock. He was inducted into the Australian Recording Industry Association (ARIA) Hall of Fame and received a Queensland Greats Award in 2009.

His best-known song is “From Little Things Big Things Grow,” recorded in 1991 with co-writer Paul Kelly (1955–). It is a historical account of the event that began the indigenous rights land movement: beginning in 1966, Aboriginal stockman Vincent Lingiari (1919–1988) led a successful eight-year strike of fellow Gurindji tribe drovers at Wave Hill Cattle Station in the Northern Territory. He became an important activist, leading his people and being named a Member of the Order of Australia after the passing of the Aboriginal Land Rights Act in 1976. In 2008, the song peaked at number four on the ARIA singles chart in a cover by the Get Up Mob, featuring the original songwriters with Urthboy and Missy Higgins. Carmody, commenting on the release, said: “This is the first step, a new beginning for Australia as a nation, to mature. Denial of the past makes the future a lie—through history the victors have written the history of the vanquished ... this contemporized version of the song transforms us from a negative concept of the past to the positive possibilities of the future” (Edwards, 2008).

Carmody’s first acoustic album, *Pillars of Society* (1988), focused on the oppression of indigenous Australians by British settlers in songs such as “Black Deaths in Custody” and the bitterly ironic “Thou Shall Not Steal.” It was praised as “the best protest album ever made in Australia” by *Rolling Stone* and was nominated for an ARIA award. In 1990, Carmody released a collaborative album with Paul Kelly & The Messengers and the pioneering rock band Mixed Relations: *Eulogy (for a Black Person)* addressed social issues such as land rights, black deaths in custody, Aboriginal pride, alienation (“Blood Red Rose”), sex workers (“Elle”), and the David Gundy slaying.

In 1993, Carmody was the subject of a musical documentary by Rachel Perkins and Trevor Graham (director) entitled *Blood Brothers—From Little Things Big Things Grow*. In the same year, he released his third album, *Bloodlines*, featuring the popular singles “From Little Things Big Things Grow” and “On the Wire.” After releasing a fourth album (*Images and Illusions*, 1995), he took a decade-long break from recording, but continued to perform live and on television and to speak to diverse audiences. He contributed music to the Australian film *One Night the Moon* (2001), which won an Australian Guild of Screen Composers “Screen Music Award” in 2002. His most recent recordings include a self-financed album (*Mirrors*, 2004), which combines social and political commentary with sounds recorded in the Australian bush; a retrospective tribute album (the 2007 double-CD *Cannot Buy My Soul—The Songs of Kev Carmody*); a live concert DVD (*Cannot Buy My Soul: Kev Carmody* [2008]); and the 2016 4-CD retrospective album *Recollections ... Reflections ... (A Journey)*.

Carmody has three sons with his first wife Helen, and has retired (due to arthritis) to live with his partner Beryl in southeast Queensland. Lyrics for his published songs and sheet music “for busking” are available through his personal website (<http://www.kevcarmody.com.au>). Fellow songwriter Paul Kelly has described Carmody’s impact on Australian songwriting: “I first heard his music twenty years ago, and was drawn straight away to his blend of politics and prayer, poetry, anger, and pride. His body of work is one of our great cultural treasures” (Mengel, 2007).

Laura Stanfield Prichard

See also: [Didgeridoo](#)

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Carnival, Music of

Carnival (sometimes called "Carnaval") is one of the oldest and largest musical spectacles of humanity, celebrated in the days immediately preceding the Catholic Lenten season. The Carnival of Rio de Janeiro, Brazil, is considered the largest in the world, with an audience of approximately 6 million people. For this reason, the city is considered the global epicenter of Carnival. The festival entails a large parade of Samba Schools (large bands of musicians with more than 3,000 members each) featuring large floats and music in a style called the *samba enredo* (annual musical theme). The music is performed by a singer with accompaniment of the *bateria*—a large percussion ensemble of approximately 300 drummers. Carnival is a one-of-a-kind multimedia show of vibrant colors, upbeat music, and groups of dancers drawing audiences from all over the globe.

HISTORY AND DEVELOPMENT

Some historians cite Carnival as the oldest known festivity of the agrarian cults of the Nomos—communities inhabiting the Nile region circa 4000 BCE. A subsequent celebration entailed the pagan cult to the god Dionysius, made official in Ancient Greece in the seventh century CE. In Greece, revelry in honor of Dionysus (also called Bacchus) involved processions filled with wine, music, dance, and drama. According to hieroglyphic sources, Dionysus was considered the god of metamorphosis, whose annual expulsion from Olympus led him to Greece in the spring.

American Indian Elements in Mardi Gras

The Afro-Caribbean tradition, which brought steelbands to the world through the Caribbean and Samba Schools in Brazil, represents only part of the Carnival tradition in the United States. Mardi Gras tradition in New Orleans, the United States' best-known Carnival tradition, incorporates French/Acadian, creole, and American Indian elements in this cultural tradition. Typical creole elements such as ritual "showouts,"

various masking traditions, Indian songs, and the like are present, along with the French-inspired masquerade tradition, begging tradition, and parade float-building commonly found within Carnival tradition throughout the globe. Carnival (Mardi Gras) traditions throughout the world employ regional favorites in terms of thematic characters, which explains, for example, the popularity of Indians and parasols in New Orleans' Mardi Gras—which are less popular in Trinidad—and the popularity of burrokeets and bats in Trinidadian Carnival, which are less popular in New Orleans. Unlike Caribbean and South American Carnival traditions, Mardi Gras in New Orleans embraces several Native American themes and traditions within its Carnival celebration, making the Mardi Gras tradition in New Orleans a true amalgam of Native American, creole, African, and Francophile traditions.

In Rome, Roman Saturnalias, honoring the god Saturn (Chronos to the Greeks; god of agriculture to the Romans) provided a break from daily activities in that slaves were allowed time off, and schools and tribunals were temporarily closed (December 17–19). During the actual festivities, a conscious reversal of social roles permitted slaves to take to the streets celebrating equality and freedom, which sometimes meant tumultuous gatherings with rough playing.

Carnival eventually became a Christian festival when Pope Gregory I officially legitimized the event in 590 CE. Initially opposed by the Catholic Church, Carnival proved to be an unbeatable affair, and the church eventually acquiesced, adapting a pagan event to its Christian calendar. Since then Carnival has been formally celebrated on the seventh Sunday preceding Easter. In this sense, Carnival can be thought of as an event antithetic to Lent. This dichotomy has been signified by the French as *jours gras* (day of fat) and *jours maigres* (day of lean). Carnival is personified in the caricature of a chubby man whose boldness is associated with a lack of sexual or gastronomical inhibitions, after which the Lenten season begins—a time for recovery and restraint. Thus, Carnival is synonymous with an affirmation of the human, the carnal, and instant desires, thereby suggesting a thin line dividing freedom, liberality, and licentiousness.

Traditionally, Carnival involved the presence of parade floats (especially in Florence, Italy) in addition to various forms of popular entertainments such as competitions, dances, frolics, and theater. Furthermore, the

performance of ritual satires and social inversions was quite common: men dressed as women and vice versa, novices simulating parody masses ridiculed and questioned the church, and people donned burlesque costumes representing politicians and historical characters. The use of masks was (and still is) a shared custom. Many scholars of Carnival interpret it as a collective ritualistic metamorphosis whereby masked individuals may become a subject “other,” reversing roles and confronting political, moral, and social discrepancies.

Carnival was seen as a time when public streets were converted into stages for performance of relatively structured events that stretched across Europe. In Portugal it was called *Entrudo*, occurring mostly between groups of neighbors and family. Common “street riots” included throwing water, flour, and perfume on passersby. Circa 1900, following stricter genteel French customs, Carnival entailed a procession of carriages by persons representing elite clubs, who also held ancillary private balls with masks and luxurious costumes. Other customs considered “coarse and popular” lost their status, causing a social rift between wealthier and underprivileged classes.

Following Portuguese cultural practice, Carnival in 19th-century Brazil, called “Grande Carnival,” adopted conservative European influences consisting of a parade of bourgeois vehicles (*marches*) cruising the central avenues of Rio de Janeiro. Parallel to the parades, *bailes de mascaras* (private masked balls) entertained upper-class revelers and tourists. When the Áurea law emancipated African slaves, causing a mass migration to the urban centers of the south, people from the suburban working classes gathered streamers and confetti left by the premier parade, creating a secondary assemblage (*ranches*) called “Carnival Popular.”

SAMBA SCHOOLS

During the Vargas era (the presidency of Getúlio Vargas, 1930–1945), nationalist impulses promoted the status of samba schools or, formally speaking, recreational guilds (*Grêmios Recreativos*), representing several Afro-Brazilian slum communities. These “schools” were then able to join the premier parade at Rio Branco Avenue, promoting greater (albeit

fleeting) interaction between the upper and lower classes. Carnival, continuously reported by mass media, started to gain momentum and bigger supporters. By 1960, a second wave of growth made samba schools beneficiaries of grants from the state and private companies, causing this popular manifestation to become increasingly more competitive, with luxurious floats and extravagant costumes. This second surge also caused ticket costs to rise, decreasing access by those in impoverished communities and re-establishing social divides.

Reinventing ancient traditions, Rio's Carnival involves games and competitions. Major samba schools, for example, compete for various rankings based on criteria such as rhythm (maintenance of the percussion ensemble's steady beat), lyrics, harmony, evolution (fluency and dynamism of sections), *enredo* (theme), ensemble (musical, rhythmic and visual unity), allegories of floats (sculptures, materials, and colors), costumes, front commission (chaperones of the samba school to the audience), and *Mestre-Sala/Porta Bandeira* (King and Flag Queen). Besides these elements, schools feature a section of Bahian women (*Ala das Baianas*) and an elders' section (*Velha Guarda*). The number of members of a school ranges between 3,000 and 5,000 people.

MUSICAL ENSEMBLES AND THE PARADE

The most important element of a samba school is the *samba enredo*—the musical theme chosen by the school, developed scenically and choreographically. This theme can embrace one of several topics: politics, sports, history, social debates of the moment, and so on. The first known *samba enredo* is “Sua Majestade o Samba” by Antonio da Silva Caetano. The *bateria*, the segment containing a group of percussionists, accompanies the vocals, giving rhythmic shape and sustenance. A *bateria* is divided into smaller instrumental sections, usually in the following order: *cuícas* (a small cylindrical drum with a stick fastened to the internal center of the drumhead, whose pull and friction provides a high-pitched sound), *agogôs* (usually two iron bells connected through a curved stem), *pandeiros* (a flat circular tambourine made of a goatskin head, held together by a brass or wood frame, the adjustable bars of which often hold small metal shakers),

chocalhos (a multiply-lined shaker infused with tiny metal plates that produce a nice rattling sound), followed by a mixed group of *caixas* (lightweight drum with nylon heads), *repiques* (middle-size drum) and *surdos* (large-size drum). The samba theme is sung by an interpreter called the *puxador* (puller) who heads the procession with his or her vocals. A fast-tempo samba, usually in double meter (2/4) has an accent on the second beat. Between these two beats several layers of predetermined rhythms (polyrhythms) are added, some specific to each unique samba school.

Throughout the year, samba schools plan and organize the annual parade, allotting 80 minutes per school. The parade takes place at the Sambódromo (Sambadrome) located at Rua Marques de Sapucaí in downtown Rio de Janeiro, which seats 60,000 people. The samba schools are divided into two organizations: those belonging to the “Special Group” (*Grupo Especial*) constituents of the Independent League of Samba Schools, and those with a secondary, less prominent, affiliation to the Association of Samba Schools of Rio de Janeiro. The parade is most competitive among the schools of the Special Group.

Samba schools manufacture parade floats and costumes in large warehouses located in *Cidade do Samba* (Samba City), a suburb of Rio. They have developed ancillary organizations such as the Instituto do Carnaval (a center for professional studies), Casa da Memória (a museum), and *quadrás* (open rehearsal spaces located near the shantytowns). Secondarily, samba schools function as social clubs, offering a variety of art classes for children as well as nightly and weekend gathering places for adults and families. This demonstrates that music and dance are an integral part of everyday life in Brazil. Perhaps for this reason, casual events seemingly never cease to appear. A good example is the renewed “Carnaval Popular,” a spontaneous parade of common folk and modest bands that has, in recent times, reorganized around the streets of Rio de Janeiro, challenging the “commercial” Carnival of the Sambódromo.

OTHER BRAZILIAN CARNIVAL DESTINATIONS

Despite Rio’s magnificent and lavish Carnival, many other Brazilian and international locations produce unique Carnival festivities. For example, the

Carnival of Salvador da Bahia is another destination of great cultural significance. The city of Salvador (capital of the State of Bahia) was also the first capital of Brazil (1549–1763) and the site of the first slave market trade in the New World. Bahian Carnival is generally more relaxed and composed of blocs of people who follow the *trio elétrico* (trucks carrying an amplified band). The music style, called *axé*, is usually led by a singer and electric guitar evoking Caribbean rhythms. Other groups, called *Afroblocos* (e.g., Ilê Aiyê, Olodum, etc.), specifically promote African culture and pride.

In the northeastern city of Recife (Pernambuco State), a former Dutch colony, Carnival has a more folkloric tone, with *frevo* and *maracatu* bands predominating. The frevo (“fervor” or “fever”) arose from folk musics of the 17th century at the confluence of military bands, dobrados, marches, and polkas with indigenous and African traditions. The frevo is predominantly played with brass instruments (clarinet, saxophone, trumpet, trombone, trumpets), surdo, pandeiro (tambourine), and electric keyboard. It has a fast tempo and an ABA form comprised of 16-bar form structures. The frevo dance resembles Russian *Trepak* and *capoeira* movements, in that dancers crouch near the ground and alternate extending the legs. Due to the instrumental arrangements and rhythmic virtuosity of the frevo, the music requires players with good sight-reading skills and rhythmic dexterity.

The *maracatu* is a peculiar tradition attached to the Congolese-African customs of crowning of kings and queens, princes and princesses, followed by a parade of dignitaries (wearing richly adorned garments and crowns) and musicians. It is secondarily associated with local Christian devotional worship of Our Lady of the Rosary, wherein processions of several “clans” stop at the entrance doors of local churches. This Carnival in many ways reenacts the social structure of African nations lost during colonization. Part of the fetish includes sacerdotal and theatrical choreographies honoring the black doll *Calunga*, which leads the parade and represents *Candomblé* (Afro-Brazilian religion). Musically the band is comprised of bombos, triangles, and shakers, played at a slow and measured pace. In Ceará,

maracatu groups are even more exotic: participants often paint their faces black and men dress up as women (often as queens).

CARNIVAL INTERNATIONALLY

Internationally, the Carnivals of Venice, Rome, New Orleans, Belgium, Bonn (*Weiberfastnacht* or Women's Carnival), and Trinidad and Tobago are highly sought after destinations. In the United States, the best known Carnival is Mardi Gras ("Fat Tuesday"), which began when members of the traders' club "The Mystick Krewe of Comus" (1857) began to parade the streets of New Orleans with floats and musicians. Currently, Mardi Gras in New Orleans features approximately 50 groups.

Silvia M. Lazo

See also: [Candomblé](#); [Samba Instruments](#); [Samba Music](#)

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Carter Family, The

The Carter Family, which is called the "first family of country music," was one of the genre's first prominent acts. It blended Anglo-Celtic folk ballads

and instrumental dance tunes with the harmonies of shape-note hymnody and rural gospel singing to effectively create the country genre.

The Carter Family was formed in Virginia and originally consisted of A.P. (Alvin Pleasant Delaney) Carter (1891–1960) and his wife Sara (Dougherty; 1898–1979). Both were involved in music throughout their lives, receiving most of their musical training through their families. A.P. learned to play the fiddle as a child and sang in a gospel quartet with two uncles and his sister when he was older. Sara played several instruments, including autoharp, guitar, and banjo. They married in 1915 and performed locally. In 1925, Maybelle Addington (1909–1978), Sara's first cousin and a proficient guitarist, began to perform with the group. The trio began to perform under the moniker "the Carter Family" after Maybelle married A.P.'s brother Ezra.

This group established the fledgling country style and also influenced generations of country, folk, and even rock musicians to come. Sara generally sang lead while accompanying on the guitar or autoharp. A.P. occasionally joined in the instrumental accompaniment, but most often restricted his contributions to singing in his baritone/bass voice. The uniqueness of the Carter sound was Maybelle's guitar accompaniments. Contrary to standard practice, she played the melody with her thumb on the bass strings and strummed chords on the treble strings. She also frequently downtuned her guitar to better suit the vocals.



Pioneering early country music group the Carter Family, ca. 1937. Pictured, from left: Maybelle Carter, A. P. Carter, and Sarah Carter. (Donaldson Collection/Getty Images)

In 1927, the Carter Family recorded six songs for Victor Records, and signed with the label in 1928. Over the next seven years, the Carter Family recorded many of its best-known songs, including “Wildwood Flower,” “Wabash Cannonball,” “Will the Circle (Be Unbroken),” and its signature song, “Keep on the Sunny Side.” After A.P. learned the label would give him songwriting credit and additional royalties for adaptations of public-domain songs, he and Sara also travelled throughout the South to discover new songs to record.

By the end of the 1920s, the Carter Family was nationally known, but touring was not possible due to financial hardships caused by the Great Depression. The members of the group eventually had to leave their homes in Maces Spring, Virginia, in search of work in other places. A.P. relocated temporarily to Detroit, while Maybelle and Ezra moved to Washington, D.C. A.P. and Sara separated in 1932, and the members of the group saw each other only for recording sessions.

In 1936, the Carters signed with Decca, for which they recorded such hits as “Coal Miner Blues,” “My Dixie Darling,” and “Hello Stranger.” They eventually signed a radio contract with station XERF in Del Rio, Texas, which led to additional contracts with stations in San Antonio, Texas, where the broadcasts were recorded and distributed to other stations along the Texas-Mexico border, and eventually Charlotte, North Carolina. These contracts enabled the Carters’ music to be heard throughout the nation. By 1939, a new generation of Carters joined the act. A.P. and Sara’s children, Janette (1923–2006) and Joe (1927–2005), and Maybelle’s children, Helen (1927–1998), June (later June Carter Cash, 1929–2003), and Anita (1933–1999), began singing with the group.

The professional success of the Carter Family could not save A.P. and Sara’s marriage, and the two divorced in 1938. Sara married A.P.’s cousin, Coy Bayes, in 1939 and moved to California in 1943. The group disbanded in 1944. Following the dissolution of the Carter Family, Maybelle began to perform with her daughters as “the Carter Sisters” or “Mother Maybelle and the Carter Sisters.” The group sang many of the original Carter Family songs along with some pop and gospel songs. June, who struggled with pitch problems early on, began to interject her natural comedic talents into the act, particularly the popular “Aunt Polly” routine. The Carter Sisters first performed in the Richmond, Virginia, area. In 1946, they became regulars on the *Old Dominion Barn Dance* show airing on Richmond’s WRVA. In 1948, Mother Maybelle and the Carter Sisters moved to Knoxville, Tennessee, where they began performing on WNOX’s *Tennessee Barn Dance* and the *Mid-Day Merry-Go-Round*. While in Knoxville, they met a young guitarist named Chet Atkins (1924–2001), who played with them into the early 1950s.

The Carter Sisters, along with Atkins, released their first recordings in 1949 for RCA Victor. In 1950, the group was invited to perform at the Grand Ole Opry in Nashville, Tennessee. Over the next 10 years, they performed with stars such as Elvis Presley (1935–1977), Ernest Tubb (1914–1984), and Johnny Cash (1932–2003), and were inducted as members of the Opry.

After the death of A.P. in 1960, Maybelle officially renamed the group the Carter Family. The newly renamed group joined Johnny Cash on tour. They also recorded the song “Busted” with Cash for his *Blood, Sweat, and Tears* album. The song peaked at number 13 on *Billboard’s* “Hot Country Songs” chart, the highest position of any song the group recorded (*Billboard* did not chart country songs until 1944, so the earliest Carter Family songs were not charted). June and Cash married in 1968. During this time, all four members of the group recorded as solo artists as well as with the group. Maybelle’s albums featured instrumentals as well as vocal songs; Anita’s albums were minor successes, with a total of three top-ten hits, while Helen and June struggled to achieve success on their own. June had a number of hit duets with Cash, including four top-ten songs.

In 1967, Sara and Maybelle reunited to record an album of old-time songs entitled *An Historic Reunion: Sara and Maybelle—The Original Carters*. The Carter Family announced that it was disbanding in 1969, but that did not actually happen; in fact, this incarnation of the Carter Family enjoyed its greatest successes during the early 1970s. The group appeared regularly on *The Johnny Cash Show* during this time period. Its 1972 album, *Travelin’ Minstrel Band*, was its first to chart, reaching number 44, and the title track and “A Song to Mama” placed on the *Billboard* country chart. In 1973, the Carter Family won the American Music Award for “Favorite Country Vocal Group.”

Maybelle’s health declined in the mid-1970s, leading to her death in 1978, and Sara died the following year. After their mother’s death, Maybelle’s daughters continued to perform as the Carter Family through the late 1990s. Helen and Anita died in 1998 and 1999 respectively, and June died in 2003. In 2012, June and Johnny Cash’s son, John Carter Cash, and his wife, Laura, joined with Dale Jett, son of A.P. and Sara’s daughter

Janette, to create “Carter Family III” and carry on the legacy of the Carter Family.

Eric S. Strother

See also: [Bluegrass](#); [Country Music](#); [Rodgers, Jimmie](#)

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Čechomor

Čechomor is a band hailing from the Czech Republic whose style has been variously categorized as world music, electronic folk, and folk music arranged like rock and roll. It is difficult to say which of these is the most accurate description, as the group draws on several musical styles—including folk, pop, jazz, and classical—and has explored several different approaches to integrating these styles through instrumentation, song selection, and production choices. Čechomor has been performing for more than 25 years and has produced more than 20 albums. They have a large following in their native country and have enjoyed immense international touring success as well. Their innovative approach to folk music has introduced many fans to the sounds of traditional Czech instruments and songs.

The band formed in 1988 under the name The First Czech-Moravian Independent Music Company, with Jiří Břeněk and Antonín Svoboda on violin, František Černý on guitar and vocals, and Jiří Michálek on accordion. They played primarily at outdoor fairs, street markets, and other casual venues. In the early 1990s the band was ready make a change in their approach, and a new direction was inspired by a collection of Moravian folksongs compiled by the 19th-century song collector František Sušil. Moravian folk music is rich in cultural and dialectical differences, and the band utilized this variety to experiment with their sound. The group also

experimented with their name and released their first two albums, *Dověčnosti (Into Eternity)* and *Mezi Horami (Among the Mountains)* as The First Czech-Moravian Independent Music Company and The Czech-Moravian Music Company, respectively. Throughout the 1990s the group continued to refine their sound, integrating electronic instrumentation and exploring rock-and-roll elements in their arranging. Their membership changed as well during this period, mostly through the addition of new performers, but also through the premature death of Jiří Břenek, who died of cancer in 1996. During this transitional period the band made a final modification to their name, which finally reached its current shortened version in the year 2000. At the beginning of the new millennium, Čechomor released a self-titled album and presented the public with the new sound they had been developing.

Throughout the early 2000s, Čechomor continued expanding their musical style, collaborating with Jaz Coleman and the Czech Philharmonic Collegium on an album with elements of classical music. The result of this collaborative project was their fourth release, *Proměny (Transformations)*, which won several awards and sold more than 80,000 copies. This success ensured Čechomor's renown in the Czech Republic. During this period Čechomor pursued other collaborative relationships with film director Petr Zelenka, journalist Petr Dorůžka, and producer Ben Mandelson. The band released 11 more albums between 2001 and 2010, including some live recordings and a compilation album.

Near the end of the decade, Čechomor launched a recording project that revisited their folk roots. On their three-album recording *Písň z Hradů a Zamků (Songs of Castles and Palaces)*, the band performs folk songs from Bohemia, Moravia, and Silesia related to legends of castles. The Czech version of this recording project features narration of these legends, while the international version forgoes the storytelling and features only the music. This creative approach demonstrated Čechomor's willingness to continue experimenting with their performance style.

Čechomor's most recent album at the time of this publication is a celebration of their 25th anniversary: *Čechomor 25 let Český Krumlov Live (Čechomor 25 Years, Live in Český Krumlov)*. The album features several

new takes on Čechomor hits, as well as several guest artists, including the Smíchovská Komorní Filharmonie symphony orchestra, the Kühnův Mixed Choir, and Japanese drummer and flutist Joji Hirota. Hirota has collaborated with Čechomor on other albums, and his contribution to Čechomor's discography is indicative of their broad take on folk music and their exploration of Eastern influences on Czech culture and music.

Today Čechomor has seven members: guitarist and singer František Černý, who has been with the group since its beginning and composes music and lyrics; violinist and singer Karel Holas, who joined Čechomor in 1994; trumpeter and accordionist Radek Pobořil, who first appeared with the band as a guest artist on the album *Dověcnosti*; cellist and bagpiper Michal Pavlík, who joined the group in 1994; violinist Taras Voloshchuk, who joined Čechomor in 2007; guitarist Michael Vašíček, who joined the band in 2011; and percussionist Patrik Sas, who has been a band member since 2012. Several members of the group have conservatory backgrounds, and many have performed with other bands or in other performance mediums.

Amelia Davidson

See also: [Eurovision Song Contest](#); [Moravian Music](#)

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Celtic Music

Unlike the origins of the Celtic languages still spoken in Europe to this day—the Brittonic and the Gaelic branches, both subdivisions of Insular Celtic—the origins of what today is termed "Celtic music" are extremely difficult to define in a systematic and methodical way, for lack of actual traces. We can only surmise that today's jigs, reels, or *gwerzioù* probably have very little to do with what the musicians of the early Middle Ages played in Ireland, Brittany, Scotland, or Wales, and even less with the kind of

entertainment enjoyed by the first Celtic peoples 3,000 years ago in central Europe. Nevertheless, contrary to popular belief, the emergence of a common “Celtic” musical tradition goes back well beyond the 1970s.

The validity of the term “Celtic music” can thus be questioned, and should first be examined from an archaeological point of view, where modest evidence of common factors can be detected. The circulation of musicians and instruments during the Middle Ages and thereafter can also provide some information regarding the interconnections between the different Celtic nations, which after the 18th century led to a common determination to save ancient traditions and create new links based on assumed historical bonds and similar political situations. For reasons that remain to be fully explained, the expression “Celtic music” gained enormous popularity among the general public in the late 20th century, though with sometimes very different meanings from one community to another: having spread far beyond the respective diasporas of Ireland, Brittany, Wales, or Scotland, this plethora of meanings seems to confirm that identity in the 21st century is more and more often based on a choice, both personal and collective.

Seven almost complete *carnyxes* from the first century BCE, discovered in 2004 in Tintignac (France), seem to indicate that these war horns, undoubtedly played in groups and essentially intended to frighten the enemy during battle, were the first real common instruments of the Celtic tribes in continental Europe. Their use, as documented on the famous Gundestrup cauldron (ca. 200 BCE), does not seem to have gone beyond the second century of our era.

A 17-inch-high granite statuette, probably also dating back to the second century BCE and found in 1988 in Paule, Brittany—now on display in Rennes at the Musée de Bretagne—is the first known proof of the importance given by Celtic tribes to stringed instruments: a seated bard holds a seven-string instrument belonging to the family of lyres. In Ireland, the first representation in our possession of this family of instruments, a harp engraved on a granite cross near the small church of Carndonagh, on the Inishowen Peninsula, in County Donegal, dates back to the eighth or ninth century.

We also know that music played a key role for the Celts as early as 2,000 years ago or more, as evidenced by the many references in the mythological texts that have come down to us. Music is thus the main attribute of the Dagda, the main deity of Irish mythology, owner of the magic harp in which all the melodies are held.

In the Middle Ages, very few traces subsist in the archives of Brittany concerning the importance of musicians. One mention in the Cartulary of Landévennec (ninth century) probably refers to the musicians at the court of King Gradlon (la Borderie, 1888, p. 79), and a charter from the Cartulary of Quimperlé (12th century) mentions an enigmatic “Kadiou Citharista (Cadiou harper) in the service of Hoël II” (Maître and De Berthou, 1904, p. 189), although it is not clear whether this was meant as a nickname or as a function.

In contrast, Irish court musicians already enjoyed a favorable reputation in Europe, and there are a number of texts attesting to the admiration of European travelers. The most famous of these was written in the 12th century by a Welsh churchman named Giraldus Cambrensis (ca. 1146–ca. 1223). Although very critical of the Irish, he conceded, “I find in these people of laudable fervour only as regards the musical instruments, that they play incomparably better than any other nation of my acquaintance” (Cambrensis, 1867, p. 153). In due course, the importance of the harp and music in Ireland materialized in the 13th century outside the Celtic world, when the instrument appeared as the emblem of that country in the Armorial of Wijnbergen, one of the oldest armorials in Europe, compiled in continental Europe between 1270 and 1291 (Jéquier and Adam-Even, 1951–1954).

One of the main criticisms often made during the 19th and 20th centuries toward the grouping of Celtic peoples of the Antiquity and the Middle Ages was their lack of tangible unity, both politically and administratively. It would be detrimental, however, to forget the cultural unity that undeniably brought these peoples together in religious, linguistic, and artistic terms, three perspectives closely linked to music and singing. For instance, it remains to this day impossible to determine whether the famous 14th-century harp on display at the Trinity College Museum in Dublin—which

has served as a model for the official emblems of Ireland since its independence in 1921, and is still today represented on all euro coins minted in Ireland—was made in Ireland or in Scotland. The same applies to its twin sisters, the Queen Marie harp and the Lamont harp, both dating back to the 15th century. It is also known that the harpers of the two countries very often rubbed shoulders: Scottish harper Ruaidhri Dall Morison (1656–1714) regularly travelled to Ireland, and his Irish counterparts Rory Dall Ó Catháin (1570–1650) and Denis Hempson (1695–1807) also extended their travel territory to Scotland in the 17th and 18th centuries.

Other evidence of a common culture of the harp between Ireland and Wales dates back to the 12th century, with harpers enjoying a special status in both countries, codified during the early Middle Ages—albeit very theoretically—by the Brehon law in Ireland (Atkinson, 1901), and during the 16th century in Wales for the Eisteddfod Festivals, between 1523 and 1567.

In Ireland in particular, the late arrival of the feudal system caused the disappearance of court harpers, who were then reduced to the status of itinerant musicians, and who all but vanished during the 17th and 18th centuries when the Gaelic Order gave way to a more centralized British social and political organization. As a response to this major cultural disruption, a large-scale movement emerged at the end of the 18th century (mainly among the aristocracy in Ireland and Brittany) to collect and safeguard this cultural heritage. Harp competitions were organized in the north of Ireland between 1783 and 1792, and served as pretexts for the collection of melodies from the 10 musicians who were present, while enthusiasts from Brittany and Wales decided to create a cross-border movement on the occasion of the Welsh Eisteddfod festival of 1838. Together with the publication in 1839 of the first edition of Hersart de La Villemarqué's *Barzaz Breiz*—a vast collection of Breton tunes and songs—this led to the first international Celtic Congress, held in Saint-Brieuc in 1867, and to the first panCeltic congress in Wales in 1899, with Irish, Breton, and Scottish delegates. Musically speaking, this period was mainly centered around exchanges between Wales and Brittany, whose languages

are very still similar. This was notably exemplified through the adoption of the Welsh national anthem in 1904 by the Union Régionaliste Bretonne as the Breton anthem, renamed the *Bro gozh ma zadoù*.

After the interruption of interCeltic exchanges during the First World War, the 1920s and 1930s saw a rapid increase in new activity. Festivals were held mostly in Brittany, but were brought to a halt during World War II, which also saw the creation of the first Breton *bagadoù*—based on the Scottish pipebands—thanks to a new association, *Bodadeg ar Sonerien* (“the assembly of the pipers”). Dancing was an additional item on the agenda of many, as a federation of Breton associations (*Kendalc’h*) was created in 1950, mainly focused on the teaching and dissemination of Breton dances. Thanks in particular to Loeiz Ropars, it was followed in 1954 by the revival of the *fest-noz*, an evening of Breton dancing and singing, still widely practiced in Brittany today and which was included by UNESCO in the inventory of “Intangible Cultural Heritage of Humanity” in 2011. At about the same time in Ireland (1951), the *Comhaltas Ceoltóirí Éireann* (Association of Irish Musicians) was created to foster a new appreciation for traditional Irish music, dance, and song through an annual festival, *Fleadh Cheoil na hÉireann*, which was openly imitated in Brittany by Polig Montjarret (1920–2003) with the *Kan ar Bobl* festival in 1973.

The 1970s saw the emergence on the world stage of major musicians from the various Celtic nations. Of these, Alan Stivell (1944–) is by far the most famous, thanks to the sound of his bardic harp (built by his father), and to a keen sense of how to breathe new electric life into traditional music. The constant use of the word “Celtic” by Alan Stivell since his second album (*Renaissance of the Celtic Harp*, 1971) originally represented a deep conviction on his part, as well as being a stroke of genius in marketing terms. It was undeniably a masterstroke as well for the perpetuation of this traditional music, which might not have survived into the 21st century had it not adapted to new urban traditions.



Traditional Irish music performed in a pub on instruments such as the *bodhrán*, a frame drum. (James Fraher/Redferns)

Since the huge wave of renewal in the 1970s, and even more so since the second wave in the 1990s, a broad commercial category called “Celtic music” has invaded the record bins of music stores around the world (Thornton, 2000). In the United States, the phrase is sometimes synonymous with a subgenre of “New Age music” or (more often) associated with Irish music. Enya (1961–), a former singer and musician with the band Clannad, is one example that immediately comes to mind, notably since her first album was composed for the BBC documentary “The Celts” in 1987. But other forms have also been proposed, including the

“Héritage des Celtes” show with prestigious artists from Brittany, Scotland, Ireland, Wales, the Isle of Man, and British Cornwall for a super-production organized by Dan Ar Braz (1949–, former Stivell guitarist in the 1970s), which premiered at the 70th Festival in Quimper, on July 24, 1993. The craze for “Celtic music” was such during the 1990s that it spread far beyond the Celtic nations: artists such as Nobuo Uematsu in Japan even called upon several Irish musicians in 1991 to compose the music for the Final Fantasy IV video game *Celtic Moon*.

For many musicians today, the sole purpose of this “Celtic” label is purely to attract the attention of the public in order to sell more records or concert tickets, and has the unfortunate effect of erasing the very tangible musical and cultural distinctions between the Celtic nations. In this sense, it is merely a very effective media concept. On the other hand, other musicians and cultural activists argue that a feeling of belonging remains very strong within a certain community, and that such a common perception can be as valid a reality, as embodied by events such as the Festival Interceltique de Lorient, created in 1971, the constant expansion of which confirms its cultural and economic relevance.

The multiplication of Celtic music festivals around the world also remains to be interpreted: in the United States of course, and for the most part in all regions of the world where Irish, Breton, or Scottish diasporas and populations are present, but also to a certain extent in Germany, Scandinavia, Poland, Italy, and elsewhere. But is it more incongruous to find a festival of Celtic music in Warsaw than a jazz festival in Vienna or a festival of Western classical music in Japan? Whatever the outcome, such an evolution bears witness once more to the crucial role played by the media and the economy during the 20th century in the constitution of a representative collective image of cultures from Ireland, Wales, Scotland, Brittany, Cornwall, the Isle of Man, Galicia, and Asturias.

Surprisingly, this musical effervescence has rarely led to scientific attempts to define “Celtic music,” although the broad definitions that have been proposed generally tend to focus on three aspects: the use of a Celtic language, the use of instruments originating in one of the present-day Celtic regions, or personal conviction. Such is the case, for example, of Breton

harpist Alan Stivell, whose attempts remain nonetheless far too vague for musicologists (Chartier, 2010, p. 546).

Another tendency, fortunately even rarer, is for some to consider Celtic music an extreme affirmation of European identity. Based on the musical theory of nontempered scales used in many genres of traditional music in Europe, Celtic music has sometimes mistakenly been considered by some biased activists as a white European cultural expression that has remained pure and intact for millennia. With these contentions, however, they deny music its capacity for evolution and its capacity to adapt to the environment, which would undoubtedly have led to the disappearance of its social function and thus to the disappearance of the music itself, as has been the case for so many other genres of traditional music in the past 200 years.

More pragmatically, it seems that the expression “Celtic music” can now be seen as representing a simple solution to summarize—for the media and the general public—different musical realities from neighboring regions whose dance and song traditions are ultimately very disparate. It should, however, be noted that the same goes for the terms “Scottish music,” “Welsh music,” “Breton music,” or “Irish music” which, in each case, cover a wide range of styles and techniques and are themselves quite discrete traditions.

All these facts could lead us to argue in favor of the nonexistence of actual Celtic music. This would, however, ignore one of the commonly accepted definitions of identity, which recognizes a “sense of belonging” as one of the relevant factors. Such a sense of coherence and unity, deliberately sought for more than a century and a half, testifies to this “will to live together” described by Ernest Renan in a famous lecture given in 1882 on the concept of “nation.” Whether based on realities or symbols, Celtic music is a marker of identity as a deliberate choice: although it might be considered to some extent a historical fiction, it has proved to be quite effective and popular as a present economic reality. In this sense it can be regarded as an “invented tradition,” as proposed by Hobsbawm and Ranger in 1983, or as an “imagined community,” an extension of nationalism resulting from the industrial revolution, as proposed by Anderson (2016).

As regards the future, it seems it would be quite inadequate if the musicians of Ireland, Brittany, Scotland, or Wales claimed exclusive ownership of the term “Celtic music,” thus replicating the monopoly on the term “music” too often exercised in certain circles.

Erick Falc’her-Poyroux

See also: [Accordion, Types of](#); [Bagpipes](#); [Irish American Vocal Music](#); [Irish Step Dancing](#)

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Chamarrita

The *chamarrita* is a traditional dance from the Azores Islands (nine autonomous Portuguese islands situated in the North Atlantic Ocean). Couples perform the dance to the accompaniment of stringed instruments and one or more vocalists, who sing lyrics and direct the dance. Though the dance is native to the Azores, versions of the *chamarrita* (also called *chimarrita*) can be found in unique iterations in southern Brazil, Uruguay, and Argentina. The *chamarrita*, in its Azorean form, is still commonly performed in several varieties on the islands of the Azores, especially the western islands of Pico and Faial, as well as in Azorean-American communities along the U.S. East coast.

One of many folk dances native to the Azores, the *chamarrita* is characterized by a moderately paced, triple-meter feel to which paired dancers engage in cued dance choreography. Often taking the form of a square or round dance, dancers frequently shift between partners. Dancers sometimes embrace the partner, while at other times both dancers move with their hands above their heads, as if holding castanets. More professional performances—such as those by folklore dance and music troupes (*ranchos folclóricos*) at folk dance festivals and competitions—often feature complicated choreography. The dance may also be performed informally at social events and celebrations in simpler versions.

One or more vocalists (*mandadores*) direct the dance by calling out choreographic cues and singing traditional poetic lyrics. Less valued for refined vocal performance (i.e., skilled vocal production with advanced technique and tone quality), the singers focus on providing commanding vocal cues, often yelled out above the dancing. Moreover, the *mandadores*

favor energetic, dynamic singing in loud, commanding chest voices that display the singer's personal style, intermixed with shouts and hollers. Songs are typically structured in verses that repeat the same music to various stanzas of poetic text, sometimes including a chorus that separates the stanzas; alternatively, callers will replace the chorus with additional dance cues.

The musical accompaniment of the *chamarrita* features a wide variety and number of instruments depending on performance context and musical resources. Most often, *chamarrita* performances include a violin or fiddle that provides a straightforward tune and several types of Portuguese strummed string instruments for harmonic accompaniment. Strummed string instruments typically include one or more *bandolim* (mandolin) and various types of *viola* (guitar), such as the *viola da terra*, a typical Azorean guitar that uses 12 metal strings in five courses and bears two distinctive heart-shaped sound holes. Ensembles sometimes also utilize accordion as accompaniment. Accompaniment ensembles display great variety: sometimes the ensemble is formed by a large group of instrumentalists, sometimes only guitarists, or sometimes just a solo violin.

Though *chamarrita* is danced across the Azores archipelago, two of the strongest traditions remain those associated with the islands of Pico and Faial. Within the broad family of dances called “*chamarrita*,” Julio Andrade (1957) identifies four types common in the mid-20th century on Faial, each with distinct dance and musical elements: *chamarrita nova* (new *chamarrita*), *chamarrita de cima* (*chamarrita* “from above”), *chamarrita do caracol* (“snail” or “spiral” *chamarrita*), and the *chamarrita do meio* (*chamarrita* “from the center”). In the *chamarrita do caracol*, for instance, the partners begin by facing each other in two long rows (men in one row, women in the other) before executing turns and various choreographed movements to form a round dance. The dance in many ways mimics the poetry of the *chamarrita do caracol* text: “*A vida do caracol / È uma vida arrastada / Anda com a casa às costas / Onde quer faz a morada*” (The life of the snail / is a life dragged along / It goes with its house on its shoulders / Everywhere is its home) (Andrade, 1957, p. 104; my translation). Additionally, the singers will call out “*caracol*” as a dance cue, which

causes the dancers to let go of their hands and dance in place, turning from left to right, until the caller yells “*salta*”—a command that prompts a circular dance, with men moving right and women moving left, interweaving with one another.

Outside the Azores, the *chamarrita* remains common in Portuguese-American communities in New England, where a large number of Azoreans emigrated in the late 19th and early-to-mid 20th centuries. A dance by the same name also exists in South America, though little evidence exists to link the tradition definitely to that of the Azores. Scholars believe that the dance likely traveled to Brazil with Portuguese colonizers and spread to other countries as a Brazilian folk dance through Brazil’s southernmost region, Rio Grande do Sul. The *chamarrita* (more usually spelled “*chimarrita*” in South America) is common today in southern Brazil, Uruguay, and Argentina. The South American forms differ considerably in musical style and typical dance choreography, bearing greater resemblance to other popular Latin American dances such as the tango and fandango than the Azorean folk dance.

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See also: [Rancho Folclórico](#)

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Chanson (Urban/Modern)

Le chanson (the song) is the pinnacle of French popular music; it has no equivalent in the English-speaking world, thus making it a phenomenon that is closely related to and truly significant for French cultural identity. With a history spanning more than eight centuries, *chanson* is a unique alloy of socially and emotionally charged poetry accompanied by lyrical music and passionate performance.

Jacques Brel, Georges Brassens, and Léo Ferré are the best representatives of postwar French popular music; they have frequently been associated with and described as the embodiment of *chanson* and of “Frenchness.” Brel, Brassens, and Ferré have been called the trinity of *chanson* (Looseley, 2003), or “a triumvirate representing the *summum* of French *chanson*” (Poole, 2004, p. xv). Their lyrics and music were a big part of the development of national traditions that supported the cultural aspirations of postwar French society. Brel, Brassens, and Ferré were the epitome of the left-wing intellectual and of the true “Gaul” spirit (Cordier, 2014). They have also been called anarchists and anticlericals because of their lyrics and the inspiration of their songs.

Born in 1916, Léo Ferré enjoyed the career of a vibrant performer in France after World War II until his death in 1993. Forty albums of his music and most of the lyrics written and performed by the singer, as well as many singles, were released between 1960 and the mid-1970s. Some of his songs have become classics of the French *chanson* repertoire, including “Avec le temps,” “C’est extra,” “Jolie Môme,” and “Paris canaille.” Despite his fame and popularity among French-speaking audiences, his music is little known in the English-speaking world. Ferré’s songwriting was extremely poetic yet famously highly attuned to the problems of the day. Often seen as the typical French protest singer, he broke free from traditional song, inventing and renovating his own dramatic performances by mixing opposites: rebellion and melancholy, lyricism and coarse language, verse and prose. Ferré became synonymous with the rebel of the times; a young man with a red open-neck shirt and tormented and tragic stage presence, he was called “a musical anarchist,” and his repertoire included many “caustic” numbers. Ferré and Brassens were inevitably compared for their rebellious poetry, anarchic character, misanthropy, and fierce individualism (Cordier, 2014, p. 8).

Georges Brassens was born in 1921 in southern France and is considered one of France’s most talented postwar poets. He started composing before World War II, but made a name for himself in 1952 when cabaret singer Patachou launched him onto the stage. With more than 20 albums and huge success in France, Brassens rarely performed abroad because of the

difficulty of translating his lyrics (though attempts have been made). His songs often decried hypocrisy and self-righteousness in the conservative French society of the time. He often criticized the well-to-do, the clerics, and the people in power indirectly, focusing on the good deeds or the innocence of the poorer classes. His elegant use of language, dark humor, and lively melodies often gave a rather playful feel to even the most serious and somber lyrics. Brassens's music and poetry are considered the embodiment of "intangible French quintessence" (Poole, 2004, p. 9). Numerous international artists from Russia, Israel, the United States, Italy, and Spain have translated and covered Brassens's songs for years. However, being typically French in the contents and expression of their musical art, both Ferré and Brassens were not as widely known internationally as Jacques Brel, the third member of the triumvirate.

Jacques Brel was born in Belgium, in a suburb of Brussels, in 1929. As a young man, Jacques discovered his love for music and had started writing his first songs and performing them at family gatherings by his early twenties. Yet, he did not receive the support and encouragement of relatives and friends to pursue a singing career; what is more, some of his lyrics and his passionate performances were quite a shock to them. In 1953, the young crooner sang at La Rose Noire (The Black Rose), a cabaret in Brussels, and recorded his first single. Impressed by it, the Philips recording label artistic director Jacques Canetti invited Brel to Paris. There, Brel struggled long and hard to get his career off the ground. In 1954, Brel took part in the Grand Prix de la Chanson; he didn't win, but after hearing one of his songs, "Ça va le diable" ("Going to the Devil"), French star Juliette Gréco requested to sing it at the prestigious Olympia music hall. By the end of 1958, Brel had recorded two albums and returned to the Olympia, where he succeeded in captivating the audience with his deeply emotional performance. Three years later, there again, Brel won over the critics who proclaimed him the newest chanson star on the French horizon. Riding his newly found fame, Brel started a grueling world tour. In New York, the American press dubbed him the "Magnetic Hurricane" for his exceptional stage performance. Brel's best-known songs are still covered today by artists the world over. French singers Juliette Gréco, Julien Clerc, Yves

Montand, Dalida, Sege Lama, and Isabelle Aubret have recorded numerous Brel classics. His songs have also been covered internationally: Nina Simone and Sting, “Ne me quitte pas” (“If You Go Away”); David Bowie, “Amsterdam”; and Céline Dion, “Quand on a que l’amour” (“When We Have Only Love”).

The year 1961 marked the triumph of another pop star, Johnny Hallyday, and symbolized the arrival of rock and roll, or the yé-yé song, with its superficial and foreign lyrics, in France. It also marked the turning of artists such as Brel, Brassens, Ferré, Montand, and Aznavour into emblematic figures of French chanson. “In the era of records and transistors, what are French singers up to? There are still ten of them—ten big names. Chevalier the Parisian, Trenet the poet, Montand the commoner, Distel the nice guy, the dynamic Becaudo, Brassens the anarchist, Aznavour the lost child, the passionate Brel and the fierce Ferré” (Cordier, 2014, p. 9).

Juliana Tzvetkova

See also: [French Folk Dances](#)

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***Chao, Manu* (see **Manu Chao**)**

Chinese Pop

Chinese pop music, or “C-Pop,” is a fairly recent musical phenomenon that arose in the early 20th century. “Chinese pop music” is a loose umbrella term describing popular music from mainland China, Hong Kong, and Taiwan. Genres that fall under the category of C-Pop include not only pop

in the Western sense of the word, but also Chinese rock, R & B, rap, and hip-hop. The term itself developed with the advent of American jazz music in Chinese nightclubs and dancehalls in the 1920s. There are currently two main regional genres of C-Pop: Mandopop and Cantopop. Today, C-Pop, though not as internationally known as other regional Asian popular musics (such as Korean K-Pop or Japanese J-Pop), is growing steadily in popularity both in and outside of China.

The first usage of the term “C-Pop” dates back to the early 1920s, in the circulation of Mandopop in the Shanghai Jazz scene. Extant sources link the arrival of Western musical instruments and theory in China as far back as 1601 (Jones, 2001, pp. 30–35). By the late 19th century, several Western countries established districts in Shanghai as part of international treaties, as with the 1842 Treaty of Nanking (Moskowitz, 2010, p. 16). These districts helped to establish an international presence in Shanghai, and define the city as a growing center of cosmopolitan wealth, sophistication, and progression. Jazz was seen as a reflection of this status, which Shanghai embraced, importing musicians from Japan and Europe to perform in nightclubs for both the Western expatriates and the wealthy Chinese elite.

Mandopop (Mandarin-language Chinese pop) was a byproduct of the musical efforts of pioneering, controversial musician and educator Li Jinhui. Known as *shidaiqu*, Jinhui fused Western traditions with Chinese folk instruments and musicality. Shidaiqu’s popularity also blossomed as a result of the Shanghaiese silent film industry, and the commercial success of the gramophone and vinyl record. Jinhui’s *Maomaoyu*, written in 1927, was incorporated into Cantonese opera, and is largely considered by many to be the first Chinese “pop” song (Siu and Ku, 2009, p. 60). Jinhui’s Bright Moon Song and Dance Troupe was also formed in the 1920s as a music and live dance troupe, replete with “sing-song girls” (*xi sheng*), a term of questionable origin, possibly a reflection of the potential concubinage that sing-song girls might provide to wealthy Chinese men and expatriates.

Nie Er, one of Jinhui’s musicians, was an incredibly talented violinist and musician who, in the wake of the Second Sino-Japanese War (1937–1945), consciously decided to pursue the creation of “a new music” for the *petit bourgeoisie* (Jones, 2010, p. 106). Er and Jinhui’s collective musical

efforts, perhaps because of their relation to the proletarianized music movement and the controversial history of the dance troupe, raised concerns for both the *Kuo Min Tang* (Chinese Nationalist Party or KMT) and the Communist Party of China (CPC). Both political parties labeled the music as “yellow music” (*huang se*)—a reference to the color yellow being associated with pornography. Jinhui’s decision to partner with Lianhua Film Company in 1931 opened the doors for those who would become the Seven Great Singing Stars (*qī da gēxīng*) of the recording and film industry in the Shanghai shidaiqu era, whose efforts transformed the public image of the sing-song girl to stardom. When the Second Sino-Japanese War began, music productions shifted south to Hong Kong, which remained the center of popular music until the 1960s.

The China Record Corporation, established in 1949 with the People’s Republic of China (PRC), produced only folk music, *guoyue* (artificial pan-Chinese music created for concert halls and televised performances), and patriotic music, in line with the political ideologies consistent with the PRC (Jones, in Ellingham, 2000, p. 34). Mao Zedong made it explicit in his Yan’an Conference that any alternative political or musical voice was to be silenced (Moskowitz, 2010, p. 18).

Much of the shidaiqu music at this time was in Mandarin, a language not understood by the majority of its Hong Kong listeners. By the mid and late 1950s in Hong Kong, shidaiqu and Shanghaiese popular music faced a sharp decline, replaced with the sounds of Cantopop (Cantonese popular music). Owing to Britain’s occupation of Hong Kong after World War II, Hong Kong served as a political intermediary through which mainland Chinese could access and listen to Western music. Cantopop became the new sensation, with the new generation of musicians drawing influences from Western pop acts such as the Beatles; interest in earlier Cantonese genres, such as Cantonese opera, was considered old-fashioned (Ellingham, 2000, pp. 49–50). Cantopop and Western music was smuggled into the PRC, and labeled *gangtai*—a term derived from the two Chinese neighboring polities *Xianggang* and *Taiwan* (Baranovitch, 2003, p. 10). Gangtai, or Cantopop, featured the feelings of loss or heartbreak once associated with shidaiqu, which had been replaced with patriotism and

nationalism for the PRC. This music, featuring soft, slow accompaniment and brooding vocals, provided the emotional foundation that music under the PRC lacked (Baranovitch, 2003, p. 12).

Following Mao Zedong's death in 1976, the PRC cultivated a campaign against gangtai music, by embracing Westernized, cosmopolitan musical values. The PRC musical campaigns embraced current genres such as disco, but eschewed any lyric content or musical meanings that they deemed to constitute "spiritual pollution" (Baranovitch, 2003, p. 15). PRC songwriters embraced gangtai as what Mandopop should become (Jones, 2001, p. 67). With the expansion of gangtai into the Mainland Chinese consumer market, it became immensely more accessible to them simply because of the "shared linguistic [and] cultural traditions"; additionally, the PRC banned on European and American music, deeming it morally questionable (Moskowitz, 2010, p. 21). Gangtai simply had no Western competition in this market, and it overwhelmingly controlled the Chinese music market. In the 1980s, the PRC produced its own form of gangtai-style pop, replete with sociopolitical values. The 1980s and 1990s also saw the development of Music Television (MTV) and televised singing competitions, which attracted more than 700 million Chinese viewers.

Today, Cantopop is still considerably more popular than Mandopop. This can be attributed to China's political systems; Hong Kong, the birthplace of Cantopop, has had a considerably longer period of experience with a capitalist market, given its previous British affiliation (Moskowitz, 2010, p. 5). The Cantonese-speaking Chinese diaspora in Singapore also play a significant role in the discourse of contemporary C-Pop. Many Singaporeans identify themselves as ethnically Chinese, and when Singapore was decolonized from the United Kingdom and disassociated with Malaysia in the mid-1960s, efforts were made to encourage the multilingual background of the Singaporean community. By the 1980s, Cantopop circulated throughout Singapore, and Singaporean Cantopop also made its way into Hong Kong and mainland China.

Current popular trends reflect the global awareness of pan-Asian regional pop genres, such as boy- and girl-bands, solo artists, and super-groups. Korean pop made its way into Taiwan and mainland China in 1997

with the first broadcasts of Korean television. Chinese newspapers criticized Korean music's sudden popularity as "culturally odorless" (Iwabuchi, 1998), a remark made about K-Pop's Orientalized, Westernized qualities. Korean pop largely features interpolated English catchphrases in refrains; band names are made of English acronyms (2NE1, for example); and the music, albeit high quality in its aural and visual production, stems from Western popular music (Howard, 2006, p. 177). Musical shifts in Taiwan, Singapore, and Hong Kong reflect the influence of the "Korean 'hallyu' wave," especially the visual and sonic aesthetics found in Korean pop (Howard, 2006).

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See also: [Cantopop](#); [J-Pop](#); [K-Pop](#); [Taiwanese Traditional and Popular Music](#)

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Chopi People, Music of the

The Chopi people are an ethnic group of Mozambique. They are famous for their xylophone practice known as Timbila Orchestra. They have lived in a region extending from some 70 miles south-southwest of Inhambane province to the Inharrime River valley. They speak the Chopi language, which is a tonal language in the Bantu family.

The identity of the ethnic group as “Chopi” formed through a historical process. In the 19th century, a Gaza regiment (1824–1895) that was led by Soshangana (1790–1858) invaded and conquered the area of southern Mozambique, in a conflict that produced many refugees. Although many people between the Limpopo and the Sabi Rivers came directly under the control of the Gaza, and others came under the authority of the Portuguese authorities at Inhambane, those settled in a band of territory along the Inharrime valley were able to remain independent for several decades (Vail and White, 1991, p. 114). The mixture of refugees of diverse origins and the local population formed a culturally homogeneous ethnic group known as Chopi (Vail and White, 1991, p. 114). *Chopi* meant “the bowmen” or “the archers” in Northern Nguni. They protected their territory with large stockades and their considerable skill as archers.

Independence of the Chopi eroded after 1886, because of the reinvasion of Gaza. In 1891, troops of Gungunyana (1850–1906), a leader of the Gaza regime, massacred many of the Chopi people and enslaved some others. In 1895, a conflict between the Portuguese and the Gaza occurred, during which the Portuguese army captured Gungunyana. After that the Portuguese began to rule all areas in southern Africa, including the Chopi habitat. Portuguese control continued until Mozambique achieved independence in 1975. Many Chopi people were displaced and killed by the civil war that was fought throughout Inhambane district between the FRELIMO government and the Resistência Nacional Moçambique (RENAMO) guerilla movement.

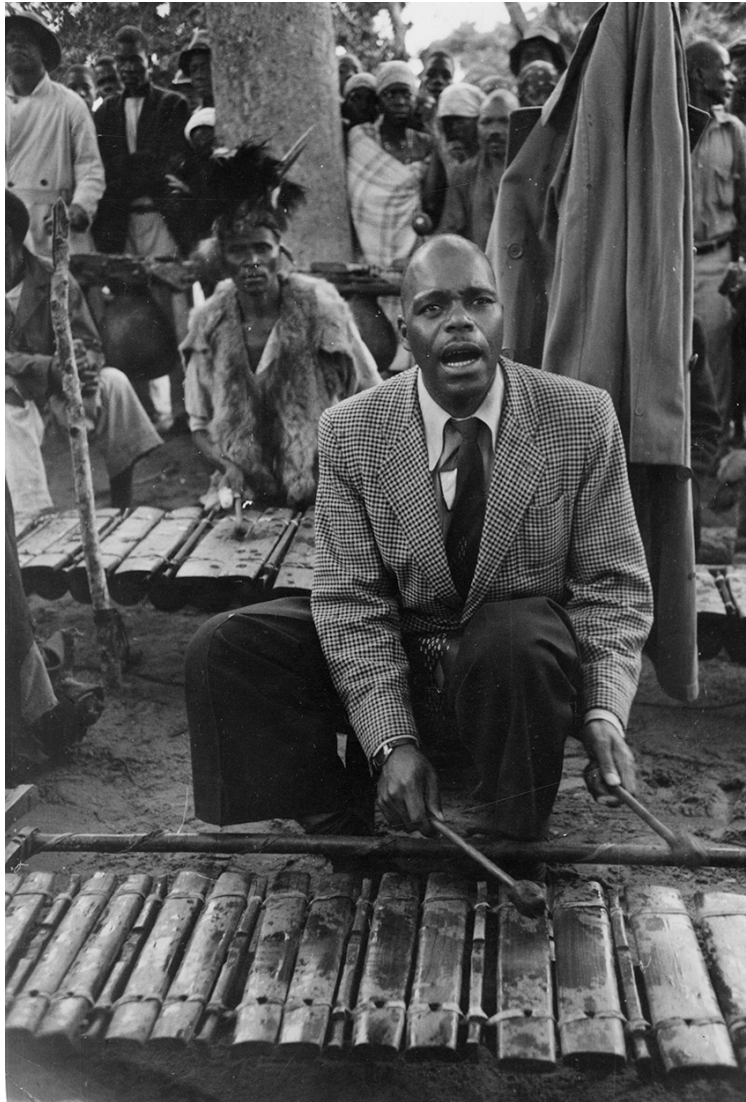
The Chopi are renowned for their traditional music. The most famous music instrument is their xylophone *mbila* (pl. *timbila*). The keys (slats) of the mbila are made of *mwenje* (sneezewood) trees, and they are struck by drumsticks capped with rubber. The mbila xylophone is played in a large group which is often called a *timbila* orchestra; such an orchestra consists

of 10 to 15 xylophones of five sizes covering a range of four octaves. They are accompanied by a single-headed drum and small idiophones. The timbila orchestra has a history of more than 500 years. It was first described in the writing of André Fernandes, a Portuguese visitor, in 1562 (Lutero, 1980, p. 39). In 2005 the Chopi timbila was recognized as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity by UNESCO.

Other representative musical instruments of Chopi people are the *shitende* (or *chitende*), the *chizambi* (variously also known as *chivelane* or *shivelan*) and the *tsudi*. The *shitende* is a gourd-resonated bow, which is also played in the large part of southern Mozambique and neighboring countries. It consists of a wooden bow with a wire string and a dried bottle gourd attached to the bow which acts as a resonator. To play *shitende*, the player holds it with one hand, pressing the string with the fingers, and also holds a stick with the other hand to beat the string. The bottle gourd attached to the bow is pressed against the player's chest and lifted away to vary the sound. Usually *shitende* is played singly and accompanies the player's song. *Shivelan* is a mouth-resonated bow consisting of a wooden bow with notches and a string. The string is made of dried palm leaf. To play *shivelan*, the player holds the bow with one hand placing the string between the lips, and also holds a stick with the other hand to stroke the notched part. To change the pitch, the player fingers the string. Neighboring ethnic groups, the Thonga and Ndau, also play *shivela*. *Tsudi* is an instrument made of bamboo (or other type of wooden tube). Generally, young men play this instrument while dancing *chimveka* (or *xinveca*). They dance in the circle in the moonlight. About seven flutes are used for this dance. They use various sizes of reed pipes, each of which has a different tone. Sometimes they play a rattle at the same time with the other hand.

Though many dances and music instruments are common with the culture of other ethnic groups, *mbila* xylophone has been handed down only among the Chopi people. Traditionally, *mbila* xylophones are played in the *ngodo* (pl. *migodo*), which is a dance drama of Chopi. *Ngodo* dance dramas consist of choreographed dance, music of the timbila orchestra, and lyrics. Usually a dance drama lasts about 45 minutes. Each *ngodo* consists of between nine and 11 sections. Some sections are orchestral pieces, but

others are dances with mbila music. New migodo are composed every two years or so.



Chopi musician from Mozambique playing a *mbila*, a type of xylophone. (Picture Post/Hulton Archive/Getty Images)

One of the very obvious limitations of this genre was its male domination (Vail and White, 1991, p. 125). South African musicologist Hugh Tracey, who had been in Inhambane district between 1940 and 1943 to study the music of the Chopi, did not describe anything about women participants in ngodo. However, there are many female dancers and timbila players nowadays.

Ngodo plays a role as a forum for criticism. The topic of the lyrics is social problems or concerns. The themes of the ngodo have changed to reflect their Chopi people's social realities and their lives. Lyrics of ngodo written by a colonial administrator, Augusto Cabral, in the early 1900s were about historical warfare or complaint in the early years of colonial rule (Vail and White, 1991, p. 118). In the early 1940s, besides the complaint about the Portuguese colonial rule, social problems created by the migrant-labor system also became a primary theme of ngodo. Many Chopi men had to migrate to the gold mines of South Africa to pay taxes imposed by the Portuguese. Reduction of the male population due to the migrant-labor system threatened the handing down of the timbila. A change in the traditional chief's role brought about by colonial rule and the new government's policy of independent Mozambique also adversely affected the practice of ngodo. Traditionally, chiefs sponsored the Chopi timbila ensembles, but their diminishing power and authority in Mozambique has made them unable to financially support such ensembles, some of which have since turned to government agencies for sponsorship (Hogan, 2006, p. 6). Moreover, Mozambique's civil war (1977–1992) heavily damaged the society of Chopi and many timbila masters migrated to the capital Maputo.

Though many social changes weakened the practice of ngodo in the Chopi community in Mozambique, newly adapted ngodo have been composed in communities of migrant miners in South Africa. Migrant workers have formed musical communities in their mining towns, drawing diverse musical practices together in the performance of modified timbila music (Hogan, 2006, p. 6). Revival of timbila orchestras in Mozambique is mainly due to Venâncio Mbande (1930–), who was born in Inhambane and migrated to South Africa to work in the mines. He is a famous mbila player, as well as a composer and craftsman who formed timbila orchestras in a mine. After he returned to his home in Inhambane province, he started to train young musicians.

A cultural organization called AMIZAVA (Amigos de Zavala) was founded in 1994 to promote the culture in the Zavala district of Inhambane where Chopi people live. They organize a timbila festival called *M'saho* every year in Zavala.

See also: [Mbila](#)

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Chutney

Chutney is a genre of Indian-Caribbean music popular in Trinidad and Tobago, Guyana, Suriname, and the Indian-Caribbean diaspora. Chutney is commonly programmed on Caribbean and diaspora radio stations, played for entertainment at nightclubs and parties, and sold at CD shops catering to Indo-Caribbeans; it has been slow to penetrate the digital distribution market. Chutney is best regarded as a conglomerate of styles loosely bound by a common instrumentation, at least marginal use of *Bhojpuri* (a dialect of Hindi) song texts, and typically upbeat tempos. The name "chutney" derives from the Hindi word *chatni*, referring to a mixture of hot spices and fruits. This term was borrowed for the musical genre to describe its risqué subject matter and the "hotness" of its syncopated rhythmic groove.

Indians began arriving in Trinidad in 1845 as indentured agricultural laborers. By 1917, nearly 150,000 had settled there permanently. As few were professional musicians, a unique Indian-Trinidadian musical system coalesced from fragments of Indian folk and classical music traditions. From an amalgam of Hindu devotional songs, popular melodies, and marginal borrowing from local European- and African-Trinidadian sources, Indian-Trinidadians created new forms distinct from those of their Indian forebears. Therefore, the stylistic foundation of chutney lay in a mix of

Indian-derived musical sources, most importantly bawdy women's songs and local classical (*tan*) singing.

During indenture and much of the 20th century, Hindu life-cycle ceremonies provided ample opportunity for women's amateur music-making, often done by singing groups accompanying themselves with the small double-headed *dholak* drum and stick idiophone *dhantal* while singing *lachari* (bawdy Bhojpuri-language songs). The most important contexts for *lachari* were weddings and childbirth ceremonies. Repertoire for these gatherings featured a repetitive verse/refrain and syncopated percussive accompaniment with humorously sexual song texts. Given that these rites ultimately stemmed from fertility rituals, such songs were certainly vulgar, but not inappropriate. Women today continue to sing at similar ceremonies, though the repertoire has greatly declined as the number of Bhojpuri speakers has decreased.

Local classical singing is a broad category of song genres derived from Indian courtly singing and Hindu devotional and folk music. Coalescing in Trinidad and Tobago, Guyana, and Suriname in the early 20th century, local classical singing was done by men who exchanged musical ideas across political borders at annual competitions first organized in the 1920s. Indian-derived genres such as *thumri*, *dhrupad*, *tilana*, and others were sung in Indian-Caribbean style for competitions and in performance contexts such as weddings, *Ramayan* recitations, and community events. Unlike women's songs, local classical singing was perpetuated by specialists who developed a loose set of musical theoretical principles, a body of repertoire, and a cultivated performance practice passed from one generation to the next. From about 1940, instrumentation always included the small pump organ *harmonium*—never an essential part of women's singing in the contexts described earlier—in addition to *dholak* and *dhantal*.

By the 1970s, mostly male musicians with a background in local classical singing began performing *lachari*-style songs with faster tempos and Bhojpuri and English texts. This style used a core instrumentation of harmonium, *dholak*, and *dhantal* but sometimes added synthesizers, drum machine, guitar, bass, and a horn section. Sundar Popo (born Sunilal Popo Bahora; 1943–2000) was foremost among those who popularized this new

style, which was eventually marketed as “chutney.” Popo’s father was a *tassa* drummer who played for weddings and his mother was a wedding singer. Popo learned the fundamental lachari-style repertoire by ear as he was taken along to weddings as a child. Popo’s comfort with lachari and pop styles is apparent in his first hit “Nani and Nana” (1969), often regarded as the first pop chutney tune. The instrumentation of the original recording includes a synthesizer instead of harmonium, a tambourine instead of dhantal, dholak, and electric rhythm and lead guitars, with a liberal use of Bhojpuri words throughout the text.

Music of Anand and Rakesh Yankaran, sons of late local classical singer Isaac Yankaran (1932–1969) and each a chutney star in his own right, is illustrative of the current stylistic range of chutney. Whereas Anand generally maintains chutney’s core instrumentation, his brother Rakesh’s arrangements frequently feature additional instruments and pop rhythms, though each sings almost exclusively in Bhojpuri. Since the late 1980s, women have frequently succeeded as chutney stars. Drupatee Ramgoonai stirred controversy for her suggestive lyrics and crossover to chutney-soca in the early 1990s. More recently, Rasika Dindial has emerged among a new vanguard of chutney singers whose sound and image typify a conservative chutney style descending from local classical tradition.

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See also: [Calypso](#); [Chutney Soca](#); [Soca](#); [Steelman](#)

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Chutney Soca

Chutney soca is a pop music genre of Trinidad and Tobago conceived as a fusion of two parent musical genres, chutney and soca. Elements drawn from chutney include Indian-derived melodic contours, a mixture of

English and Bhojpuri or Hindi song texts, and inclusion (or at least electronic timbral evocation) of chutney instrumentation: the small double-headed drum *dholak*, the stick idiophone *dhantal*, and the small pump organ *harmonium*. Elements drawn from soca include fast tempos, a repetitive syncopated dance groove emphasizing strong bass tones on each beat, and synthesized instrumental timbres. Though the musical styles of chutney singer Sundar Popo and calypsonian Lord Shorty laid the groundwork for Indian/African-Trinidadian musical fusions in the early 1970s, the first unequivocal chutney soca superstar was Drupatee (born Drupatee Ramgoonai, 1945–) who burst onto the Carnival music scene in the late 1980s. Trained in local classical singing by James Ramsawak, Drupatee's 1987 album *Chatnee Soca* and subsequent megahit single "Mr. Bissesar (Roll Up de Tassa)" (1988) marked her transition to pop music and established a musical blueprint for an emerging new sound. "Mr. Bissesar" is particularly notable for its integration of *tassa* drumming, an important marker of Indian-Trinidadian culture, into a soca framework.

Drupatee ignited controversy as an assertive and sexy Indo-Trinidadian woman entering the arena of Carnival music, which up to that time had been dominated by African-Trinidadian men. While many praised her perspective as refreshing, others criticized her music as an unwelcome intrusion—this stemming from persistent racial divisions apparent in many facets of Trinidadian society. Moreover, her suggestive lyrics and sensual performances (aspects typical of both soca and the ribald women's songs from which chutney ultimately derives) drew criticism from conservative Indian-Trinidadians who saw chutney soca as a degradation of Indian culture by virtue of its mixing with Creole elements and regarded Drupatee's performances in particular as "immoral and disgusting." Proponents and fans of chutney soca, however, conceptualized her new sound as symbolic of the reality of a creolized (and therefore fundamentally fused and hybrid) Trinidadian society in which all people were free to mix as they chose, either musically or otherwise.

Chutney soca today is undoubtedly mainstream. With the advent of the Chutney Soca Monarch competition—first organized in 1996 and modeled on the venerable Calypso Monarch contest—chutney soca claimed a

permanent place in Carnival, an annual festival central to Trinidadian national identity. Rikki Jai is currently the most successful Chutney Soca Monarch champion, having won the contest six times since its inception. Jai made headlines as the first nationally popular Indian-Trinidadian soca singer in the 1980s, but had largely transitioned into chutney soca by the early 1990s. “Mor Tor” (2005), a chutney soca arrangement of a song sung for *lawa* (women’s rice-parching ritual at Hindu weddings), is indicative of his more recent work. Recorded in collaboration with soca phenom Machel Montano, Jai sings the melody in Hindi with Montano singing the refrain in English. The musical texture foregrounds synthesized dholak, dhantal, and harmonium timbres accentuated by a soca-style drum machine program.

Christopher L. Ballengee

See also: [Calypso](#); [Chutney](#); [Soca](#); [Steelman](#)

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Classical Music, European

The term “classical music” refers to so-called art music, which originated in Europe around the ninth century, and developed its most important features between the late Renaissance and the end of the 19th century. The same term also indicates a shorter period of European musical production which stretches from around 1730 to around 1830. The philosophical and theoretical roots of European classical music date back to ancient Greek and Latin culture.

ORIGINS

Pythagoras of Samos (ca. 570–ca. 495 BCE) discovered that musical notes could be translated into mathematical equations, and that individual tones of the scales were just the result of ratios. He created a tuning system (Pythagorean tuning) using the monochord. This musical instrument—a single string stretched over a sound box—has been used for centuries for

didactic and study purposes. Severinus Boethius (ca. 480–ca. 525), in his *De institutione musica*, introduced a threefold classification of music: *musica mundana* (music of the spheres), *musica humana* (spiritual harmony, vocal music), and *musica instrumentalis* (instrumental music). This represented the foundation of musical philosophy until the late 18th century, when aesthetic theories began to prevail.

The Middle Ages saw the foundation of modern music theory. Most of the music surviving from this period is plainchant: monophonic music mostly connected to liturgy and influenced by local older traditions. It later developed into Gregorian chant, thanks to the joint action of Pepin the Younger (ca. 714–768) and Pope Gregory II (669–731), which unified local traditions and spread the new music for the Catholic liturgy all over Europe. Gregorian chant first used an adiastematic notation which gave no indication of the value of intervals between sounds, and no suggestion of rhythm. The Italian monk Guido d'Arezzo (ca. 995–after 1033) played a central role in the development of music theory. He not only introduced the modern names of notes (ut, re, mi, fa, sol, la), but also began to use staves in musical notation.

Starting from the early 1000s, Gregorian chant used four-line staves and black square neumes, giving a more precise indication of pitch. Music sources contain mostly monodies until the 12th century; however, early examples of polyphonic music date back even to the early 10th century, when the anonymous treatise *Musica enchiriadis* gave suggestions on how to improvise polyphony and recorded a first attempt to notate polyphony using the rare Daseian notation.

The School of Notre Dame (ca. 1160–ca. 1250), based in Paris, developed polyphony through new musical genres such as *organum*, *motet* (both borrowing material from Gregorian chant), and *conductus*, the first polyphonic genre to make use of only newly composed musical material. Composers such as Léonin and Pérotin are mentioned in a musical treatise written in the 13th century by an English student at Notre Dame, which is now considered the main theoretical source for the music of that period.

The 14th century saw the rise of a new practice (*Ars Nova*), of which the development of musical notation is considered one of the main

achievements. Its main exponents were Guillaume de Machaut (ca. 1300–1377) and Francesco Landini (ca. 1325–1397), the former from France, and the latter from Italian territories. Although their styles were different, both schools focused on secular music to a degree that none ever had before, exploiting genres such as motet, *ballade*, *lais*, *virelais*, *rondeau*, *caccia*, and madrigal.

The madrigal played a central role in musical development during the Renaissance. From the second half of the 16th century, it usually used five voices, and demonstrated a growing interest in the relationship between music and words, through its use of chromaticism, counterpoint, and timbre. In the early books of madrigals by Claudio Monteverdi (1567–1643), the first signs of modern tonality are already noticeable. The dramatic sensibility of his works for the theater foreshadows the baroque style. In *Orfeo* (1607) the new form of “melodrama” attains a perfect balance between action and lyricism. The later opera *L’incoronazione di Poppea* (1643) can be considered one of the milestones of musical theater.

Giovanni Luigi da Palestrina (1525–1594) is considered the sacred counterpart of Monteverdi, as he developed forms more related to the liturgy, such as masses and motets. His masterpiece is certainly the *Missa Papae Marcelli*, which makes use of a distinct homorhythm and no pre-existent musical material. It differs from many polyphonic masses of the 16th century in that the text of its voices never overlaps, in order to make the words clearly understandable by the audience.

BAROQUE

Baroque style is characterized by the extensive use of melodic ornamentation and variation, and the use of the *basso continuo*, which accompanies the music through the improvised elaboration of chords, following the lowest line of the score. Baroque music aimed to stupefy and amuse the audience; thus, sudden changes of rhythm and meter, virtuoso passages, and complex counterpoint were all used. All these features characterized the fugue, a form based on the elaboration of one or more thematic ideas, first stated and then reaffirmed several times over the piece, exploiting its expressive potential.

The fugue reached its peak with Johann Sebastian Bach (1685–1750), who in 1722 published *The Well-Tempered Clavier* (*Das Wohltemperierte Klavier*) comprised of 48 fugues, which became a turning point in modern tonality and counterpoint. The baroque era saw an acceptance of modern music theory; meanwhile, musical instruments themselves were acquiring their modern shapes. The rise of keyboard instruments such as the harpsichord and the spinet was accompanied by the development of the family of bowed strings, which were taking the forms generally seen today. The early orchestra evolved, together with the hegemony of string instruments; bassoon and harpsichord acted as basso continuo, contrasting with more melodic instruments such as flutes and oboes. *A cappella* vocal music progressively decayed, replaced by the choral music in opera and the new genre of oratorio. The latter was a paraliturgical musical performance inspired by religious narrative, in the form of recitatives and arias, accompanied by harpsichord and orchestra. In this sense it is similar to melodrama, but it was performed in oratories and churches rather than theaters.

In instrumental music, the baroque period saw the birth of other important forms such as the suite and *concerto grosso*. The former was a composition comprised of several pieces inspired by dances, among which were the *allemande*, *courante*, *sarabande*, *gigue*, *minuet*, *gavotte*, and *bourrée*. Important works in this form are the Six Cello Suites (1717–1723) by J. S. Bach, and *Water Music* (1717) and *Music for the Royal Fireworks* (1749) by G. F. Handel (1685–1759). Handel also played a noteworthy part in the production of *concerti grossi*, for instance with his *Twelve Concerti Grossi* (op. 6, 1739), where a *concertino* (smaller ensemble of soloists) of two violins and a cello was set off from the *ripieno* (bigger ensemble), made of a four-part string orchestra with basso continuo. A further significant example of the genre is Bach's Brandenburg Concertos (*Concerts avec plusieurs instruments*, 1721), a collection of six compositions dedicated to Christian Ludwig, Margrave of Brandenburg.

In the 18th century, the contrast between concertino and ripieno developed into a stronger distinction between whole orchestra and solo instruments, consequently giving birth to the new form of concerto for solo

and orchestra. Initially concertos were composed for violin, trumpet, or oboe, by composers such as Torelli and Albinoni, but soon the range of solo instruments grew, as witnessed in Vivaldi's wide variety of solo compositions. These compositions formed the basis of a musical form that remained unchanged for centuries: a succession of three movements (fast-slow-fast), the middle movement in a different tonality from the initial and final movements. In the fast movements the soloist often displayed technical skills in an improvised passage known as a *cadenza*, which remained a standard element in music over the entire classical and romantic periods.

CLASSICISM

The Classical period, from about 1750 to the first decades of the 19th century, was characterized by the attempt to create a balance among the various parts of a composition. The most typical example of this is the introduction of the formal scheme known as sonata form. This structure was based on the dialectic between two themes, and articulated in three main sections: exposition, development, and recapitulation. It was used in several genres, including concerto and symphony. Wolfgang Amadeus Mozart (1756–1791) played a key role in the development of both these genres, writing masterpieces such as his renowned Piano Concerto no. 21 (1785), and Symphony no. 41 in C major (*Jupiter*; 1788).

Ludwig van Beethoven (1770–1827) is remembered mainly for his contribution to symphonic music. His Symphony no. 9 (op. 125, 1824), composed when he was totally deaf, was the first symphony to make use of vocal music and marked a crucial turning point in this genre. In the classical era the orchestra was modernized. The harpsichord progressively lost relevance, while the violin acquired its leading role. Even in chamber music the harpsichord was gradually replaced by the fortepiano and then the piano, where the player's control of dynamics allows for superior expression. Wind instruments such as the oboe and bassoon had already been standardized in the previous century, but instruments in the single-reed family (mostly clarinets and basset horn) were not widely used until Mozart developed their role in both the orchestra and chamber ensembles.

In the theater, several regional styles developed in Italy, France, and German-speaking lands. A singer's agency to improvise became more restricted, as composers aimed for perfect balance between music and drama. Mozart himself was quite prolific in writing music for the theater, with operas such as *Le nozze di Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790), and *Die Zauberflöte* (1791).

Another form developed during the 18th century was the string quartet. Generally composed of two violins, one viola, and a cello, the string quartet is often considered one of the most important genres in chamber music. It was developed extensively by Joseph Haydn (1732–1809), whose wittiness marked the quartet no. 2, op. 33, *The Joke*. Nowadays, the tune of the second movement of his quartet no. 3, op. 76, constitutes the main theme of Germany's national anthem.

ROMANTICISM

During the 19th century, music tended to be composed according to principles of the romantic aesthetic. Romantic composers tried to express feelings and passions, refusing to obey the rigid formal rules of classicism. Consequently, concise freeforms such as *nocturne*, *lied*, *fantasia*, romance with no words, and prelude became quite common. Normally such compositions were privately performed, mostly for philanthropists, patrons, or wealthy families. Melody played a key role as a means of expression, along with more use of chromaticism. Dynamics became less regular, and more attention was paid to instrumental timbres with regard to orchestration. The variety of instruments in the orchestra expanded, especially the range of percussion (snare drum, bass drum, cymbals, triangle, tambourine, glockenspiel).

The introduction of rotary valves gave brass instruments the chance to play a wider range of notes, expanding their use in the orchestra. Such technical improvements boosted orchestras' capability and, together with a peculiarly romantic aesthetic, led to the composition of innovative symphonies like Berlioz's *Symphonie Fantastique* (op. 14, 1830). This kind of work, called either "symphonic poem" or more generically "program music," started the distinctive romantic fashion of writing compositions

explicitly based on a given extra-musical idea. Further notable works of this sort were the *Ouverture 1812* by Tchaikovsky (1840–1893), and later *Finlandia* (op. 26, 1899) by the Finnish composer Jean Sibelius (1865–1957), which illustrated episodes from Finnish history. Indeed, in the early 19th century a nationalist musical movement emerged, first as support for regional political independence movements, then as a reaction against the dominance of a mainstream European classical tradition. It was characterized by the use of national musical elements (folk tunes or rhythms), as well as the adoption of nationalist subjects in operas and symphonic poems.

A distinctive folk idea is obvious in the mazurkas and polonaises by the Polish composer Frédéric Chopin (1810–1849), one of the first to incorporate nationalist elements into his works. The Czech Bedřich Smetana (1824–1884) wrote a symphonic cycle titled *Má Vlast* (“My Homeland,” 1874–1879), in which he depicted some traditional traits of his country. Italians under the rule of the Austro-Hungarian Empire could recognize their political condition in the opera *Nabucodonosor* (1841), one of the most celebrated works by Giuseppe Verdi (1813–1910), which portrayed the Jews suffering under Babylonian rule.

CONTEMPORARY MUSIC

In the late 19th and early 20th centuries, composers started to reject musical characteristics which had traditionally been valued (tonality, melody, structure, and even instrumentation), developing brand new musical theories and techniques. The starting point for the modern disintegration of tonality can be considered the half-diminished seventh chord set by Richard Wagner (1813–1883) to the opening phrase of the opera *Tristan und Isolde* (1865). Although the chord itself was not unusual at that time, the audience considered it disorienting, due to its unfamiliar relationship to the implied tonality.

The earliest post-romantic composers were still born within the boundaries of the previous century, among them Gustav Mahler (1860–1911) and Richard Strauss (1864–1949). The former is remembered mainly for his contribution to the development of the symphonic form. His eighth

symphony is often called *Symphony of a Thousand* (1906), as it requires enormous instrumental and vocal forces. It is one of the largest-scale choral works in the classical concert repertoire. Strauss is renowned for the conspicuous number of symphonic poems he wrote, and advances he made in the composition of programmatic music. Among them are *Till Eulenspiegels lustige Streiche* (op. 28, 1894), *Also sprach Zarathustra* (op. 30, 1896), and *Eine Alpensinfonie* (op. 64, 1915).

After the end of the Great War (World War I), music witnessed the birth of neoclassicism. Composers took inspiration from the Renaissance, baroque, and classical periods (e.g., *Le tombeau de Couperin*, 1914–1917, by Maurice Ravel). Regarding subjects for opera and ballets, many composers were drawn to ancient literary sources from Greek and Latin myths, as for *Oedipus Rex* (1927) by Igor Stravinsky (1882–1971). In the early 20th century, tonality was seen to have reached a point of breakdown. The continuous use of ambiguous chords and progressively sporadic melodic and rhythmic changes made clear that the syntax of traditional harmony had finally been loosened.

The Austrian Arnold Schönberg (1874–1951) was certainly the most influential composer of the early 20th century, especially through his contribution to the development of atonality (absence of tonality) and dodecaphonic technique, which manipulates an ordered series of all 12 notes in the chromatic scale. His music is often labeled “expressionist,” as he valued the exasperated emotional side of reality rather than its perceived objectivity. His students include many significant composers, such as Alban Berg, Anton Webern, and later John Cage. It must be noted, however, that the 20th century also witnessed other musical currents not particularly involved in the dissolution of tonality.

Jacopo Mazzeo

See also: [Concerto](#); [Gregorian Chant](#); [Medieval Secular Song](#); [Opera](#); [Polish National Dances](#); [Polka](#); [Psaltery](#); [Singspiel](#); [Symphonic Poem](#); [Symphony](#); [Waltz](#)

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Claves and Clave Rhythm

The term “clave rhythm” describes the rhythmic and temporal organization foundational to many types of music in the Caribbean, Latin America, and Africa. In particular, Cuba, where the clave’s musical impact may be most deeply felt, this rhythm is often played on a pair of wooden struck

idiophones of the same name—*claves*—that provides the rhythmic framework for many styles of Afro-Cuban music.

CLAVES

Claves is the name given to the Cuban percussion instrument performed in many Afro-Cuban folk and popular music styles, and in ritual performance contexts. It is an instrument that can also be found in many other parts of Latin America. Claves consist of a pair of short sticks or cylindrical rods made from various types of hardwood such as rosewood, granadilla, or ebony. Traditionally the size of the claves may vary; however, typically they are between eight to eleven inches long and roughly one to two inches wide. Gender identities are ascribed to the claves that also impact their size relative to one another—a common feature of paired instruments in many parts of Africa and the diaspora. The *macho* is the male, and the *hembra* is the female, which is typically a half-inch shorter. Today one can find claves made of a special kind of fiberglass that gives the instrument more volume and is more durable.

The origins of the claves are linked to the development of Cuba's ship-building industry, which began in the late 16th century, particularly in the shipyards of Havana. During this period, ships were not constructed using nails, but wooden pegs called *clavijas* that were made of dense, hard wood that was able to resist the moist conditions of the sea. By the 17th century, Cuba became an important location for Spanish ship building, drawing largely on the high-quality hardwood forests that surrounded Havana and the labor of enslaved Africans, *negros curros* (Spanish black or mulattos), Spanish prisoners, and free *guajiros* (Cuban peasant class). It was during this time and in this context that the uses and function of the *clavijas* transformed and were modified to that of the contemporary claves.

Performers of claves achieve a sound by striking the two sticks together to produce a clear, piercing tone that cuts through the instrumental ensemble. Typically players use the stick in the right hand to strike the middle of the stick in the left. Sometimes players will cup the left hand while holding the stick to give the instrument a louder sound. In these instances the hand functions as a type of resonator that can be “tuned” by

the performer through increasing or decreasing the depth of the cupped hand, thereby affecting the depth of the tone.

In Cuba, claves are used in popular styles like *son*, *danzon*, or *pachanga*. In the various forms of Afro-Cuban rumba, which also feature the claves, the *sonero* or lead singer typically plays the instrument. This is appropriate, since in the early days of the claves' development in Cuba they were connected with the singing activities of both black and white laborers in Havana's shipyards. Claves were used to keep time during such singing sessions when guitars and drums were prohibited.

CLAVE RHYTHM

As a prolific musical phenomenon encompassing only five notes, claves have received significant scholarly attention from ethnomusicologists and music enthusiasts seeking to uncover its origins, function, development, and theoretical implications. A reoccurring rhythmic ostinato pattern that serves as an important organizing principle in compositions, the origins of the clave pattern or rhythm are linked to West African musical practices in particular and the trans-Atlantic slave trade that forced large populations of enslaved Africans to the Caribbean and the Americas to fuel a number of European colonial economies. Although the term has taken on a deeper complexity over the years, the etymology of the word is Spanish, literally meaning "key," "code," "clef," or "keystone," underscoring its importance as a foundational and deeply meaningful musical concept.

The earliest recorded manifestations of the clave pattern date back to mid-13th-century Bagdad, in a manuscript written by the music scholar Safi al-Din who notated and named the rhythm "al-thaqil al-awwal." However, historical evidence from oral or written accounts in West Africa offer little evidence that the clave rhythmic pattern connected with Afro-Cuba or elsewhere in the African diaspora existed in Africa prior to the trans-Atlantic slave trade, despite the existence of binary musical types built off reoccurring timelines. Some scholars suggest that the clave pattern is derived from a similar five-note rhythm used in ternary music types found in West Africa, and was altered from this 12/8 construction to its current 4/4 type during the African diaspora. Others disagree, identifying music types

in Africa built off the clave pattern. The flow of music between Africa and the African diaspora adds profound complexity to this debate, especially when considering the impact of Caribbean and Latin American music on many forms of music in Africa since the early 19th century.

In 4/4 time, the clave pattern is represented in transcriptions within a set of 16 pulses, and in staff notation is most commonly transcribed using 16th notes. Using the Time Unit Box System (TUBS) to represent the clave pattern, each box represents a pulse. An empty box indicates a period of rest for that interval, while an “X” inside the box represents a sounded note. Sixteen boxes therefore represent the 16th notes that one would use to transcribe the clave pattern in 4/4 time using staff notation. Clave can also be played, and therefore written, in triple meter as well.

It is common to hear musicians familiar with music built off the clave pattern to refer to different types, namely the standard “3:2” or “2:3” constructions. These terms describe the different ways the clave is organized temporally in a piece of music, and likely developed out of the Afro-Jazz era in the United States as a way for non-Cuban musicians to distinguish them from one another. Many folkloric and popular musicians from Cuba have insisted that the concept of 3:2 vs. 2:3 is foreign to Cuban musical discourses.

The 3:2 clave is sometimes referred to as the *son clave*, marking its close connection with Afro-Cuban forms of music. Manifestations of the clave in triple meter are commonly heard as well, particularly in a fast style of Cuban rumba called *Columbia*. This construction of the clave in 12/8 is the rhythm from Africa that some scholars suggest was the basis for the clave’s development in Cuba, and is also the ternary manifestation of the 3:2 clave. As with some timeline structures in Africa, duple-pulse clave forms have their triple-pulse correlative. Note that it is also common to see the ternary constructions of the clave notated in 6/8, and therefore represented as a two-bar phrase.

The 2:3 clave is built on the same principle as the 3:2 clave, with the second half of the rhythm (beats 9–16) occurring first, followed by the first half (beats 1–8) of the standard 3:2 clave.

The 3:2 versus 2:3 opposition articulated by non-Cuban musicians was their way of identifying the underlying theoretical properties of the clave rhythm. The commonly used 3:2 clave is structured around two musical periods that give the rhythm its dynamic quality—one antecedent and one consequent. The first half, the antecedent, is built off three rhythmic onsets and is commonly described as the *tresillo*—the Spanish word for “triplet.” This rhythmic period in the context of the entire rhythm gives a sense of tension to the listener. By contrast, the second half of the rhythm is the consequent, and is built off two onsets. Its execution gives listeners a sense of resolution or conclusion, particularly during the onset heard in cell 13, or the downbeat of beat four in 4/4 time.

The relationship between the antecedent and consequent should not be conceived of as conflicting parts, but in terms of balanced opposites that bear what one ethnomusicologist called the *rhythmic oddity property*, making the clave uniquely dynamic as a timeline. Many permutations of isochronal or nonisochronal rhythms can be realized from different combinations of five notes within a 16-pulse structure. But it is this particular asymmetrical relationship between the first and the second half of the pattern that achieves the right balance of unevenness to make the clave a widely popular musical rhythm.

Scholars have identified two notes within the clave structure that are afforded special status in Afro-Cuban music. *Bombo* (bass drum) is the name given to the note in cell four in the 3:2 clave structure. Anticipating the second downbeat in 4/4 time, it gives the pattern a sense of momentum and syncopation. Typically, in Afro-Cuban orchestras, the bass or a member of the percussion section would lock onto this part of the pattern throughout a performance. Similarly, *ponche* (punch) is the name given to the third note of the 3:2 clave. In performances it is often accented, or the point within the cycle where orchestras transition to new sections within a composition, particularly in salsa music. Both accents or important moments within the cycle are realized in the 2:3 clave as well.

The clave’s theoretical implications, however, can be extended beyond its rhythmic properties or function as a timeline. Many scholars and connoisseurs of Afro-Cuban music suggest that the clave structure is deeply

embedded in all dimensions of composition, including the form and melodic contour of a piece. In this sense the clave is always implied in composition and orchestration, so much so that even in the absence of an individual playing the clave pattern musicians would be able to determine the underlying clave structure of a given piece.

Further complicating the theoretical properties of clave is the distinction between clave *direction* and clave *alignment*. In order to determine where the clave begins, one must listen to the melody of the song. How it is phrased and where the accents lie within the melody will determine the clave structure or *clave direction*. However, styles such as Afro-Cuban jazz or salsa include compositional techniques whereby a song can pivot back and forth from one side of the clave to the other. This means that musicians will alter their orientation to the clave to ensure that they are properly aligned with it. Not being aligned properly with the clave is an offense among musicians, and would attract the accusation of being *cruzado* or “crossed.” To put it more simply, the direction of the clave is relative to the composition, whereas the alignment with clave is absolute and critical to proper performance.

General guidelines by which one can determine if a musical phrase is properly aligned with the clave, or “in clave,” include: (1) Accented notes correspond with one or all of the clave strokes; (2) no strong accents are played on a nonclave stroke beat if they are not balanced by equally strong accents on clave stroke beats; (3) the measures of the music alternate between an “on the beat” and a “syncopated beat” phrase or vice versa, similar to the clave pattern; and (4) a phrase may still be considered in clave if the rhythm starts out clashing but eventually resolves strongly on a clave beat, creating rhythmic tension and resolution.

The clave is a musical rhythm and concept that has profoundly shaped the development of Cuban music, but it has also had considerable impact on many global popular genres. For example, scholarship on the origins of jazz music in New Orleans demonstrates how, in addition to other Afro-Caribbean rhythms like the *cinquillo* and *tresillo*, the clave’s presence has had a marked impact on the development of jazz, particularly up until the 1940s, and most explicitly with the development of “Cubop movement.”

The clave was often employed when composing rhythmic breaks in arrangements, as a basis for the “comping” patterns performed by the rhythm section in support of a soloist, horn “riff” arrangements, melodic organization, or phrasing. This use of the clave was distinct from Afro-Cuban performance norms, and reflected the performance and aesthetic qualities inherent in jazz, which privilege “individuality of expression, constant variation, sparing use of repetition, and patterns set up to be broken” (Washburne, 1997, p. 71).

Clave has also made its impact felt in American rock and roll and R & B since the 1950s, beginning with Bo Diddley’s 1955 self-titled track featuring the “Bo Diddley Beat” that was based on the clave pattern. This beat made a lasting impression on American popular music, and went on to inspire other compositions by rock and R & B artists such as Johnny Otis, The Doobie Brothers, and Buddy Holly, all of whom drew on the clave pattern for their compositions.

The clave also made its way back to Africa to influence many styles of neotraditional and popular music. For example, the Congolese popular genre Soukous finds its roots in Cuban “rumba” (the music was actually Cuban *son*) that grew in popularity in places like Kinshasa, and many compositions drew on the clave pattern. Ghanaian highlife from the 1950s began to draw on Afro-Cuban and Afro-Caribbean music styles like Cuban son and Trinidadian calypso. ET Mensah and His Tempos band were known as pioneers in this regard, with the young Guy Warren (a/k/a Kofi Ghanaba) credited with introducing Afro-Cuban rhythms like the clave explicitly in the band’s compositions. Neotraditional drumming and dancing styles, such as the Ga *kpanlogo* that developed in Accra in the late 1950s, also drew on the clave for its bell structure. Similarly, Ga folk groups such as Wulomei and others, whose compositions were labeled both “popular” and “traditional,” often employed the clave as a foundation for their songs.

Gavin Webb

See also: [Afro-Cuban Jazz](#); [Rumba](#)

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Cohan, George M. (1878–1942)

Although George M. Cohan called himself merely a "song-and-dance man," he was one of the most versatile figures in the history of the American musical theater. Being a singer, dancer, choreographer, playwright, actor, songwriter, lyricist, theater owner, and producer, Cohan was an entertainer in all domains.

According to his baptismal certificate, he was born on July 3, 1878, but he and his family insisted that George had been born on the fourth of July. His paternal grandfather emigrated to America from Ireland and his parents were travelling vaudevillians. Cohan started his career as a child performer at age eight, first on violin and then as a dancer. He was one of the members of the family vaudeville act called *The Four Cohans*, together with his parents and his sister. In 1891, the family scored a hit with the play *Peck's Bad Boy*, in which George reveled in the title role. The Four Cohans toured across the country from 1890 to 1901 and made their Manhattan debut in 1893. They became the most highly paid four-act in vaudeville, but the act disbanded when George left vaudeville for Broadway.

Cohan's first Broadway work, *The Governor's Son* (1901), did not go well. Poor Broadway reviews signaled its cancellation after 32 performances. His first breakout hit, *Little Johnny Jones*, came in 1904, which introduced his beloved tunes "Give My Regards to Broadway" and "The Yankee Doodle Boy" and helped to initiate his long career in Broadway. George wrote the script and the songs, produced, directed, and starred in the title role of *Little Johnny Jones*, and the show made two return trips to New York during its year-long tour. From 1904 to 1920, Cohan created and produced more than 50 musicals, plays, and revues on

Broadway together with Sam Harris, a Broadway producer and theater owner, including *Little Johnny Jones*, *Seven Keys to Baldpate* (1913), *Going Up* (1917), and *The Royal Vagabond* (1919).



Actor, playwright, songwriter, and theatrical producer George M. Cohan was one of the foremost talents in American musical theater in the early 20th century. (Hulton Archive/Getty Images)

In 1899, Cohan married Ethel Levey, a musical comedy actress and dancer who joined The Four Cohans when his sister married. Cohan wrote *George Washington Jr.* (1906) for his wife: the play featured George as the son of a senator who refuses his father's proposition to marry him off to a

titled English woman because he loves a Southern girl, played by Ethel. However, Ethel was too talented to stay in George's shadow for long, and because of the tensions between them, the couple divorced in 1907. George married Agnes Mary Nolan in 1908 and had two daughters and a son. The eldest daughter, Mary Cohan Ronkin, became a cabaret singer, and in 1968 she supervised the lyrics and music revision for *George M!*, a musical based on her father's stories.

As the actor-comedian William Collier commented, "George ... is not the best actor or author or composer or dancer or playwright, but he can dance better than any other author, write better than any other actor, compose better than any other manager, and manage better than any playwright—and that makes him a very great man" (McCabe, 1973, pp. xi-xii). After a series of successes, Cohan was at the top of his profession. In an age without electronic mass media, he was a superstar of the American show business and his fame reached coast to coast. He became one of the leading Tin Pan Alley songwriters. He composed more than 500 songs and published more than 300 of them, such as "You're a Grand Old Flag," "Give My Regards to Broadway," "The Yankee Doodle Boy," "So Long Mary," "There's Only One Little Girl," "That Haunting Melody," "There's Only One Little Girl for Me," "Mary's a Grand Old Name," "Harrigan," "That Haunting Melody," "I Want to Hear a Yankee Doodle Tune," "I'm Mighty Glad I'm Living, That's All," "Over There," and so on. Among these beloved tunes, "Over There" became the most popular patriotic song with U.S. soldiers in both world wars. Charles King, Enrico Caruso, Nora Bayes, Billy Murray, and Arthur Fields all recorded it, among others. In 1936, the United States Congress awarded Cohan the Congressional Gold Medal in recognition of the extraordinary role of "Over There" during World War I, but Cohan disliked ceremonies. Eventually, in 1940 he traveled to Washington, D.C. and accepted the medal personally from President Franklin Roosevelt. Cohan was the first person in any artistic field selected for this honor, which previously had gone only to military and political leaders, philanthropists, scientists, inventors, and explorers, such as Orville and Wilbur Wright, Thomas Edison, and Lincoln Ellsworth.

Cohan was one of the founding members of the American Society of Composers, Authors and Publishers (ASCAP) in 1914. In 1919, he unsuccessfully opposed a historic strike by the Actors' Equity Association. The 1919 Equity strike was especially significant because it helped to reshape the definition of "labor," and Cohan opposed the strike because in addition to being an actor, he was also a producer of the musical theater who set the terms and conditions of the actors' employment. During the strike, Cohan donated \$100,000 to finance the Actors' Retirement Fund in Englewood Cliffs, New Jersey.

Besides Broadway, Cohan appeared in several Hollywood films. In the musical film, *The Phantom President* (1932; score by Richard Rodgers and Lorenz Hart and released by Paramount Pictures), Cohan starred in a dual role as a cold, corrupt politician and his charming, idealistic campaign double, a feat made possible by using split-screen technology in several scenes. After returning to New York, the illustrious Theater Guild persuaded him to create the role of Nat Miller, the good-natured father in Eugene O'Neill's nostalgic comedy *Ah Wilderness* (1933), which earned him acclaim as a serious actor. He also appeared in Rodgers and Hart's musical *I'd Rather Be Right* (1937), in which he played the role of a song-and-dance President Franklin Roosevelt instead of impersonating the wheelchair-bound president. He reunited with Harris in the same year to produce *Fulton of Oak Falls*, a play in which Cohan took the role of Ed Fulton. His final play, *The Return of the Vagabond* (1940), a sequel to his old hit *The Tavern* (1920), was his kind of show. However, the audience was not interested, and after a brief run of seven shows Cohan announced his retirement. He had been diagnosed with terminal stomach cancer, but kept the disease a secret, and never performed again.

In 1942, a musical film based on Cohan's life, *Yankee Doodle Dandy*, was released, and James Cagney won the Academy Award and the New York Drama Critics Award of Best Actor for playing the role of Cohan. This film was privately screened for Cohan as he battled his last stages of abdominal cancer. On November 5, 1942, Cohan died of cancer at the age of 64. In 1959, at the behest of lyricist Oscar Hammerstein II, a bronze

statue of Cohan was dedicated in Times Square at Broadway and 46th Street in Manhattan, New York City.

Chloe Hsun Lin

See also: [Lomax, Alan and John](#); [Ragtime](#); [Smith, Bessie](#)

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Colometry/Colometric

Colometry is a term coined by ethnomusicologist Jaap Kunst to describe the hierarchical rhythmic and melodic structures used in Indonesian *gamelan* music. *Colometry* is often used interchangeably with *colotomy*—and *colometric* with *colotomic*. The term loosely applies to other Southeast Asian musics, insofar as dealing with types of hierarchical, cyclic rhythm; although it is most associated with gamelan music from Bali and Java, the term has also been applied to the Thai *piphat* ensemble, and to Japanese *gagaku* court music (in dealing with the cyclic gong and drum patterns), both by ethnomusicologist William Malm (Malm, 1977).

Several variations of terminology have surfaced within the discourse of ethnomusicology to help classify colotomy or colometry; ethnomusicologist Michael Tenzer refers to *colotomic* as being derived from Greek, meaning “arm, or limb” (Tenzer, 2011, p. 49). Patricia Matusky defines *colotomic structure* in *The Garland Handbook of Southeast Asian Music* as “periodic punctuation” (Miller and Williams, 2008, p. 332). Kunst himself uses the term to describe the “help[ing] of the gong ... with the subdivision of the *nuclear* theme into regular periods” (Kunst, 1973, p. 149). Thus, the core melody—the very essence of the piece of gamelan music—is divided and demarcated by colometric musical “beats.” These beats act as subdivisions,

to help memorize a long, repetitious melody or elucidate the reasoning behind less apparent cyclic structures in gamelan music. In short, each colometric instrument—an instrument serving a purpose of subdividing the nuclear melody played by a small number of gamelan instruments—is helping the others, and functioning within the greater rhythmic, cyclic whole of the gamelan.

Colotomic structures in gamelan music help reflect the cyclic nature of the *balungan*, or core “nuclear” melody (Sumarsam, 2005, pp. 150–152). The term *colometry*, albeit similar to *colotomy* (related to “arm or limb”), stems from ancient Greek poetics, and is closely related to the Greek term *stichometry*. Initially, the purpose of stichometry was to help early Greek scribes appraise values for books, as this was before the advent of the printing press and handwritten texts were considered an expensive and valuable commodity. Stichometry also referred to the practice of dividing text, so as to assess the length of the book. Similar to stichometry, or the division of texts according to their stanzas or lines, colometry divides texts according to their inner rhythm into smaller subdivisions (*cola*), enabling a better understanding of textual inflections, pauses, and ultimately a text’s meaning (Metzger, quoted in Lee and Scott, 2009, p. 136). This draws many similarities between textual or poetic colometry and that of music. Whereas colometry in text divides stanzas and passages into smaller, inflected subdivisions, colometric structures in music (here, specifically gamelan music) divide the core melody into structures that are based upon its natural inflections. Kunst also referred to these colometric instruments as “interpunctuating,” again borrowing literary terminology to explicate the purpose of these instruments and their roles in their respective music.

In the gamelan orchestra, we can visually see the stratification of colometric instruments, rhythms, and structures in performance practice. In the case of the Balinese *gamelan gong kebyar* ensemble, the instruments outlining the colometric structure (from largest to smallest) are the one or two gongs (*gong ageng*); a suspended kettle-gong, *klentong*; the smaller suspended kettle-gong, *kempur*; and the *kempli*, a horizontally suspended kettle-gong. These instruments are also written here in order from the largest to the smallest cyclic value within the *gong* cycle, or *gongan*, which

is the largest colotomic structure within gamelan music. For example, imagine that the gong ageng only plays once every 16 beats. To keep time, and for better clarity for the faster, interlocking 16th-note rhythms employed by the *gangsa* section (which plays an ornamented variation of the melody), the kempli plays every beat, acting as a metronome. Out of this 16-beat phrase, the kempur plays beats five and thirteen, and the klentong plays beat nine, exactly halfway through the 16-beat cycle.

Another analysis would argue that the gong ageng acts as one gongan cycle. The klentong subdivides the gongan into two halves by playing beat nine of the 16-beat phrase. The kempur then subdivides those two halves further, so that there are four equidistant phrases within the gongan. The kempli divides the 16-beat pulse into 16 separate beats; alternatively, the kempli simply keeps a distinct metronomic pulse—each pulse worth one beat. A third analysis and theoretical approach proposes that one should view colometric structures in gamelan as based upon ratios of cyclic and rhythmic value. From largest to smallest, this would interpret the gong ageng as having a ratio of 1:1; the klentong as 2:1; the kempur as 4:1; and the kempli as 16:1.

Colotomic structures are also realized within the pitched, melodic instruments of the gamelan. Take another example of the gamelan gong kebyar tradition. In gamelan gong kebyar, the ensemble is divided into two rough halves: the *pokok*, or instruments that play the nuclear melody; and the *gangsa*, which add interlocking rapid-fire ornamentation to an interpolation of the nuclear melody. In the pokok section, imagine that the *ugal*—a 15-keyed metallophone—plays a four-note melody in its entirety. The five- or seven-keyed *jublag* plays a variation of this melody, although it only strikes every other note—in a four-note passage, notes one and three, respectively. These notes are in unison with the ugal. Finally, the *jegogan*, a large five-keyed instrument tuned one octave lower than the jublag and ugal, plays the same melody, though it strikes the first of the four notes and in octave with the jublag and ugal. This example results in a stratified melodic texture, wherein the ugal plays four notes; the jublag plays two notes (notes one and three); and the jegogan only plays note one—although

in theory it would play note five if the four-note motif repeats, or if the passage is longer than four notes.

Colotomic elements of Southeast Asian music, and gamelan in particular, later influenced such Western composers as Claude Debussy (1862–1918), Colin McPhee (1900–1964), Lou Harrison (1917–2003), Terry Riley (1935–), and Steve Reich (1936–). Debussy's *Pagodes*, from his *Estampes*, L. 100 (1903) is a quintessential example of works using colometry in a Western idiom, for solo piano (Parker, 2012).

John Forrestal

See also: [Classical Music, European](#); [Gagaku](#); [Gamelan Orchestra \(Balinese\)](#); [Gamelan Orchestra \(Javanese\)](#); [Gender Wayang](#); [Japan, Music of](#); [Kebyar](#); [Kecak](#); [Kendang](#); [Malay Music](#); [McPhee, Colin](#); [Piphat](#)

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Coltrane, John (1926–1967)

John William Coltrane was one of the leading figures in post-bop jazz. As a composer and saxophonist, Coltrane was a pioneer in modal jazz and free

jazz; he also was a key figure in the introduction of world music into jazz. His later works were connected to a pantheistic spirituality and an increasingly unorthodox sound palette.

Coltrane was born September 23, 1926, in Hamlet, North Carolina, and grew up in High Point. After graduating from high school, he enlisted in the Navy and was stationed in Hawaii, where he joined the Navy jazz band as an alto saxophonist. After returning to civilian life, Coltrane began to study music theory and play tenor saxophone in Eddie “Cleanhead” Vinson’s band. He also played in groups with Charlie Parker, Dizzy Gillespie, and Johnny Hodges in the late 1940s and early 1950s.

In 1955, Coltrane was invited by trumpeter Miles Davis to join Davis’s new quintet. This group recorded several albums, including *Cookin’ with the Miles Davis Quintet* and *Round About Midnight*, before Coltrane was dismissed in April 1957 because of his increasing unreliability due to heroin addiction. Three months later, he joined pianist Thelonious Monk’s quartet. His work with Monk, who was known for an unconventional approach to music, gave Coltrane an opportunity to experiment more with his techniques and philosophies, such as his signature “sheets of sound” style which featured rapid melodic runs that gave the impression of a harp glissando. Coltrane also recorded his first album as leader of his own group. *Blue Train* (1957) featured four original compositions and demonstrated some of the earliest experiments with thirds-related chord substitution patterns that would come to be known as “Coltrane changes.”



John Coltrane was a pioneering jazz saxophonist and composer of the mid-20th century.
(Library of Congress)

Coltrane rejoined Davis in 1958, coinciding with Davis's modal period. *Milestones* (1958) also marked Coltrane's first work with alto saxophonist Julian "Cannonball" Adderley. The culmination of this period was *Kind of Blue* (1959), which was constructed entirely around Davis's modal concepts. *Kind of Blue* was Coltrane's final collaboration with Davis.

Two weeks after finishing *Kind of Blue*, Coltrane was back in the studio to record his debut album for Atlantic Records, *Giant Steps*. On *Giant Steps*, Coltrane continued experimenting with thirds-related progressions and the sheets-of-sound technique. In 1960, he returned to the studio with

the first version of the John Coltrane Quartet (with McCoy Tyner, piano; Steve Davis, bass; Elvin Jones, drums) to record *My Favorite Things*. This was the first album to feature Coltrane playing soprano saxophone, inspired by his admiration for clarinetist and soprano saxophonist Sidney Bechet. The title track, a jazz version of the Rodgers and Hammerstein classic, explored the modal jazz approach Coltrane had learned from Davis as well as his growing interest in Indian music.

In 1961, record executive Creed Taylor bought out Coltrane's contract with Atlantic Records and signed him to Taylor's new label, Impulse. Many of Coltrane's most celebrated recordings came during his Impulse years. *Impressions* (1963) was the first album to feature the "classic" quartet of Coltrane, Tyner, Jones, and bassist Reggie Workman. *Live in Birdland* (1964) is renowned for being the only album to contain the song "Alabama," which is Coltrane's tribute to the four children killed in the 16th Street Baptist Church bombing in Birmingham, Alabama, in September 1963.

Of all the albums Coltrane recorded for Impulse, none is more highly regarded than *A Love Supreme* (1965). The album describes a spiritual journey and was likely inspired by the events surrounding his overcoming of his heroin addiction in 1957, which Coltrane referenced in the liner notes to the album. From this point on, much of Coltrane's music was tied to spiritual matters. In 1963, Coltrane met pianist Alice McLeod. They married in 1966 after the births of their sons John, Jr. and Ravi and after Coltrane's divorce from his first wife Naima (Juanita Naima Grubbs) was finalized. Alice shared many of his spiritual beliefs.

The last few years of Coltrane's life were marked by an increasingly experimental approach to his music. He collaborated with fellow tenor saxophonist Pharoah Sanders, who influenced Coltrane's use of multiphonics and overblowing into the altissimo register. This culminated in the 1965 recording *Ascension*, a 40-minute continuous free-jazz performance.

Coltrane died from liver cancer on July 17, 1967, at Huntington Hospital in New York City. Free jazz groups led by Albert Ayler and Ornette

Coleman played at his funeral. Coltrane was buried at Pinelawn Cemetery in Farmingdale, New York.

Eric S. Strother

See also: [Bebop](#); [Davis, Miles](#); [Jazz](#); [Parker, Charlie](#)

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Concerto

A *concerto* is a composition for solo instrument and orchestra, typically in three movements. It represents one of the main genres for large ensembles in Western classical music. In its early use as a musical term, “concerto” stood for generic ensemble music. The noun comes from the Italian *concerto*, which denotes agreement on something, while its etymology comes from the Latin *conserere*: to tie, to interlace, or *concertare*: to contend, to dispute.

First created in the early 17th century, the word is first mentioned in *Concerti di Andrea, et di Giovanni Gabrieli*, by Giovanni Gabrieli (Venice, 1587), and *Cento concerti ecclesiastici* by Lodovico Grossi da Viadana (Venice, 1602). At the earliest point in its existence, however, the concerto was not solely an instrumental composition, as indeed proven by Claudio Monteverdi's seventh book of madrigals titled *Concerto* (Venice, 1619).

The purely instrumental concerto originated in the second half of the 17th century, when several Italian composers began to exploit technical and textural contrasts between *solo* (soloist) and *tutti* (ensemble) in compositions for the orchestra. Maurizio Cazzati and Giuseppe Torelli (1658–1709) of the Bolognese school of San Petronio were particularly influential through their pieces for trumpet, in which the contrapuntal peculiarity of the solo sonata is replaced by unexpected textural contrasts

and thematic interchange. Torelli composed with violin concertos as well, making use of the dynamic style which already distinguished his trumpet compositions.

Whereas in the north of Italy the string orchestra alternated with the soloist (usually the first violin), in Rome the division was between the *ripieno* (full orchestra) and the *concertino* (a smaller ensemble of usually two violins, a cello, and the continuo). This practice led to the birth of the *concerto grosso*, of which Arcangelo Corelli (1653–1713) was the first main exponent. The Roman concerto spread all over Europe, quickly reaching Germany, where Georg Muffat's five sonatas in the *Armonico tributo* (Salzburg, 1682) denote the first appearance of this tradition in the area. Further composers inspired by the Roman school were Muffat's pupil Benedict Anton Aufschnaiter, who published the sonatas *Dulcis fidium harmonia symphoniis ecclesiasticis concinnata* op. 3 (Augsburg, 1703), and Heinrich Weissenburg, with his Concertos op. 7 (1705).

In the first decades of the *settecento*, a Venetian school flourished as well. While he was employed by Charles IV, Duke of Mantua, Tomaso Giovanni Albinoni (1671–1751) published a collection of instrumental works featuring concertos mostly intermediating two fast movements with a slower one. Another Venetian, Antonio Vivaldi (1678–1741), composed around 600 concertos, achieving a bright orchestral language through the use of memorable thematic ideas together with peculiar virtuoso solo parts. He first adopted the concept of *ritornello* in his *L'estro armonico* (Venice, 1711). The *ritornello* entailed one or more thematic ideas stated at the beginning of the movement, and then recurring several times; it interpolates solo parts in order to demarcate modulations throughout the piece.

Two-soloist or bigger-ensemble concertos were extant as well, though not as widespread as those for a single soloist. In pieces with two soloists, they were either playing the same melody in parallel at different intervals of a third or a fifth, one providing accompaniment for the other; or alternating with each other. Further techniques, such as imitation, were also contemplated.

Germany produced imitators of both Vivaldi and Corelli. Georg Philipp Telemann (1681–1767) wrote several combinations of concertos for solo

and orchestra, composing for less common instruments such as chalumeau, bassoon, and horn. His *Concerto in G Major for Viola and String Orchestra* is the first known concerto for viola, and it is still regularly performed today.

Johann Sebastian Bach (1685–1750) played a fundamental role in the development of the genre, especially outside the Italian territories. His Vivaldian inspiration is clearly apparent from the inclusion of some concertos written by the Italian priest in Bach's keyboard transcriptions (ca. 1713). Likewise, he demonstrates a borrowing of the ritornello form in his *Third English Suite* (ca. 1715). His masterwork in the concerto field is undoubtedly the six so-called *Brandenburg Concertos* (*Concerts avec plusieurs instruments*, 1721) dedicated to Christian Ludwig, Margrave of Brandenburg. Bach exploited uncommon combinations of instruments, thus drifting away from the traditional *concerto grosso* form: the third Brandenburg concerto is for three string ensembles, while the fourth alternates a *concertino*, formed by violin and a couple of recorders, and a *tutti* with strings and basso continuo (i.e., the bass line). In England, George Friedrich Händel (1685–1759) took inspiration from Corelli in his *12 Concerti Grossi*, op. 6 (1739). Formerly performed as introductions to his oratorios, Händel's organ concertos (for instance, op. 4 [ca. 1738] and op. 7 [1761]) embody his most original contribution to the repertoire.

The solo concerto became established in the 18th century, when the contrast between concertino and ripieno developed into a stronger distinction between whole orchestra and soloist instrument. The architecture of this type of concerto can vary: generally a long main theme is predominant within a lengthy interchange between tutti sections and soloist. Usually a second theme comes in, although it is not elaborated extensively. It is usually formed of three movements (allegro-adagio-allegro), with or without adagios introducing the allegros. Four- or five-movement concertos were also composed.

Most of the solo concertos composed at the beginning of the second half of the 18th century were for violin or flute, but the piano increased in popularity during the last decades of the century. Among others, this development is accredited to Carl Philipp Emmanuel Bach (1714–1788),

who composed almost 50 concertos for harpsichord in his life. The period of transition between the Vivaldian style and the classical concerto is represented by late baroque Italian composers, in particular Giuseppe Tartini (1692–1770), who strongly influenced the German Mannheimer School (ca. 1740–1778). In his *L'arte del violino* op. 3 (1733), he foreruns later solo concertos not only through the exploitation of long ritornellos, often featuring more than one theme, but also in the inclusion of a cadenza in the allegros.

Undoubtedly, the large set of concertos written by Wolfgang Amadeus Mozart (1756–1791) is considered the most relevant and influential works of the genre in the late 18th century. Mozart's union between orchestra and piano represents one of the peaks of the development of classical style. Although he mostly wrote for the keyboard, concertos for violin and wind instruments are extant as well. Overall, he wrote combinations for nearly 50 instruments and orchestra. His role as soloist for most of his piano concertos is shown in his autographs, where the solo part is seldom completely notated. More often it is just sketched in, so as to be mostly improvised on the stage, thus giving his composition an unprecedented lightness and natural touch. Mozart's great admirer, Ludwig van Beethoven (1770–1827) moved toward a more dramatic relationship between soloist and orchestra and a more complex symphonic language, as evident in his fourth and fifth piano concertos (1806 and 1809, respectively). After Mozart's and Beethoven's compositions, the soloist's virtuosity absolutely predominates, as in the works of Niccolò Paganini (1782–1840) for the violin, and Sigismond Thalberg (1812–1871) for the piano.

During the romantic era, solo concertos gradually became specifically designed to display virtuosos' ability, so much so that the concerto acquired a more exceptional role, and progressively lost relevance as a composition for the orchestra in favor of the symphony, which suddenly rose in popularity. The role of the virtuoso was so crucial that composers preferred to write music for specific performers, as in the cases of Johannes Brahms, who wrote for the violinist Joseph Joachim, abandoning the strong contrast between solo and orchestra in the name of a lyricism enriched with crepuscular shades and a meditative melancholy. Felix Mendelssohn wrote

his *Violin Concerto in E minor* op. 64 (1844) for Ferdinand David; Robert Schuman composed the *Piano Concerto in A minor* op. 54 (1854) for his own wife, Clara. Franz Liszt had already revolutionized piano technique through his two early piano concertos (1849 and 1839, both reworked in a second version). Liszt's theatrical and passionate approach to performance helped to create the modern concept of celebrity, as no one else had done before.

Several 20th-century composers, such as Stravinsky, Hindemith, Bloch, Petrassi, Bartók, Tippett, Kodály, and Lutoslawski, tried to go back to the original meaning of the word “concerto,” through their “concertos for orchestra,” where individual members or sections of the orchestra played parts in a soloist fashion. A fair number of works can still be more or less ascribed to the romantic tradition: for instance, Sibelius's *Violin Concerto in D minor* op. 47 (1903) and Sergei Rachmaninoff's piano concertos op. 1, 18, and 30 (1891, 1901, and 1909). However, the 20th century also saw a rise in interest about musical instruments previously ignored, such as percussion or instruments from local folklore, thanks to the influence of popular and jazz music.

Jacopo Mazzeo

See also: [Classical Music, European](#); [Madrigal](#); [Medieval Secular Song](#); [Symphony](#)

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Congo Square

An historic landmark incorporated into the New Orleans Jazz National Historic Park, Congo Square is a place mentioned in many accounts of jazz history. Once a large field in New Orleans where African slaves were permitted to gather on Sunday to sing, dance, and play their drums in their traditional native manner, it is now an open space in the southern corner of Louis Armstrong Park. This 31-acre site is considered to be one of the birthplaces of jazz and blues music. The primary significance of Congo Square to the history of jazz is that it gave original African music a place to be heard where it could influence and be influenced by European music. When the famous dance of Congo Square began in 1817, the backgrounds of the participants produced a music that was often a cross between French and Spanish with African rhythmic patterns.

Originally a ceremonial site for Native Americans, Congo Square was incorporated into the city of Nouvelle-Orléans by French settlers and was chosen as a gathering place for slaves on Sundays, their usual day off from work. Also known as Place de Nègres, Place Publique, and Circus Square, it eventually became known as Congo Square. It was formally created by municipal ordinance in 1817 that essentially served to formally recognize its existence on the official map. Situated in the French Quarter across Rampart Street from the Vieux Carré, from about 1740 onward it was a marketplace where slaves, free blacks, and “colored” people met to trade and to socialize. Visitors to Congo Square sang songs, played music on homemade drums and stringed instruments, and nearly everyone danced. Plantation owners and townspeople would come to watch the hundreds of dancers wearing finery and exotic costumes perform versions of African dances brought from their homelands. Spanish colonizers continued the tradition, which dissipated in the 1880s as a result of the growing popularity of ragtime and jazz bands in venues farther uptown. Congo Square then became the location for brass-band concerts presented by the area’s

community of “creoles of color.” Local voodoo practitioners continue to view Congo Square as a sacred site and occasionally meet there for religious rites incorporating song and trance dance.

Equally famous as the subject of musical compositions, Congo Square is memorialized by Louis Moreau Gottschalk’s (1829–1869) *Bamboula*, op. 2; Henry F. Gilbert’s (1868–1928) *The Dance in Place Congo*, and Wynton Marsalis (1961–) and Yacub Addy’s (1931–2015) *Congo Square*. It continues to be a notable venue for music festivals, brass-band parades, protest marches, and drum circles to the present day.

Eldonna L. May

See also: [Armstrong, Louis](#); [Blues](#); [Field Hollers](#); [Jazz](#); [Ragtime](#)

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Conjunto

A type of Tejano (“Texan”) music, *conjunto* is an originally instrumental popular folk music genre. Its emergence in the mid-19th century was influenced by the conflicts between *tejanos* (Texans of Mexican descent) and *anglos* (Texans of European descent), specifically after the independence of Texas from Mexico in 1836. After the introduction of the button accordion by German immigrants in Texas during the mid-19th century, conjunto (Spanish for “group”) evolved in an oral tradition to an ensemble with accordion as the melodic lead instrument, sometimes together with brass instruments for larger outdoor events, and the *bajo sexto* (a Mexican guitar with 12 steel strings), acoustic bass guitar or double bass, and drums as rhythm section. A drum set (with snare drum, bass drum, and cymbal) and an electric bass (replacing the acoustic bass) were added to the instrumentation in the 1940s and 1950s, respectively.

The European genres of polka, waltz, redowa, mazurka, and schottische influenced the initial evolution of, and were musically integrated into,

conjunto as popular folk music, performed at Saturday dances, weddings, and other occasions. *Rancheras* (a Mexican song genre) became more and more important during the second half of the 20th century in conjunto. In addition to polkas and rancheras, the modern conjunto also relies more heavily on boleros, but less on redowa, mazurka, and schottische. The 20th century saw the emergence of Progressive Conjunto, which added pitos (a set of saxophones and/or trumpets) and keyboards (organ or synthesizer) to the ensemble. Other developments include the Norteño Conjunto as well as the fusion of conjunto with other popular music genres such as country, rock and roll, soul, funk, rock, and jazz.

Conjunto continues to thrive and to spread beyond Texas. Numerous Tejano record labels; festivals such as the annual *Tejano Conjunto Festival en San Antonio*; museums such as the Tejano R.O.O.T.S. Hall of Fame in Alice, Texas; and awards such as the Tejano Music Awards show the importance of Tejano music in general in the southern United States and beyond. As a subgenre of Tejano music, conjunto influenced the development of, and is closely related to, banda/orquesta and El Grupo. Leaders of notable conjunto groups include Bruno Villarreal (1901–1976), Pedro Ayala (1911–1990), Narciso Martínez (1911–1992), Santiago Jiménez Sr. (1913–1984), Valerio Longoria (1924–2000), Leonardo “Flaco” Jiménez (1939–), Paulino Bernal (1939–), Esteban “Steve” Jordan (1939–2010), Eva Ybarra (1945–), and Emilio Navaira III (1962–).

Nico Schüler

See also: [Accordion \(Americas\)](#); [Conjunto \(Norteños\)](#); [Mexican Regional Music](#); [Tejano Music](#)

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Conjunto (Norteños)

Until the 1950s, *conjunto* and *norteña* were used interchangeably to refer to any ensemble featuring the accordion and the *bajo sexto* (12-string guitar). With the arrival of European immigrants to build railroads between Monterrey and south Texas in 1882, European social dances such as the polka, redowa, waltz, and schottische combined with local Mexican song forms to create a new hybrid style of *conjunto* (group) social dance music.

Norteña (northern Mexican) music is now considered to be the popular music vehicle for the traditional Mexican *corrido*, a topical narrative ballad sung, without a refrain, to a triple-time melody; modern *norteña* and *conjunto* performances prefer duple time, especially in songs influenced by European social dance forms. The text is organized into four quatrains of octosyllabic lines, usually in an a-b-c-d rhyme scheme. Though *norteña* is popular in Mexico, primarily among rural and working-class audiences, it is usually excluded from being considered "Mexican" popular music, because the bulk of its audience lies along the United States/Mexico border region, which has an historically estranged relationship with the government and cultural center of Mexico.

Norteña style was developed in tandem with the regionally specific *tejano* (Texas-Mexican) *conjunto*, a southern Texas variant of *norteña* with the same instrumentation that, beginning in the late 1940s, became associated with Texas-Mexicans and later with more assimilated Chicanos throughout the Southwest. *Conjunto* and *norteña* instrumentation both feature a three-row button accordion, a *bajo sexto* (a bass guitar with 12 strings in six double courses), an electric bass (*tololoche*), and drums (which can include a drum set, the homemade *redova*, or the *tarola* snare drum). Norteña music is rougher and simpler, with louder bass and faster tempi; many *norteña* groups also retain flute and violin as remnants of the

elite *orquesta típica* groups of the 1880s–1930s. Tejano conjunto can be more refined and difficult to play, but is rhythmically steadier and has benefited from advances in audio technology more readily available in the United States.

In the early 1950s, second-generation Texas-Mexican Tony de la Rosa took over as the house accordionist at Ideal Records (based in Alice, Texas), and formed his own group in 1955. Born in Riviera, Texas, just south of Corpus Christi, he played with Texas swing bands and listened to a variety of folk music styles. He was the first accordionist to include drums and electric bass in recordings; the consistent rhythmic backbeat was slowed to a dance-hall glide, providing a solid pulse that emphasized offbeats. The addition of drums and the electrification of instruments slowed the tempo, especially on polkas, freeing the accordion and bajo sexto to explore new modes of articulation. Ideal Records featured sophisticated *orquesta tejana* ensembles and eventually was the main producer of conjunto recordings.

La Rosa established the conjunto “dance hall” sound for tejano ensembles in both Texas and northern Mexico. His popularity in the late 1950s finally demanded that a distinction be made between *norteña* and conjunto. Texas-Mexicans referred to La Rosa’s sound as *conjunto*, a term probably taken from the group’s name, Tony de la Rosa y Su Conjunto. This music also mirrored a desire among Tejanos to distinguish themselves from the migratory Mexican population while not completely assimilating into the Anglo-American population. Public dances and radio airplay of Texas-Mexican artists such as La Rosa and Longoria encouraged the development of a separate tejano music industry. Conjunto was performed in 1960s dance halls where upbeat dance rhythms like the *polca*, *chotises*, *valse*, *redova*, and *huapango* were emphasized and fewer narrative *corridos* played.

However, ensembles located in the border region, where the bajo sexto and accordion accompanied the corrido and other song forms, maintained the name *norteña*. Avoiding the instrumental polkas, schottisches, and redovas of the conjunto groups, *norteña* groups focused on song forms—especially topical corridos and cancio-corridos that contained few repetitions. The *norteña* story-like narrative songs required fluency in

Spanish and were filled with Mexican slang. Falcon Records, founded by Alnaldo Ramírez in 1947, was based in McClellan, Texas, and focused on norteña artists for the border-based migrant worker community. Ideal Records continued to market conjunto groups to the bilingual, and increasingly well-educated, sons and daughters of the Tejano community.

The folklorist and ethnomusicologist Manuel Peña's seminal research on conjunto music, which he describes as the working-class music of Mexican Americans in the Southwest, suggests that conjunto is a powerful expression of the modern Tejano or Chicano experience, which contributed to its emergence as a highly stylized North American regional music phenomenon. As this popular music became more assimilated, bilingual, and upwardly mobile, other more "Americanized" genres emerged from conjunto's core. *Orquesta tejana* evolved in the 1940s and 1950s in response to the expanding middle class of Texas-Mexicans. This genre merged with North American popular styles such as rock and roll, Mexican folk song forms such as rancheras and corridos, and popular Latin rhythms such as cumbia and salsa and elements of conjunto. This style is the predecessor to contemporary *música tejana*, or tejano, which evolved in the 1980s and 1990s.

Conjunto and norteña music are geared to a dancing public, and the lyrics deal with issues of love and celebrate Tejano/Chicano pride. The "folkloric" Texas-Mexican conjunto holds a deeply powerful role in the creation and strengthening of a distinct Texas-Mexican culture and identity. Conjunto provides a cultural platform for Texas-based Mexicans to recreate Mexican history and culture nostalgically. In the 1990s, the popular music journalist Sam Quiñones published articles about the popularity of narcocorridos among Mexican laborers in rural villages and municipalities throughout Mexico. He wrote biographies of narcocorrido composers such as Chalino Sánchez, who reinvigorated the norteña industry and the narcocorrido by writing songs that were more realistic and violent than those of Los Tigres. Influenced by gangsta rap in Los Angeles, Sánchez brought a younger audience to the corrido form.

In norteña, the bajo sexto player is often the bandleader and lead vocalist, as the focus is on the Spanish lyrics, and the accordionist acts as an

accompanist, occasionally playing solos between stanzas. The nortena group Los Tigres del Norte—the most commercially successful band among Latinos in the United States—provides an excellent example of this style. They were featured in a 2009 PBS documentary entitled *Latino Music USA*, and use traditional nortena performance practices, including a lead singer who establishes the beat; a button accordion entering with a syncopated solo in parallel thirds over an oom-pah, oom-pah rhythmic bass provided by an electric bass playing on the downbeats; and a bajo sexto strumming chords on the upbeat with support from the drums. Their audiences clap, sing, and whistle along with the verses, which often deal with transnational issues of alienation and discrimination relevant to members of the Mexican diaspora.

In contrast, in tejano conjunto, the accordionist is always the bandleader and is expected to take solos and show off his virtuosity. Many popular tejano conjunto groups are known by their accordionist's names, such as Santiago Jiménez Jr. y Su Conjunto, Flaco Jiménez y Su Conjunto, Esteban Jordán y Su Conjunto, Mingo Saldívar y Sus Tremendos Cuatro Espadas (four tremendous swords), and Eva Ybarra y Su Conjunto.

Laura Stanfield Prichard

See also: [Conjunto](#); [Mariachi](#); [Mexican Regional Music](#)

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Corrido

From the Spanish *correr* (meaning “to run,” plausibly indicating the “running” narrative of the form), the Mexican *corrido* is a style of popular song that tells a story, often through oral transmission. The topics presented in typical corridos convey historical events, such as famous heroes and tragic deaths, as well a certain social relevance, including oppression and the daily lives of the working class. Developed throughout Mexico in the

19th century, the corrido became particularly popular along the U.S.-Mexico border, contributing to its contemporary association with *música de la frontera* (border music). Similar to the English ballad and the Spanish *romance*, a ballad form developed during the Middle Ages and brought to the region by Spanish conquistadors, the corrido served as the media for the Mexican people, disseminating information throughout the countryside for a largely illiterate population before the advent of newspapers, radio, television, internet, and the like. In addition to its place in Mexican popular culture, the corrido was used during the Nicaraguan Revolutions of the 20th century and in recent years has further stimulated the *narcocorrido*, a Mexican and Columbian style glorifying contemporary drug culture. (The term *corrido* can also refer to a traditional form of Spanish dance music from the 19th and early 20th centuries, as well as a type of song popular in Brazilian *capoeira* traditions.)

Although Mexican corridos were traditionally performed in the Spanish language, modern practices often incorporate English or a mixture of the two languages, corresponding to the changing cultural orientations (and identification as Mexican American) along the U.S.-Mexico border. Using everyday language and relatively simple music, corridos introduced a story—either fictional or historical—to working-class listeners, especially in the days before radio, television, and other forms of mass media. However, songs lacking the narrative style but corresponding to other musical and structural aspects of the traditional form also generally retain the classification of corrido. The music is usually in a major key, and the singer employs a short (generally less than an octave) range corresponding to the most piercing part of the voice, thus enhancing consequent ability to clearly reach the audience (without recordings or amplification). With the primary emphasis on the words and the story, the same melody is sometimes used interchangeably for multiple sets of lyrics. A corrido uses fast waltz time or (more common in recent songs) a polka rhythm.

The historic form is most typically performed by men, accompanied by guitar or *bajo sexto*, a Spanish/Mexican bass-rhythm guitar with 12 strings in six double courses, tuned in fourths. While traditional corridos show some variation in the general structure, the most common form consists of

36 lines, divided into six stanzas of six lines each or nine stanzas of four lines each. Each line typically contains seven to ten syllables (eight is the most common), with lines sometimes repeated. The corrido usually begins with an introduction by the singer (setting up the story, including the date and place, as applicable), followed by the story itself, and ending with a conclusion/moral and farewell by the singer. Instrumental music usually provides an introduction to the song as well as interludes between individual stanzas. Traditionally, the corrido form does not include a refrain.

The first known corridos in Mexico come from versions of Spanish *romances*, with topics of love and religion. These early songs include “La Martina” (originally “La Esposa Infiel”), depicting an absent husband and his unfaithful wife; and “La Delgadina,” describing a young woman’s tragic death following her refusal to marry her father. Beginning with the Mexican War of Independence (1810–1821) and continuing throughout the Mexican-American War of the 1840s, the corrido was used to elucidate and distribute (and ultimately preserve) the stories of the war throughout a Mexican folk population. With the dictatorial rule of Mexican soldier and politician Porfirio Díaz (1830–1915) between 1876 and 1911 and the subsequent Mexican Revolution from 1910 to around 1920, the corrido became a popular outlet to convey a growing resistance by the people and to immortalize Mexican heroes such as Emiliano Zapata and Pancho Villa (portrayed in song as heroic revolutionaries who fought for the rights of the people). For example, the corrido “El Mayor de los Dorados” introduces the soldiers of Villa; likewise, the lyrics of the standard “La Cucaracha” were altered during this time to describe the political battle between Venustiano Carranza and the troops of Zapata and Villa. Sheet music of popular corridos was also distributed at this time via mass publications and passed out for free as propaganda. Following the Mexican Revolution, and largely corresponding to the rise of electronic forms of mass media, the corrido lost some of its popularity as a communicative form, with the role of the style shifting instead toward providing recognition and signification of working-class oppression, farmworkers’ rights, and the growing culture of Mexican drug cartels. Of course, it also gave pure entertainment value throughout the

United States and Mexico (although primarily among the Mexican American ethnic population).

During the 20th century, the corrido became a form of expression for working-class culture on both sides of the U.S.-Mexico border, depicting ethnic and socioeconomic injustices in contemporary society. For example, the popular song “Discriminación a un mártir,” written by José Morante in 1949, describes the denial of funeral services for Félix Longoria, a Mexican American veteran of World War II (for more information, see Peña, 1999, pp. 77–80). Later corridos focused on migrant work, immigration, and the struggles of immigrant communities. By the middle of the century, corridos had become more commercialized and were distributed as recordings and via radio programming (this commercialization is also demonstrated by the attributable authorship of modern corridos, contrasting with the earlier anonymous nature of the tradition). The assassination of John F. Kennedy in 1963 also provided a new, heroic topic for contemporary corridos, and dozens of Texas-Mexican “Kennedy corridos” were produced during this time. After the mid-1960s, corridos began to be used as part of the Chicano movement in the United States. Ultimately, 20th-century corridos—in Mexico as well as Colombia—began to incorporate the modern practices of drug trafficking (including beheadings, shootings, and drug smuggling), creating a controversial form called the *narcocorrido* (the “drug” corrido). For example, “La Chacalosa” by popular artist Jenni Rivera (1969–2012) relates the tale of a young girl who inherits her family’s drug business at the age of 15, learns to use a gun, and takes her place in that male-oriented community. Beyond this increased incorporation of drug culture, contemporary corridos have also been used to characterize the explosion of the space shuttle *Challenger* in 1986, the death of the popular singer Selena in 1995, and the 9/11 terrorist attacks in 2001. Moving beyond the earlier form of solo singer with guitar, modern corridos are often performed with larger bands (often *norteño/conjunto* ensembles, a style of music common along the Texas-Mexico border), various instruments (accordion, bajo sexto, drums, and saxophone, among others), and multiple vocalists. Contemporary recording artists who include corridos (and narcocorridos) within their typical repertoires include Los Cadetes de Linares, Chalino

Sánchez, Ramon Ayala, Roberto Tapia, and Los Tigres del Norte. Many of these later corridos incorporate elements of additional popular styles, such as electronica, rock, and hip-hop, as well as Latin American styles like the bolero and the cumbia.

Overall, and beyond a wide variety of actual sonic manifestations during the 19th, 20th, and 21st centuries, the corrido is, at its core, a contemporary expression of the Mexican and Mexican American (as well as, to a certain extent, Colombian) people. Promoting heroic stories, historical events, working-class experiences, farmworkers' rights, modern drug culture, and fictional accounts through the vernacular language and simple music, the corrido has functioned over the last two centuries as a form of communication—whether as basic news media, or as a form of ethnic identity and sociocultural resistance. From its origins in medieval Europe, through its early influence along the U.S.-Mexico border, to its eventual incorporation in modern society, the corrido tells a story and thus unites a people.

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See also: [Accordion \(Americas\)](#); [Conjunto](#); [Conjunto \(Norteños\)](#); [Cumbia](#); [Mexican Regional Music](#); [Rap/Hip-Hop](#); [Rock and Roll](#); [Tejano Music](#)

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Cossacks, Music of

The term *Cossacks* often refers to diverse historical and contemporary groups. Although the Cossacks are mainly linked to Russia and Ukraine, there are Cossack communities in North America, Asia, Australia, and elsewhere. Cossack music, mainly songs, reflects their history, records military and cultural experiences, and serves as the main basis for a Cossack cultural identity. Since the late 20th century, Cossack music culture has played an increasingly important role in folk revival movements in Russia and Ukraine.

The Cossacks originate from the steppe regions along the Dnieper and Don rivers. In the 15th and 16th centuries, the Zaporozhian and Don Cossacks (democratically run military nomadic communities) attracted runaway serfs and outlaws from the Polish–Lithuanian Commonwealth and the Grand Duchy of Moscow. The Cossacks allied with the Russian Tsar and gradually advanced to the Caucasus, the Urals, and Siberia. After the Zaporozhian host became subordinate in the middle of the 17th century, most of the Cossacks became Russian subjects, although some remained in the Polish–Lithuanian Commonwealth or resettled to the Ottoman Empire. By the early 19th century, the ethnically and culturally heterogeneous Cossacks were made into a semi-military legal estate which had to perform border guard service. During the 19th century, Cossack communities spread as far as Central Asia and the Pacific coast.

The Cossacks' great regional diversity and eventful history, which included the wars against the Ottoman Empire, the Patriotic War of 1812, the Caucasian War, the Russo-Japanese War, and the First World War, ensured the heterogeneity of Cossack music culture, which features a wide variety of songs. Slavic (mainly Ukrainian and Russian) folk songs and epic ballads, music of Caucasian and Siberian indigenous peoples, and authored compositions all influenced Cossack songwriting. Cossack songs

emphasized their freedom and military prowess, narrated certain historical events, and described the landscapes where particular communities dwelled. After their transition from nomadic to sedentary life, home, love, and family became further topics of Cossack songs.

In the Ukraine, the Cossacks became an integral part of national culture. The first Ukrainian-language opera, *A Zaporozhian beyond the Danube* by Semen Hulak-Artemovsky (1813–1873), focused on the exiled Cossack experience in the Ottoman Empire. Mykola Lysenko (1842–1912), a major Ukrainian nationalist composer of Cossack origin, explored the Cossack roots of Ukraine in his opera *Taras Bulba* and symphonic fantasy *Shumka the Cossack*.

On the imperial scale, the Cossacks were united by their estate membership and military service. The Cossack host choirs performed secular songs and Russian Orthodox Church music. Although the patriotism, Christianity, and loyalty to the tsar which appeared in the Cossack songs contributed to the formation of a Russian Imperial identity, the Cossacks were not a homogenous group. They spoke different languages and professed different religions. Some Cossacks of the Transbaikalian Cossack Host, for instance, were Buryat and Buddhist. Intermarriages between Cossacks and non-Cossacks further contributed to the transculturality of the estate.



The Kuban Cossack Choir performs in celebration of Russia's National Unity Day at the Arnold Kats State Concert Hall in Novosibirsk, November 4, 2017. The group is one of the leading folk ensembles of Russia. (Kirill Kukhmar/TASS via Getty Images)

The estates were abolished by the Bolsheviks in 1917. During the Russian Civil War (1917–1922), the Cossacks formed the backbone of the anti-Bolshevik forces in the southern and eastern parts of the former empire. Many Cossacks joined the Red Army. A group of Kuban Cossacks formed the Kuban People's Republic, which warred against both of the two main sides in the Civil War. The anthem of the republic was a Cossack song *You, Kuban, You Are Our Motherland*. It was written in 1914 and in post-Soviet Russia became the anthem of the Krasnodar Krai. Cossack songs pledging alliance to both the Reds and the Whites were written and performed. The Don Cossack song *Friends, Do Not Fear the Slander* became widely known as an anthem of the White Movement.

After the establishment of the Soviet regime, which initiated systematic repression against the Cossacks, many of them left Russia. Diaspora communities formed in China, the United States, Australia, and other countries. Some groups maintained a Cossack cultural identity in which the Russian and Orthodox elements played a major role. Cossack emigrants formed ensembles and performed Russian Orthodox Church music, Cossack songs, and Cossack dances. Concerts of the Terek Cossack Choir were popular in interwar Shanghai. The Don Cossack Choir, founded in 1921 by Serge Jaroff in a Turkish internment camp and later relocated to the United States, became known internationally.

In the 1930s, the Soviet authorities redefined the Cossacks as a subethnic group of the Russians and allowed their cultural expression. In 1936, the Kuban Cossack Choir was reestablished. During the Second World War, the Soviet government formed Cossack divisions, but they were disbanded after the war ended. In the postwar Soviet Union, music remained the only way to articulate and maintain a Cossack identity. Cossack songs and dances were frequently performed by Russian and Ukrainian folk ensembles; for example, the famous Alexandrov Ensemble performed them both in the Soviet Union and abroad. The masculinity and militancy of Cossack music helped attract boys into the numerous folklore ensembles across the Soviet

Union. Two high-tempo dances of Cossack origin, *hopak* and *kazachok*, became central to many concert programs.

The performances of state-sponsored folk ensembles were criticized for the lack of authenticity in their polished and professionally choreographed performances. Also, the Cossack songs that did not make into their repertoires (especially those related to the outlawed traditional customs), gradually faded into oblivion. Some of them were recorded by enthusiasts like Alexander Listopadov (1873–1949), who collected five volumes of Don Cossack songs.

Things started to change in the 1960s when Vyacheslav Shchurov (1942–) and other ethnomusicologists started organizing performances of unedited folklore gathered during scientific expeditions. Shchurov's concerts inspired Dmitri Pokrovsky, another ethnomusicologist, to create an ensemble for performing Cossack and other Russian folklore. Through the Pokrovsky Ensemble, a different interpretation of Cossack music, featuring improvisations and complex polyphony, found its way to the global public. After Perestroika and the fall of the Soviet Union, a major revival of Cossack culture ensued. Ensembles such as the Cossack Circle and Krinitza perform Cossack songs a capella or to the accompaniment of accordion, balalaika, hurdy-gurdy, and other instruments across Russia and abroad.

In post-Soviet Russia, Cossack music has become intermingled with politics. The masculinity, patriotism, pride, heritage, and Orthodox faith ascribed to the Cossack culture were reimagined as elements of a Russian identity. Descendants of the Cossacks and those interested in Cossack culture formed numerous associations, youth education centers, and other organizations. In 2005, Cossack paramilitary formations were officially established.

The people who claim to be Cossacks in contemporary Russia are very diverse and do not seem to agree on the nature of the Cossack revival. Some view Cossack culture as an alternative to Western culture, a necessary element in a new Russian identity. Others view the Cossacks as an ethnic group that has to be redefined in modern terms and separated from the image of archaic horsemen. In this respect, Cossack music finds itself in a

situation similar to that of other indigenous cultures, which is to be preserved without denying their right to development.

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See also: [Dmitri Pokrovsky Ensemble](#); [Russian Orthodox Church Music](#)

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Country Music

The term "country music" describes a wide range of popular music styles, including old-time, honky-tonk, Nashville Sound, alternative country, and bluegrass, among others. Over the course of its nearly century-long history, this music has been known as "hillbilly music," "country & western," "C&W," and, most recently, "country music." First recorded during the 1920s, country music has been predominantly marketed to rural white audiences, and historically has had close associations with the culture of working-class whites in the American South. More recent scholarship has complicated this portrait by documenting the early appeal of country music in the American Midwest. Despite its origins in the United States, country music's popularity has been global in reach almost from the outset. A product of the commercial music industry, country music has both emulated and influenced the stylistic characteristics and topical concerns of other forms of American popular music, as well as popular musics from around the world.

Early country music—known in the 1920s by such monikers as "hillbilly music" or "Old Familiar Tunes"—has often been linked to the musical traditions of rural southern whites, particularly those living in Appalachia,

the Piedmont region of North Carolina and South Carolina, and the American Southwest. The decision to hew so closely to an exclusively white image of country music was made by record industry executives who hoped to use a racialized marketing scheme to reach previously underperforming markets for commercial recordings. Close listening to hillbilly recordings from the 1920s, however, reveals the strong influence of African American, Mexican American, and Hawaiian styles, as well as the persistence of the 19th-century popular song repertory and minstrel stereotypes. A survey of early country recordings reveals a remarkably heterogeneous repertory, including traditional Anglo-American ballads, shape-note gospel compositions, new compositions about contemporary news stories, and a rich variety of dance tunes. For instance, Georgia native Fiddlin' John Carson (ca. 1868–1949), whose 1923 recording of the popular 19th-century minstrel song “Little Old Log Cabin in the Lane” is often credited with starting the craze for hillbilly music, not only recorded numerous songs from the traditional European American fiddle repertoire, but also blues numbers such as “Stockade Blues” (1934). Similarly, the Mississippi-born country entertainer Jimmie Rodgers (1897–1933), whose meteoric career spanned only six years from 1927 to his premature death in 1933, was internationally renowned for his trademark “Blue Yodels,” which featured collaborations with Hawaiian musicians Joe Kaipo and Lani McIntire and jazz musicians Louis Armstrong and Lil Hardin. Even the Carter Family of southwestern Virginia—a group that is considered by many American music historians as the scions of Anglo-American vernacular music—recorded blues numbers (“Worried Man Blues” [1935], for example) and partnered with African American guitarist Lesley Riddle (1905–1980), who helped the group transcribe folk songs and original compositions for copyright purposes.

By the late 1920s, the early effects of the Great Depression were being felt in the communities that purchased hillbilly recordings, and record sales began to decline precipitously as a consequence. Radio—which, unlike phonograph recordings, required a one-time purchase and delivered free content thereafter—became the dominant medium for the transmission of country music. Although radio stations across the United States began

broadcasting “barn dance” programs as early as 1923, the Great Depression ushered in a golden age of rural-themed programming that featured old-time string band music, cowboy songs, vaudeville-style comedy skits, and sentimental ballads. Chief among these programs were the *WLS Barn Dance* (later *The National Barn Dance*) from Chicago, WSM Nashville’s *The Grand Ole Opry*, and *The Renfro Valley Barn Dance*, which was broadcast by Cincinnati station WLW. As numerous scholars have demonstrated, radio barn dances appealed broadly to long-time urban residents, recent migrants from the nation’s rural communities, and émigrés from southern and eastern Europe. Although *The Grand Ole Opry* holds the record for the longest-running barn dance program, *The National Barn Dance* was far more influential during the 1930s and 1940s, launching the careers of such celebrated artists as Patsy Montana (Ruby Blevins, 1908–1996), Bradley Kincaid (1895–1989), and Gene Autry (1907–1998), among many others. Autry, who began his singing career as a Jimmie Rodgers impersonator, adopted the crooning vocal style made popular by Bing Crosby and Frank Sinatra and quickly found himself in demand in Hollywood Westerns, where, as a member of the Republic studio, he helped to bring the “singing cowboy” genre to national and international acclaim during the 1930s and solidified country music’s Western iconography.

Also flourishing during the Great Depression was western swing, a country-jazz hybrid that was immensely popular among white audiences in Texas and Oklahoma. Western swing bands such as the Light Crust Doughboys, Milton Brown and His Musical Brownies, and Bob Wills and His Texas Playboys capitalized on the widespread national popularity of big band jazz (also known as “swing”) and was strongly influenced by the classic blues of Bessie Smith and the “gypsy jazz” made popular by Belgian guitarist Django Reinhardt, French violinist Stéphane Grappelli, and the Quintette du Hot Club de France. To compete with the sounds of boisterous dancers in dance halls throughout Texas and Oklahoma, the western swing bands frequently augmented their string band core with horns (trumpets, trombones, and saxophones), electric guitar and steel guitar, piano, and drums. The repertoire of the western swing bands was remarkably diverse by most contemporary standards for country music, reflecting the

multicultural nature of Texas music more generally. It was not uncommon to hear a tune played in a Tejano *conjunto* style immediately after a polka from Texas's German and Czech immigrants and a classic blues piece during a western swing band's performances, and their recorded outputs reveal similar tendencies. Moreover, western swing musicians frequently engaged in the common jazz practice of improvisation, the details of which may not have been captured well on recordings that required groups to adhere to a strict length. In fact, as musicologist Jean Boyd has documented, many western swing musicians did not see themselves as "country" or "hillbilly" musicians, but as jazz musicians. Western swing's hybrid nature and association with white working-class audiences have, unfortunately, led to its absence from the prevailing narratives of jazz history.

The audiences that originally supported western swing in Texas and Oklahoma were disproportionately affected by the simultaneous occurrence of the Great Depression and the Dust Bowl, forcing thousands of "Okies" to migrate to southern California in search of better economic opportunities. By the middle of World War II, western swing was thriving on the West Coast of the United States, as was a new style of country music known as honky-tonk. Honky-tonk lyrics were reflective of the broader class tensions arising from the Okie migration and the changing gender roles brought about by the war, and frequently discussed such topics as extramarital affairs, divorce, and substance abuse. Honky-tonk music, which also flourished in the petrochemical boom towns of Texas and Louisiana, embraced the electrified instruments of the western swing bands and was built around a core instrumentation of acoustic rhythm guitar, electric lead guitar, lap (and, later, pedal) steel guitar, fiddle, and string bass. Although the most celebrated honky-tonk musician—Hank Williams (1923–1953)—was male, several women, including Rose Lee Maddox (1925–1998) and Kitty Wells (born Muriel Deason, 1919–2012), contributed valuable female perspectives to the genre and commented on the gender and sexual politics of life in the honky-tonk. The California honky-tonk scene also gave birth to the "Bakersfield Sound," a more raucous honky-tonk style that reached the pinnacle of its popularity during the 1950s and 1960s. As heard in the

music of Buck Owens (1929–2006) and Merle Haggard (1937–), Bakersfield Sound showcases the high-frequency sounds of Fender Telecaster guitars, bright steel guitar timbres, and close vocal harmonies. The Bakersfield Sound work of Buck Owens also enjoyed some popularity on *Billboard*'s "Hot 100" pop charts, reaching Top 40 radio listeners in the United States through Owens's recordings and cover versions by Ray Charles and the Beatles.

The 1940s also witnessed the development of bluegrass music, an approach to string band music that showcased exceptional instrumental virtuosity, "high lonesome" vocals, and songs about failed romantic love and longing for lost rural homes. Named after mandolinist Bill Monroe's (1911–1996) band, the Blue Grass Boys, most scholars and fans trace the origins of bluegrass to 1945, when banjoist Earl Scruggs (1924–2012) and guitarist and vocalist Lester Flatt (1914–1979) joined Monroe's group. Although Monroe initially sought to maintain proprietary control over the genre, numerous groups emerged in the late 1940s and 1950s to emulate and advance bluegrass music, including Flatt & Scruggs and the Foggy Mountain Boys, and the Stanley Brothers. Bluegrass spread rapidly during the 1950s and 1960s as college students across the United States became interested in American vernacular musics as part of a widespread folk music revival. Like the string band traditions from which it emerged, bluegrass music is remarkably heterogeneous and has given new life to many of the songs made famous by early hillbilly recording artists.

During the 1950s, Nashville—which had long been a major center for country music because of the Grand Ole Opry—became the leading center for the recording of country music. By the late 1950s, RCA Victor, Columbia, and Decca all owned or had established working relationships with recording studios in Nashville, and the city boasted a team of session musicians—known collectively as "the A team"—who supplied accompaniments to a wide range of singers in an equally diverse array of country music styles. Working in collaboration with producers Chet Atkins (1924–2001) and Owen Bradley (1915–1998), among others, session musicians such as guitarists Grady Martin (1929–2001), Velma Smith (1924–2014), Hank Garland (1930–2004); vocalist and arranger Anita Kerr

(1927–); and pianist Floyd Cramer (1933–1997) helped to create the “Nashville Sound,” a style of country music characterized by lush background vocals, string arrangements, and carefully recorded vocal and instrumental tracks. The style is heard most clearly in the work of Patsy Cline (born Virginia Hensley, 1932–1963) and Jim Reeves (1923–1964). The Nashville Sound era also witnessed the development of the first all-country radio stations, the Country Music Association, and the contemporary country music industry, and helped to secure Nashville’s current status as the international center of country music production and distribution. By the late 1960s, the Nashville Sound had incorporated elements of the honky-tonk edge in both lyrical content and musical style, developing what many have described as a “countryopolitan” sound, as heard in the music of George Jones (1931–2013), Tammy Wynette (1942–1998), and Conway Twitty (1933–1993).

In response to the countercultural upheavals of the late 1960s and 1970s, several varieties of country-rock music emerged, including the California country-rock of the Byrds, the Flying Burrito Brothers, and the Eagles; the “progressive country” of such Texas-based musicians as Michael Murphey (1945–), Jerry Jeff Walker (1942–), and Asleep at the Wheel; and the harder-edged Southern rock of such southeastern groups as the Allman Brothers Band, Lynyrd Skynyrd, and the Charlie Daniels Band. At the same time, bluegrass music also became more closely associated with the counterculture through the work of such “progressive bluegrass” and “newgrass” artists as John Hartford (1937–2001) and the New Grass Revival. Although each of these country-rock styles emphasized the “country” and “rock” elements of the hybrid in different proportions, they all spoke to the growing generational conflicts of the time and offered ways for young people to participate in country music culture at a time when mainstream country music was dealing with more adult themes. Furthermore, like the country styles that preceded them, country-rock approaches found their way into the genre’s broader stylistic vocabulary and would later become key signifiers of country music tradition for subsequent generations of listeners.

Since the 1980s, country music has increasingly become a style of American popular music that draws freely upon a wide range of country music signifiers while also incorporating elements of mainstream popular music. During the early 1980s, for instance, mainstream country music was decidedly pop-oriented in the wake of the blockbuster film *Urban Cowboy*, which led to the establishment of Texas-style country dancehalls throughout the United States. But, by the middle of the decade, country radio began to turn away from country-pop in favor of a “neotraditional” approach that revived honky-tonk and bluegrass styles, as heard in the work of Randy Travis (1959–), Dwight Yoakam (1956–), and Reba McEntire (1955–), among others. By the early 1990s, neotraditionalist “hat acts” defined the core sound of country radio, culminating in the rise of Garth Brooks (1962–), an Oklahoma-born singer-songwriter who broke numerous album sales and concert attendance records with his arena-rock styled concerts and honky-tonk-oriented sound. The massive popularity of “hot new country” was countered by an emergent “alternative country” movement in the early 1990s, as groups such as Uncle Tupelo, Whiskeytown, and BR-549 blended punk rock’s do-it-yourself ethos and country music styles to reach out to audiences that were disaffected by country music’s mainstream popularity. Since the late 1990s, country music audiences have become increasingly fragmented, in part due to satellite and internet radio services that provide access to narrowly defined subgenres and the rise of the mp3, which allows listeners to eschew radio formats altogether.

Although country music is primarily a product of the popular music industry in the United States, it has enjoyed a significant global history almost since the genre’s beginnings. During the 1920s and 1930s, radio broadcasts and recordings frequently traveled from the United States to the rest of North America and even to parts of Europe. During and after World War II, country music traveled to Europe and Asia with American servicemen who brought recordings with them and listened to radio broadcasts emanating from American military bases. As a consequence of these engagements, country music has come to thrive in Great Britain, Germany, and Japan, among other places. Australia, too, can claim a long independent country music history that dates to at least the 1930s; although

they have thriving country music communities, few Australian artists in this genre have been successful in the United States. Numerous scholars have also demonstrated the significant role that country music has played in helping musicians in Brazil, Thailand, Canada, Zimbabwe, and the Czech Republic articulate key cultural issues through country music's rural, pastoral framework.

Travis D. Stimeling

See also: [Bluegrass](#); [Blues](#); [Carter Family, The](#); [Fiddle](#); [Jazz](#); [Rodgers, Jimmie](#)

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Cretan Lyra

The Cretan lyra (*lýra*) is a pear-form, bowed chordophone (typically with three strings) musical instrument of Greece, played mainly in Crete but also in other islands of the Aegean Sea. It is practically similar to the Byzantine *lyra*, the Renaissance *rebec*, the Western classical violin, the Afghan *rubab*, and the Turkish *kemençe*. Historically speaking, we can identify four kinds of Cretan lyras: (1) a small, primitive model of lyra with a sharp sound, called the *lýráki*; (2) the *vrontólyra*, which is a larger type of lyra for louder

playing of bass tones, once used for lengthy open-space performances; (3) the *violólyra*, a nowadays rare, eight-shaped violin-lyra hybrid, usually with four strings, created during the interwar period; and (4) the standard Cretan lyra, which is a newer combination of the *lyráki* and the violin, common in all modern Cretan music.

Faithfully following the authentic local tradition, most lyras are entirely handmade. The main body of a characteristic Cretan lyra is carved together with its neck from a single piece of maple, ivy, oleander, walnut, or mulberry that is at least 10 to 15 years old. The cover of a lyra's soundboard is made of aged cedarwood, and has two similar hemispherical soundholes that define the particular timbre of the instrument. Another essential part of the lyra is the "soul" (also known as the "devil's wood-stick"), that is the soundpost, a small dowel which functions as a sound transmitter and critically affects the instrument's volume and its quality of sound. The strings of a lyra are tuned in fifths (G3-D4-A4). Older versions of lyras were tuned in fourths and fifths (D5-A4-D4 or A4-D4-A3), which was called *alla turca* tuning. The tuning of a lyra depends on the voice capabilities of the musician, along with the thickness of its cords. Its strings were formerly made of animal guts, but today they are constructed of steel or various synthetic materials. The bow of the lyra is a bent fiddlestick with 150–200 horsetail hairs, occasionally accompanied by a number of additional small round bells that mark the rhythm. All woods are carefully selected, so as to be unaffected by age or weather and bear no scratches or knots. Construction of a lyra requires seven to nine days. Each lyra is independently adjusted to produce the desired sound (treble, middle, bass, etc.) and meet the requirements of its owner/user. The instruments are produced mostly by local manufacturers who are also professional music players.

Lyra and Minstrel

In its most basic sense, the idea of a minstrel simply envisions a musician with a stringed instrument who travels the land singing songs of love, loss, and social criticism. Minstrels have often been tasked historically with keeping and recounting oral histories. Minstrels have been present in a variety of cultures throughout the past

millennia, including the Kora players of Africa Kora, the troubadours and trouveres of 13th- and 14th-century France, the meistersingers and minnesingers of 15th- and 16th-century Germany, the blackface minstrels of 19th- and early 20th-century America, and the folk singer/songwriters of the 1940s–1960s United States (such as Woody Guthrie and Bob Dylan). However, the roots of the minstrel in Western civilization trace to lyra players of the ancient Greeks, as evidenced by the writings of Plato, Aristotle, and other notables of the period.

Cretan lyra is a perfect instrument for performing speedy and vivid music as well as calm and expressive traditional melodies. Today, Cretan music is generally performed by a duo that consists of a *lyraris* (lyrist, the lyra player) accompanied by a *la(g)outiérís* (lutist, the lute player). The second musician plays the rhythm and the chords and occasionally improvises on the lyra's melodic line. Sometimes lyra is played unaccompanied. As a rule, the lyrist also acts as the vocalist who sings the traditional 15-syllable rhyming couplets of *mantinádes*, which is a widespread type of musical and poetical dialogical practice in Crete and other Mediterranean insular cultures.

The instrument's fingerboard has no frets at all. The lyrist employs an unusual way of fingering a lyra's string. Instead of pressing it with the fingertip like a violinist or a guitarist, he pushes against one side of the string with the top of his fingernail. In addition, the lyrist plays the lyra in an upright position rather than holding it between the jaw and the shoulder. If he is seated, he rests it on his knee; if he is standing, he puts his foot up on a chair and rests the lyra on his thigh to ensure its stability. These positions are very conducive to playing an ornamented, vibrant melody.

When performing a tune, the lyrist plays on the first (the highest) string. Although the second and third strings are seldom used for playing melodic phrases, the bow often rasps both the second and the first or the second and third strings together, thus accompanying the melody with rough drone tones that create a primal sound and mood.

Since the second half of the 20th century, the lyra has become a powerful local symbol of cultural identity. Despite the fact that in many other Greek regions the violin dominates musical performance, the lyra in Crete enhanced its popularity while imitating the form, timbre, and masterful

techniques of violin. This resulted in the extension of the lyra's repertory; thus, modern lyras can be used to perform entirely new songs and dances in addition to the older ones. The most well-known tune played on lyra is the *syrtós*, a characteristic traditional Cretan dance, which is widely known and performed in the regional recording industry and connects contemporary music practices to their historical background influences—both Western and Eastern. Other major Cretan dances performed on lyra are *pentozáli(s)* (either slow or fast), *soústa*, and *malevizióti(ko)s*. Lyra performance is also applied in *kontiliés*, which are small melodic riffs and musical motifs with limited variety, on which *mantinádes* are improvised.

Distinguished Cretan lyra performers are, among others, Charámbos Garganourákis, Giórgos Kalogrídis, Alékos Karavítis, Leonídas Kládos, Manólis Lagoudákis (Lagós), Kóstas Mountákis, Antónis Papadákis (Kareklás), Manólis Pasparákis (Stravós), Charílaos Piparákis, Antréas Rodinós, Thanásis Skordalós, Vasílis Skoulás, Antónis Xyloúris (Psarantónis), and the legendary Níkos Xyloúris. Ross Daly, an Irish artist who has been living in Crete for more than 35 years, specializes in the performance and study of Cretan lyra in the novel context of the global “world music” networks.

Although Cretan lyra is a musical instrument exclusively performed by men, Aspasia Papadáki (a famous female lyrist) has been interrelated with the persona of a woman playing the lyra. As the figure of the lyra is symbolically associated with a man's body, one can realize why “lyra music” is tightly connected with the values and beliefs of contemporary Cretan society by articulating a wide range of emotions experienced by sensitive, yet harsh, males and manipulating cultural tourism policies through the control of commercial production of traditional Cretan music.

Nick Poulakis

See also: [Greek Popular Music](#); [Nisiotika](#)

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Cruz, Celia (1925–2003)

Celia Cruz (birth name Hilaria Celia Caridad Cruz Alfonso, though it is sometimes shown as Úrsula Hilaria Celia de la Caridad Cruz Alfonso de la Santísima Trinidad) was one of the most iconic and popular singers of salsa music. Her renown led her to be called the “Queen of Salsa” as well as the “Queen of Latin Music.” Though the Cuban-born Cruz spent much of her career based in the United States, she is cited as the best known and most influential female performer in the history of Cuban music. Cruz became known for her trademark shout “¡Azúcar!” the Spanish word for “sugar.”

Salsa, the type of music with which Cruz is identified, is the Spanish word for “sauce,” the spicy, colorful dish popularized in Latin America and the Caribbean. Salsa music was a repackaging of traditional upbeat, rhythmic Cuban dance music, marketed to new audiences. The term “salsa music” was heavily promoted in New York City during the 1970s, but like the sauce for which it is named, it was a combination of many ingredients. Some of the forms represented in salsa music include Afro-Cuban percussion, Latin jazz, mambo, rhumba, and merengue, as well as elements of rock and roll, rhythm and blues, and funk, all added into a base of traditional Cuban music. With the political estrangement between the United States and Cuba, conditions favored christening salsa as a new musical form, and one of its most renowned performers was Cruz.

Celia Cruz was born in the Santos Suárez neighborhood of Havana, Cuba, on October 21, 1925. She was the second of four children born to homemaker Catalina “Ollita” Alfonso and Simon Cruz, a railroad worker. Cruz said the family lived in a poor section of Santos Suárez, a working-class area of diverse races and ethnicities where she could hear a variety of musical styles through the open windows. Behind their house lived a

woman known as a “Santera” who practiced Santeria, a non-Christian form of worship whose roots are African. Cruz was captivated by the sound of the drums and tribal rhythms, which she said were expressive of her own African roots.

Cruz loved to hear her mother sing and her mother became Cruz’s mentor. As Cruz grew older, she attended dances with her extended family where she was exposed to many types of Cuban music. She was assigned the duty of singing younger siblings to sleep. When she was a teenager, an aunt took Cruz to sing at local dances. In 1947, she won a radio talent show, “La Hora de Té,” bringing her local fame. However, her father insisted that she concentrate on her studies, hoping she would have a respectable career as a teacher. One day a teacher told Celia that an entertainer could earn in one day what most Cuban teachers earned in a month; with this advice, Cruz left school to become a professional singer.

Cruz appeared first in amateur talent shows but was soon sought as a paid entertainer. She was noted for her unique singing style which incorporated the chants of street vendors. Enrolling at the local conservatory of music, she sought to refine her presentation by studying voice and learning music theory. After three years of study, her father accepted and approved of her attempting a professional singing career, though she went to performances chaperoned by a female relative.

In 1950, Cruz became the lead singer of the Sonora Matancera, said to be Cuba’s most popular orchestra, which headlined at the world-famous Tropicana Casino nightclub. During the 15 years she was with that band, they traveled throughout Latin America. It was at this time that Cruz became known for her trademark shout of “¡Azúcar!” which started out as the punchline of a joke she often told at concerts about ordering café Cubano (Cuban coffee) in Miami, when she told the waiter one cannot drink Cuban coffee without it.

With Cruz as its lead singer, Sonora Matancera attained great fame in Cuba and made frequent international tours, adding to their celebrity with appearances on radio and in movies. When Fidel Castro took power in Cuba following the revolution in 1959, the band left the island by claiming to be embarking on yet another tour. In 1960 and 1961, they established a home

base in Mexico, entertaining that country with their Cuban sound and publicly stating that they would not return to Cuba. In late 1961, they left for the United States, which would become Cruz's adopted homeland. The band accepted a long-term contract at the Hollywood Palladium in Los Angeles.



Cuban American singer and salsa pioneer Celia Cruz (1925–2003), performing in 1987.
(Frans Schellekens/Redferns)

Cruz's first years in America were not fruitful, as many young Latinos preferred rock and roll to the brand of Cuban-inspired music that Cruz performed. On July 14, 1962, Cruz married trumpeter Pedro Knight

Caraballo (1921–2007), who became her manager and musical director. With his help, her career in the United States began to take off. After moving to New York with Knight, Cruz recorded numerous albums, including collaborations with Johnny Pacheco and Tito Puente, two of the most influential figures in Latin music. Puente later said he first heard Cruz singing on Cuban radio and thought it was a man because her voice was so powerful and energetic.

By the early 1970s, Cruz was captivating new audiences, including young Latinos who had just discovered her music for the first time as well as those who cherished it as a reminder of their previous lives in Cuba. She was selected to sing the role of “Gracia Divina” in the opera *Hommy*, a Latin reworking of the Who’s rock opera *Tommy* with an Afro-Caribbean beat. It was brought to the stage by bandleader-arranger Larry Harlow at New York’s Carnegie Hall in 1973. Cruz’s performance became legendary for its energy and power, which further spread her renown. She began to be called “salsa’s most celebrated singer” as well as the preserver of “real salsa.”

Critics and audiences often flocked to see Cruz in live performance to experience the full effect of her talent. Along with her powerful voice, she was celebrated for her magnetic stage presence and unpredictable performances, which sometimes lasted up to three hours. She was legendary for her exotic, extravagant costumes which usually included feathers, lace, and sequins along with many yards of brightly colored fabric. Sometimes her fashions virtually took up the entire stage, though they never inhibited her energetic performances, which featured signature leaps and dance moves. On July 16, 2003, with Knight at her side, Cruz died of brain cancer at the age of 77 at her home in Fort Lee, New Jersey. She is buried at Woodlawn Cemetery in the Bronx, New York. An epilogue to her autobiography states that per her wishes, soil from a visit to Guantánamo Bay, Cuba, was used in her burial.

Nancy Hendricks

See also: [Calypso](#); [Claves and Clave Rhythm](#); [Reggaetón](#); [Salsa](#)

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Cuatro

The *cuatro* is an original four-stringed guitar-like instrument, played in the northern parts of Latin America. There are two main variants, one in Venezuela and one in Puerto Rico. Both are traditionally used for accompanying singers and dancers; however, since the second half of the 20th century, solo music has also been played on both instrument types. The music for this instrument is always folkloristic (in contrast to another four-stringed instrument: the ukulele).

In Latin America, with its distinctive tradition of folk music, many different types of guitars are in use, mainly for accompanying singers and dancers. These instruments have their roots in Spain and Portugal and were brought to Latin America by the conquistadores in the 16th century. Therefore, many similarities can be found in form, stringing, and tuning to Spanish guitars and *vihuelas*, as well as to the Portuguese four-coursed *cavaquinho* (something between a guitar and a mandolin).

In Venezuela, where it is the national instrument, the *cuatro* has four single strings (from which its name derives) and is made like a small guitar with a length of roughly 80 cm, a width measuring about 54 cm, and a depth of about 10 cm. (This type of instrument is also in use in the neighboring countries and in Mexico.) The nylon strings are tuned similar to the highest four strings of a guitar (d-g-b-e', the same intervals as the four-course European Renaissance guitar from the 16th century), with two exceptions: first, the highest string is one octave deeper, so that it sounds only one whole tone higher than the fourth string; second, its tuning is a fifth higher than that of the guitar. This (a-d'-f#'-b) is similar to the tuning of a Hawaiian ukulele (a'-d'-f#'-b'). There are variants with five and six strings, which are named *cinco* and *seis* respectively.

The cuatro provides a rhythmic and harmonic base for most Venezuelan folk music and is part of *Joropo*, a dance and music form in Venezuela, which today is recognized as the national dance. The most famous cuatro player was Fredy Reyna (1917–2001), who started as a guitar player and switched in 1948 to the cuatro. He changed the traditional tuning to the one of a Renaissance guitar, with the first string as the highest: a-d'-f#'-b' (although the absolute pitch was not fixed during the Renaissance). Reyna established the Venezuelan cuatro as a solo instrument, made many recordings, and gave concerts in Europe as well as Venezuela.

The cuatro in Puerto Rico also derived from the European Renaissance guitar and, at first, was a four-stringed instrument in the form of a keyhole, which existed until the middle of the 20th century. This instrument was brought to Hawaii by immigrants in 1901, where it remained until the middle 1930s and was replaced by the tenor guitar, a four-string guitar. Since the end of the 19th century, a louder variant was developed in Puerto Rico. Although it kept its ancient name, the instrument was modified to have five double metal strings (a fifth course was added below the original four) and the form of a violin. It has a length of about 34 inches, a circumference of 20 inches, and a depth of 3 inches; it is tuned in fourths (bB-e'-a-d'-g'-g', like the Spanish *bandurria*, a mandolin-like instrument. A variant with six courses is called a *seiz*. Traditionally, it was played by mountain farmers, often during religious contexts or secular events. During the 19th century, it was played in salon orchestras in coastal cities and in country ensembles in the mountains (the *jibaro* ensembles, which included a singer). Today it also can be heard accompanied by another cuatro or by a guitar. The most famous Puerto Rican cuatro player was Yomo Toro (1933–2012), who recorded many albums and opened “Latin-pop” to his instrument.

Jörg Jewanski

See also: [Ukulele](#)

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Cumbia

Cumbia is the most representative musical style from Colombia and its most important cultural influence in the world music scene. This musical genre is a mixture of Aborigine, African, and European rhythms. It has grown in popularity in Latin America since the mid-20th century, and today has reached an important level of recognition as a regional characteristic music style with variations that emerge in different countries across the Americas.

Cumbia is a combination of native South American, African, and Spanish musical styles, which were re-elaborated to form this particular rhythm. The word *cumbia* derives from the African expression *cumbe*, which means "dance party" and is shown in both the sounds and the dance movements between male and female dancers. This musical genre emerged sometime in the 18th century in land on the shores of the Magdalena River and the Colombian Caribbean coast. Despite the difficulty of determining the particular birthplace of this style, cities such as El Plato and Cienaga (in Magdalena), Soledad (Atlántico), Mompox, Santa Marta, and Barranquilla have been important epicenters for this musical genre, not only for its creation but also for its diffusion across the Caribbean region and Colombia.

Slaves from Africa who arrived to Colombia in the colonial period to work in the gold and silver mines mixed their own styles, supported by drums, with the sounds of local Native American instruments such as *gaitas* and *maracas* and European musical cadences to create this style. The rhythm evolved from a basic to a complex musical genre. Initially, cumbia was an instrumental style of the low-income classes on the Caribbean coast. Nevertheless, by the beginning of the 20th century, when it appeared in the Carnival de Barranquilla as a "happy dance," middle- and high-income classes adopted cumbia as a symbolic and representative genre. What began

as an instrumental style was transformed into a complex musical genre that incorporated lyrics and more elaborate rhythms.

Between the 1940s and 1950s, cumbia was carried into the elegant dance halls, thanks to the indirect influence of bands in Colombia, and the particular musical arrangements of Lucho Bermudez, a prominent composer and music director. This development was paired with the emergence of the most important record labels in Colombia, particularly Discos Fuentes, which associated with RCA Victor. This combination allowed cumbia to spread to several places in the Americas from Mexico, passing throughout the Caribbean to Argentina. In this way, cumbia (and tango) became the most popular genres in the region in that time period.

Between the 1960s and the 1980s, cumbia attracted several Colombian and international followers and mixed with other local musical styles, thereby developing a particular rhythm called “Chucu Chucu,” which was widely recognized and danced to in Latin America. Since the 1990s and into the first years of the 21st century, cumbia has appeared in different presentations from the old-school and classical styles to adapt to new style trends and formats that include electronic instruments. Perhaps the most important classical artists are Toto la Momposina; Leonor González Mina, “La Negra Grande de Colombia”; and Petrona Martínez, though at the same time new cumbia artists and bands have emerged to transform and reinvigorate cumbia rhythms, including La MiniTK del Miedo, Bomba Stereo, and Choquitown (among others).

Cumbia instruments vary widely. They include wind instruments native to South America, in particular a kind of long flutes with different numbers of orifice, called *gaitas* and made with local bamboo (*guadua*). A *Gaita macho*” (male gaita) has two orifices and produces a harmonic and rhythmic sound; a *Gaita hembra* (female gaita) has five orifices and produces a melodic sound. Other wind instruments used in cumbia include the *Flauta de Millo* (Flute of Millo), a small flute with four orifices and a reed in the top of the flute that generates a high-pitched sound. In terms of drums, there are three main types: the *tambor llamador* (calling drum), a small drum that carries the rhythm; the *tambora*, a medium-size drum that sounds like a bass drum played with sticks; and the *tambor hembra*, a long

and tiny drum that generates multiple quick sounds. All of these instruments are made with wood and leather patches. Other important instruments include *maracas* and *guache*, which are percussion instruments full of small pieces from the inside of a dried pumpkin that create a rhythm sound when shaken. Finally, cumbia incorporates, on occasion, European wind instruments such as trumpet, tuba, and French horn.

Cumbia is considered one of the most emblematic Colombian musical styles. As with other traditional local rhythms, dance and clothing are very important, as cumbia is considered a national symbol for Colombians. Usually, the woman is the most important character in the dance performance: she wears a flowery vest with a strapless chemise, a long and ample skirt called a *pollera*, and commonly is barefoot. In her hand she carries a couple of candles, and on her head she wears a bunch of Colombian flowers. The male character wears white pants, a long-sleeved shirt, and a red scarf on the shoulders. The man also wears a *sombrero vueltiao* on the head and a *mochila* (artisan bag). However, depending on the Colombian region, clothing can vary.

Dance is another basic component of cumbia, taking the form of a kind of courtship ritual between woman and man. Basically, in this dance ritual the man tries to conquer the woman and she avoids him; after that, she takes her skirt and moves her hips and shoulders while the man follows her, moving his body and raising and lowering his sombrero vueltiao (traditional hat). Finally, the woman salutes him and invites him with body language to follow her cadence.

TYPES OF COLOMBIAN CUMBIA

There are four types of cumbia: classical cumbia, cumbiamba, cumbia sabanera, and cumbia vallenata. Classical cumbia uses a mixture of gaita and drum sounds; there is no singing or chorus expression. Usually this musical style is used to support traditional dancing in Carnival or other collective celebrations in small towns. *Cumbiamba* is a type of cumbia that uses the flauta de millo and accordion. Some experts point out that this type of cumbia differs significantly from the basic style, and believe it was the original expression of African slaves who arrived to Colombia and mixed

their rhythms with indigenous ones. This style includes lyrics recounting the daily activities of African and aboriginal peoples, and it has different choreography which includes festive body movements.

Cumbia sabanera is a subgenre that uses several European wind metallic instruments. It is played by local bands called *bandas pelayeras*, which are from the inner regions of the Colombian Caribe coast (in particular, the shores of the Sinu and San Jorge Rivers). This style shows more explicitly European influence than others.

Cumbia vallenata is a particular style that mixes two of the most emblematic Caribbean musical genres of Colombia: cumbia and vallenato. Its distinguishing characteristic is the use of a vallenato accordion as a main instrument in addition to the classical cumbia ones. This subgenre includes singing and lyrics that tell stories about rural activities, love, coldness, and loyalty.

MAIN PERFORMERS

Francisco Galan (1906–1988), called “Pacho” Galan, was one of the pioneers of mixing of Colombian rhythms with big band and jazz styles in the 1940s. As a composer and musical director, he adapted Colombian tropical and Caribbean rhythms to big orchestras, so as to popularize the cumbia and merecumbé styles among the middle and higher social classes.

Lucho Bermúdez (1912–1994) was a composer, musical director, and performer on clarinet and saxophone. Along with Pacho Galan, he revolutionized cumbia and Colombian tropical styles, adapting them to dancehall. Bermúdez spread cumbia and other styles widely in the Americas by recording an album with RCA Victor in Buenos Aires in 1946. He also lived in Mexico and Cuba in the 1950s.

Toto la Momposina (1940–) is a Colombian folkloric singer and dancer and the most international of cumbia performers. Her art work and shows are well-known in several countries.

Petrona Martínez (1939–) is an Afro-Colombian singer and composer. She is part of a long tradition of female traditional singers from the Caribbean coast, known as *cantadoras*. Her singing style combines several styles from Afro-Colombian musical traditions, including cumbia in its

purest traditional form. Her style is supported by drums, gaitas, clap sounds, and chorus.

Los Corraleros de Majagual is a Colombian traditional-music band widely known and respected in the United States and Latin America, and has been an important diffuser of cumbia in the Andean and Caribbean countries. Founded in 1962 by Isaac Villanueva, Calixto Ochoa, and Alfredo Gutiérrez, under the sponsorship of Discos Fuentes, the band began as a project that reunited musical traditions of the Colombian Caribbean coast.

Leonor Gonzalez Mina (1934–), known as “La Negra Grande de Colombia,” is a Colombian singer, actress, and dancer. Best known as a TV actress, her singing style nevertheless has influenced several generations of young Colombians due to her musical proficiency.

LATIN AMERICA’S CUMBIA VARIATIONS

Cumbia reached several countries across the Americas, and in each country was adapted, transformed, and re-elaborated to accommodate local styles, feelings, and realities. Since the mid-20th century, this music style has been very popular as tropical and festivity music—more than any other rhythm in the region, until salsa competed for this role years later. Because of its regional interpretations, it is possible to find cumbia Mexicana, cumbia Argentina, and cumbia Chilena, among others.

The primary countries where cumbia was popular were Mexico and Peru. Cumbia Mexicana emerged in the mid-1960s through artists such as Carmen Rivero and Mike Laure, who played Colombian classical songs and adapted this style to Mexican sensibilities. They used other modern instruments to present and interpret this genre, such as electric guitar, electric bass, and keyboards. One of the main adaptations was cumbia sonidera, which appeared in the 1990s as an electronic adaptation of original cumbia. Peruvian cumbia also became a genre unto itself and achieved some popularity in other countries. Peruvian cumbia took Colombian cumbia and mixed it with Peruvian traditional rhythms such as *huayno*. This new type of cumbia spread to Bolivia and Argentina and was played with strident electric guitars and electronic sounds.

Other South American versions of the cumbia include cumbia Chilena, a style that took Colombian cumbia songs and mixed in other music styles (including rock, bolero, cueca, and reggae) to create a unique style that used electric instruments. One of the most important artists of cumbia Chilena is Chico Trujillo, a well-known performer of the “Nueva Cumbia Chilena” movement. Another version is cumbia Argentina, which has two specifically identifiable subgenres: cumbia Santafesina, a very close relative of cumbia Peruana style that includes accordion; and cumbia villera, a low-income musical movement from the outskirts of Buenos Aires that is played in a style similar to Peruvian cumbia, but includes portable keyboards and electric guitars.

Saul Mauricio Rodriguez-Hernandez

See also: [Andean Region, Music of the](#)

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D

Dancehall

A musical genre, a style of clothing, a type of dance, and for many, a “living, breathing, organic part of Jamaican life,” dancehall is a very popular form of Jamaican cultural expression (Hope, 2006). Dancehall, also known on the island as “Buggu Yagga” for its juxtaposition of heavy bass lines and high vocals, is a contemporary expression of the reggae tradition (Buggu Yagga, 2014).

Dancehall music was born in the 1980s as a reaction to decades of economic pressure and political upheaval that divided Jamaican society between the privileged and the underprivileged. In the Jamaican cities of Kingston and St. Andrew, going to a dance party at a dance hall in the 1980s became a popular escape from the poverty-stricken life of the slums for many. The kind of music that developed during that period at the dance parties took on the name of the location: dancehall. Because of this history, dancehall, as a musical genre, both reflects and communicates the political, economic, and social tensions of Jamaican society through its lyrics and expression (Hope, 2006). Dancehall is often noted for an intensely male-centered bravado that sexualizes women, celebrates violence, and promotes homophobia (Samponaro, 2009).

The musical style of dancehall draws upon the previous traditions of reggae, ska, mento, and dub music. The earliest form of the style featured disc jockeys (DJs) in the hall talking or singing over a popular, already established reggae rhythm, often making up the lyrics on the spot (Hope, 2006). This style followed a long-standing tradition of the *griot*—a singing, storytelling poet/musician/historian that was traditional in West Africa. Just as griot were understood in Africa to tell true stories and recognize reality,

dancehall performers turned from the traditionally positive reggae themes of peace, black pride, and coexistence to name the problems and challenges that they faced in society, such as poverty, violence, and police brutality. Because of this, DJs in dancehall are still often referred to as griot and use slang from the ghettos in their lyrics (Hope, 2006). Continuing into the 21st century, dancehall remains a club-oriented, dance-party form of reggae that addresses difficult issues while using traditional reggae instrumentation and rhythms (Hoffman, 2009).

Although earlier figures such as U Roy helped define the position of the live DJ in dancehall music, one of the first DJs to turn his griot skill into an internationally successful career was King Yellowman. Yellowman was an albino from a poor background, which allowed him to speak directly to the social and economic problems of many Jamaicans. In the 1980s Yellowman became the model for the DJs who would follow him: products of the poor and ghetto lifestyle who could write lyrics that spoke directly to the lives and realities of young, struggling Jamaicans (Hope, 2006). Yellowman, in particular, is also recognized for his inclusion of sexually explicit lyrics and themes in his songs, an element of dancehall music now known as “slack” or “slackness” (“King Yellowman Biography,” 2014).

Other important dancehall superstar griot of the 21st century include Shaggy, Elephant Man, Beenie Man, Shaba, Mr. Vegas, and Popcaan. Though many dancehall artists continue to be hugely popular on the island, most remain unheard of in the United States, as it can be hard for Jamaican artists to find radio airplay in the United States or Europe (Kenner, 2014). One notable exception is the griot Sean Paul. Sean Paul became a crossover sensation in the early 21st century, becoming the first Jamaican artist ever to reach the number-one position on *Billboard*’s Rap Albums chart. Since his first album in 2000, Sean Paul has had a string of number-one pop hits and won a Grammy in 2002 for his album, *Dutty Rock* (Hoffman, 2009).

While it is very common to hear dancehall music on the radio, the most important location for experiencing dancehall continues to be in the hall itself. Going to the dance hall in Jamaica is as much about the music as it is about being seen going to the dance hall. The event is a type of public street theater, an opportunity to demonstrate wealth and attract attention, from the

colorful and revealing clothing that people wear to the flashy motorcycles that they drive (Niaah and Niaah, 2006). One element of the display at a dancehall event is the “skin-out”—a tradition in which women in very revealing clothing strike sexual and erotic poses on the dance floor. These displays of erotic beauty often become contests in the dance hall, where women are judged on dance skills, stage presence, and sexual attractiveness. Although some researchers have identified this activity related to dancehall as a mark of women’s sexual liberation, others have noted that this type of context continues to present women as objects subject to male judges’ approval (Hope, 2006).

Dancehall is immensely popular but also is associated negatively with the poorer economic classes in Jamaica. As a society rigidly divided between the richer and poorer social classes, dancehall music and the type of clothing associated with the music mark a person for many as “lower class” (Hope, 2006). Many members of Jamaica’s upper classes see dancehall as a vulgar threat to traditional values and culture and often blame it for everything from youth violence to children’s poor grades in schools (Hope, 2006).

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See also: [Reggae](#); [Reggaetón](#)

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Darbuka

The *darbuka* (also spelled *darabukka*, *derbuka*, *derbuga*, and *derbukka*) is a single-headed, goblet-shaped hand drum used throughout the Middle East, Eastern Europe, and South Asia. The darbuka is also known as a *tabla* or *tablah* (Egypt), *dümbelek* (Turkey), *dunbak* (Iraq), and *tombak* (Iran). Grove attributes the etymology of the darbuka to the Arabic word *darba*, “to strike.” The drum is made of pottery, wood, or metal and was originally covered with goat skin, but plastic is now an option; the base is open. The drum is held on the lap and over the knee, under the arm, or fastened with a strap while standing. Playing the darbuka is physically demanding for the percussionist, who uses the fingers of both hands to strike the center or edge of the drum head to produce deeper or higher pitches as well as a variety of ornamentations.

Orientalist Edward Lane’s account describes the instrument as a *darábukkeh*, which, along with the *tár*, a tambourine 11 inches in diameter, was common in the mid-19th-century Cairene “hareem of a person of moderate wealth, and which the women often use[d] for their diversion.” Lane documents the darábukkeh as being made of earth or wood, the latter adorned with mother-of-pearl and tortoiseshell. He notes its size as 15 inches long, with a covering of fishes’ skin. Lane observed the instrument positioned in the left arm “suspended by a string that passes over the left shoulder,” and “beaten with both hands” (Lane, 1860, pp. 77–78). Both percussion instruments would produce “different sounds when beaten near the edge and in the middle” (Lane, 1860, p. 78). The notation for these sounds is now referred to as *tak* and *dum*.

Drum Shape

The hourglass shape of the *darbuka* is a unique characteristic of this drum found throughout the Middle East, Egypt, and eastern Europe. However, the drum has many closely related relatives in North Africa, such as the *doumbek*, stemming all the way west to Morocco. The darbuka and the doumbek are usually made of either clay or metal and feature a fish or animal skin as the playing surface. The *djembe* of Gold Coast West Africa, though much larger, has the same hourglass shape as the doumbek. Made with local materials such as wood from large trees and featuring a goatskin playing surface, the djembe likely derived its shape from instruments carried by Arab traders who travelled along the Silk Road trading routes, which began at the coast of

West Africa and extended through the Mali kingdom of Saharan and sub-Saharan Africa before going east through the Middle East and reaching all the way to China in the Far East.

The darbuka is essential for maintaining the rhythm and tempo in performances of belly dance, also known as *raqs Sharqi*. North Africa darbuka ensembles include instruments of varying sizes. The darbuka is part of the North African *Andalusī* ensemble and the Iraqi *jālchī baghdādī* ensemble. Habib Hassan Touma includes the darbuka in the roster for the classical *takht* ensemble in Egypt and the Levant, along with the *‘ūd*, *qānūn*, *kamanjah*, *nāy*, and *riqq*. The takht supports the vocalist in performing such genres as *dawr*, *qasīda*, *muwashshah*, *layālī*, and *mawwāl*, in addition to the solely instrumental genres *bashraf*, *samā’ī*, *tahmīlah*, and *dūlāb*. The traditional takht instruments are augmented by multiple violins, cellos, contrabasses, clarinets, oboes, trumpets, accordion, electric, synthesizer, timpani, and glockenspiel to comprise the “huge racket” of the modern Europeanized Arab orchestra.

Hicham Chami

See also: [Belly Dance](#); [Tabla](#)

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Dastgah

Translated as “system” from Persian, *dastgah* is a hierarchical, highly detailed modal system that comprises the tradition of Persian art music, known as the *radif*. The dastgah was loosely standardized in the late 19th

century chiefly by the *tar* and *setar* musician Mirza Abdollah Farahani (1843–1918), but was also influenced by master musicians such as tar musicians Mirza Hossein Gholi (1853–1916) and Darvish Khan (1872–1926), and setar musician Abolhasan Saba (1902–1957). Through the early 20th century, the dastgah remained dependent upon local music traditions and was taught orally from musician to musician. It was not until the mid-20th century that the system of modes became fully standardized, mostly due to the work of renowned tar player Ali-Naqi Vaziri (1887–1979), a student of Mirza Abdollah, who was the first to transcribe the *radif*.

The *radif*—the practice of Persian classical music—is primarily composed of 12 distinct dastgahs, which in turn consist of 365 individual *gushehs*, or melodies, which provide a modal framework for improvisatory performance. In actuality, there are more than 50 dastgahs, but particularly in modern-day classical music, the *radif* has been standardized to focus on a set of 12 dastgahs. The 12 principal dastgahs take their names from the corresponding dominant mode that is always introduced at the beginning of the performance: *shur*, *abu ata*, *dashti*, *bayat-e tork*, *afshari*, *segah*, *chahargah*, *homayun*, *bayat-e Esfahan*, *nava*, *mahur*, and *rast*. Often, the dastgahs are further divided into two main categories: seven of them are considered the main dominant dastgahs (*shur*, *segah*, *chahargah*, *homayun*, *nava*, *mahur*, and *rast*), while the other five are labeled *awaz*, a subordinate set of melodies (*abu ata*, *dashti*, *bayat-e tork*, *afshari*, and *bayat-e Esfahan*). Overall, the dastgah are defined by a set of pitches (*maqam*) and a specific melodic character (*mayeh*). Although there are 12 dastgahs, only six or seven scales are represented. Sometimes the differences between dastgahs can be structural: for example, featuring different transitions between sections, or different sequences of modulations.

The series of pieces within the dastgah groups can be manipulated and improvised upon. These pieces, individually known as *gusheh*, each carry their own specific names, as they represent different genres within the *radif* tradition. Each *gusheh* serves a specific function within a performance, whether it is introductory, conclusive, or transitory to introduce new sections of dance-like rhythms or new modulatory material. The number of

gusheh varies between the dastgahs: some contain a large number and others only a few.

When the dastgah is performed, it begins with an introduction comprised of one or more sections, known as *daramad*. The daramad indicates the maqam and mayeh to follow. Typically, the daramad employs the lower registers of the performing instrument or voice. After the introduction, the gusheh are performed in parts, which are distinguished from the daramad by their melodic contour. Some gusheh may cross over from one dastgah to another, while others are exclusive to a particular dastgah. The gusheh gradually ascend into the higher registers of the instrument or voice, and continue to be manipulated and improvised upon through modulations and transpositions. This is followed by a *forud*, a rapid return to the original mode. A full performance of a dastgah can vary greatly in length, sometimes taking only a few minutes, and other times more than an hour.

The performance of a dastgah is highly dependent upon the organization of the gusheh and how they are presented and improvised upon in selected pieces. There is no concrete method for performing the dastgah and thus every performance will be different, even when centered upon the same dastgah. As a result, the training for the dastgah is arduous, taking many years to learn and master the musical tradition and its improvisatory nature.

The dastgah has traditionally been taught and learned orally and aurally, through gradual absorption of the modal process and its many gusheh. However, in the late 19th and 20th centuries, the tradition of performing dastgah became influenced by Western traditions, primarily due to the efforts of Ali-Naqi Vaziri, who introduced the elements of Western instrumentation, including the violin and the clarinet (tuned to Persian tuning standards), and Western notation. Today, the system of dastgah remains mostly the same as it has been since the late 19th century.

Theresa Steward

See also: [Iranian Classical Music](#)

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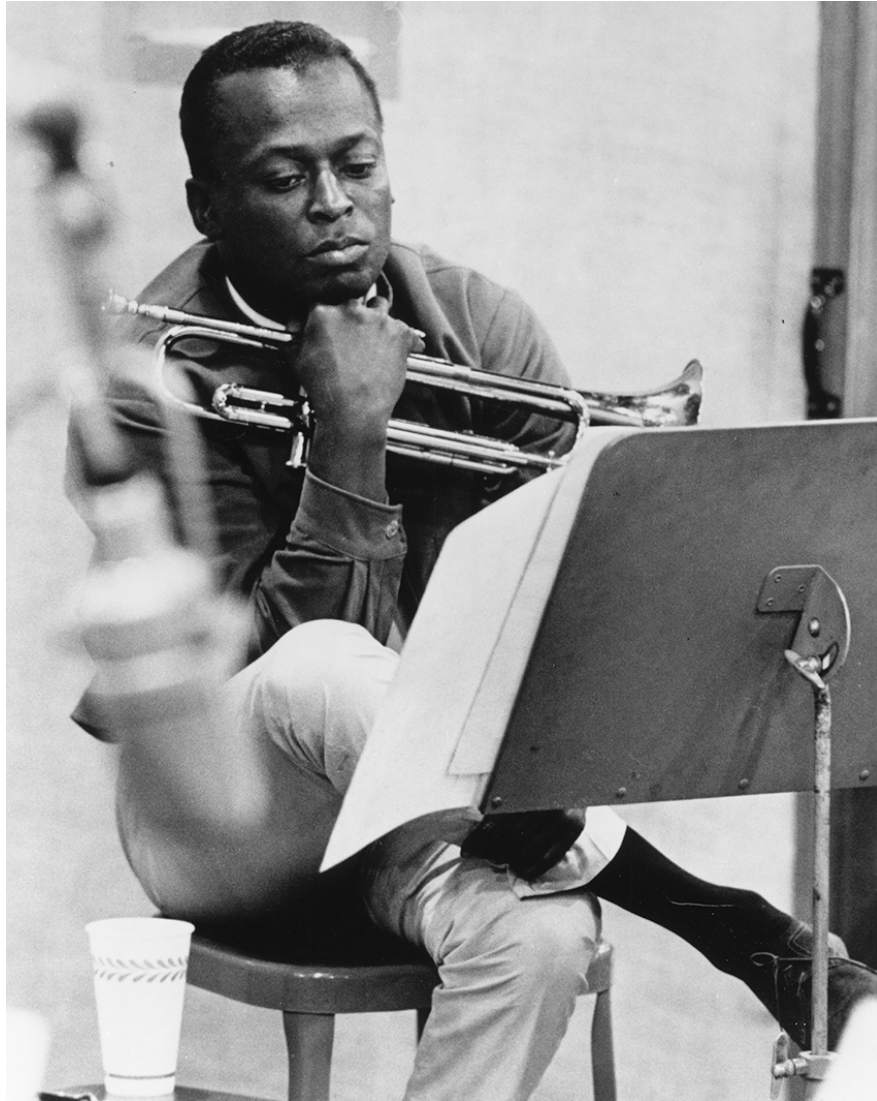
Davis, Miles (Dewey, III) (1926–1991)

American jazz trumpeter and bandleader Miles Davis was one of the most musically diverse musicians of his generation. A creative, expressive soloist and an exacting band leader, Davis championed cool jazz, hard bop, and fusion, with his final album combining jazz and hip-hop. While Davis's contemporaries, including Duke Ellington and Max Roach, endeavored to eclipse categorization that would position jazz below classical music, Davis was significantly more radical in his rejection of a partition between jazz and popular music. He was the most consistently innovative, outspoken musician in jazz on the relationships between the music industry, racism, artistic innovation, and commercial success from the late 1940s until the mid-1970s. Davis transformed jazz several times during his 46-year career, either by his own actions or by serving as a catalyst that enabled others to be musical pioneers. His musical development after his formative bebop years can be divided into three periods: cool (1949–1964), modal (1959–1968), and electric/fusion (after 1968).

Davis was born on May 26, 1926, in Alton, Illinois. Soon his family relocated to East St. Louis, Illinois, where his father, a dental surgeon, ensured that the family never suffered financial hardship. Determined that her children would be culturally aware, Davis's mother made sure that music lessons were an important part of family life. Upon Miles's 13th birthday, his father presented him with a trumpet—not a violin as his mother had envisioned—and lessons with local musician Elwood Buchanon, who can be credited with David's trademark sound. Davis compensated for his shortcomings in musical technique and finesse with determination and enthusiasm. By age 16, he was a regular performer with Randolph's Blue Devils. In 1944, when Billy Eckstine's orchestra came to town in need of a trumpet player, Davis substituted for three weeks, playing in the group with both Charlie Parker and Dizzy Gillespie, who were

members of Eckstine's group at the time. Following his high school graduation Davis coerced his parents into sending him to New York where Parker and Gillespie were working. He had been accepted by the Julliard School of Music, but as soon as Davis arrived in New York, he sought out Charlie Parker. Although Davis attended Julliard for one semester, most of his true education occurred in the jazz clubs of New York, where he benefited from the coaching and encouragement of Thelonious Monk, Tadd Dameron, and Dizzy Gillespie.

In 1955, Davis appeared informally at the Newport Jazz Festival. Here, his astounding improvisations garnered extensive publicity and sufficient engagements to establish a quintet (1955–1957) with Red Garland (piano), Paul Chambers (double bass), Philly Joe Jones (drums), and John Coltrane. In May 1957, Davis made the first of several remarkable solo recordings on trumpet and flugelhorn against unusual jazz orchestrations by Gil Evans. In the autumn of 1957, he organized a quintet, later joined by Cannonball Adderley, that proved short-lived; in that same year he also wrote and recorded music in Paris for Louis Malle's film *Ascenseur pour l'échafaud* (*Elevator to the Gallows*; 1961). Upon his return to the United States, Davis reformed his original quintet of 1955 with Adderley as a sixth member. Inspired by Gil Evans and Bill Evans Davis, he adopted an emerging musical approach known as modal playing, but the inclusion of modality in Davis's *Milestones* (1958) and *Kind of Blue* (1959) proved less effective than his slackening of harmonic rhythm. Abandoning fast-moving, functional chord progressions, Davis instead relied upon diatonic ostinatos, drones, half-tone oscillation inherent in flamenco music, and tone-dominant alternation in the bass line. On the LP *Kind of Blue*, the Davis sextet offered a veritable renaissance of the nonet's cool affect from a decade earlier, exemplified by "Flamenco Sketches" and "Blue in Green" which primarily relied upon individual solos instead of pre-composed parts and offered musicians an opportunity to create solos using specific modes over profoundly simplified harmonic foundations. His modal exploits on *Kind of Blue* created a myriad of possibilities for musicians of the 1960s and these features formed the core components of Davis's playing throughout his career.



Jazz trumpeter Miles Davis at a recording session for his album *Quiet Nights* in 1962. During his long career, Davis was a leading innovator of jazz music. (Michael Ochs Archives/Getty Images)

In 1968–1969, Davis turned his attention to jazz-rock. The albums *In a Silent Way* and *Bitches Brew* (both 1969) combined acoustic and electronic instruments, and melodic jazz improvisations with freestyle rock accompaniment. From 1969 to 1975 these various groups utilized electronically altered trumpet, Indian *sitār* and *tablā*, and African and Brazilian percussion, as well as African American dance rhythms. Their music is best described by the term *fusion*, which incorporates a blend of musical elements broader than jazz-rock. Among his projects in his final

years was an effort to unite jazz and rap music. New young members of Davis's groups included Branford Marsalis, the guitarist John Scofield, and the saxophonist Kenny Garrett.

During his final decade, Davis was proclaimed a “living legend” by the musical community—a title he despised because it ran counter to his desire to be associated with new popular music and energetic, youthful activities, but one that was certainly appropriate, because it acknowledged his iconic status. Among his many awards, Davis received an honorary doctorate from the New England Conservatory of Music in 1986 in recognition of his long-standing achievements.

Eldonna L. May

See also: [Bebop](#); [Jazz](#); [Swing](#)

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Densmore, Frances (1867–1957)

Frances Densmore, born in Red Wing, Minnesota, was a pioneering ethnomusicologist known for her extensive recordings and preservation of North American indigenous musics. She studied piano and organ as well as music theory at the Oberlin Conservatory of Music in Ohio. After working as a music teacher and organist, she took advanced piano training and further studies in counterpoint in Boston. While there, she began to develop an interest in Native American studies, with encouragement from her mentor, noted ethnologist Alice Cunningham Fletcher (1838–1923).

Densmore's first publication on Native American music came in 1901 and was based on songs of Sioux women near Red Wing. After observing the Chippewa at the White Earth Reservation in Minnesota, she made her

first extensive field trip in 1905, to Grand Portage on the north shore of Lake Superior. Densmore was quite prolific in her studies, working with a wide variety of indigenous peoples from all over North America. Her collection includes thousands of recorded songs and more than 2,400 transcribed pieces ("Frances Densmore," 2005). Among ethnographers and ethnomusicologists, the extent of Densmore's cataloguing and publishing (on more than a dozen individual groups) well exceeds that of any other scholar. Much of this was thanks to her work as a collaborator with the Bureau of American Ethnology of the Smithsonian Institution in Washington, D.C., a partnership that lasted from 1907 until her death in 1957. The Bureau published 13 monographs on North American indigenous musics, five anthropological studies, and one paper in the bureau's Annual Report series (Rhodes, 2001, p. 218).

Despite her amassed works, scholars have scrutinized Densmore's transcriptions since the late 1950s. After working with Fletcher, Densmore grew less interested in theoretical work, instead choosing to develop her skills as an ethnographer and preferring isolated studies. Her isolation allowed her to hone her techniques for collection and transcription, as she attempted to stay unaffected by contemporary European and American ideas on the study of world music. This insulated approach became evident in her writing and especially in her transcriptions of indigenous musics. New generations denounced her use of Western key signatures, non-native forms of classification into major and minor keys, regulation of rhythms to accommodate Western time signatures, and disregard for repetition, variation, and beginning and ending formulas (Myers, 1993, p. 405).

Despite the issues some scholars have had with her methods, Densmore remains an important figure in the formation of ethnomusicology as an established field and in the Society for Ethnomusicology, North America's largest organization on the subject. Her field reports and bibliographies appeared in a number of the society's newsletters as well as its journal, *Ethnomusicology*. Densmore is noted as an integral early member of the society, and as the organization expanded, she served as the society's first Second Vice President. She took the position in name only, as she could no longer travel to attend meetings and died shortly after being named to the

position. Much of her collection is now housed at the Library of Congress in Washington, D.C.

Justin R. Hunter

See also: [Eastern Woodland Native American Music](#); [Native American Flute](#); [Native American Music](#)

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Dhol

The *dhol*, also known as *dholak* in Hindi and Punjabi languages, is a musical instrument popular in India and in certain other countries of South Asia. The dhol, a hand drum beaten by both of the player’s hands, is equally popular in folk and elite performances. A Punjabi dhol is larger. In north India and Maharashtra, smaller dhols, called *dholakis*, are also very popular.

A cotton rope is laced around the dhol, and tightened with a screw-turnbuckle. Being tensioned, the rope produces sound. Both the ends of the dhol are mounted with a membrane. The membrane used in the right-hand side of the hollow wooden trunk is a simple membrane, whereas the membrane mounted on the left-hand side is treated with a special coating on the inner surface. The coating is done for the specific purpose of lowering the tone and creating the intended rhythm, and is achieved with a specific mixture of clay, charcoal, and sand. Nut-and-bolt dhols are also made. A dhol is usually made of *sheesham* or mango wood. The wood of the

jackfruit tree is also used to make dhols, though it is costly. In some coastal areas, coconut palm stems are also used for making dhols.



The *dhol* is a double-headed drum used in a range of regional styles across the Indian subcontinent. Pictured is a musician performing Rajasthani folk music during Diwali, the Hindu festival of lights. (Rozenn Leard/Dreamstime.com)

There are generally two styles of playing dhol: either keeping it in the lap, or slinging it down the shoulder and beating up. In the second case, it is supported by pressure from one of the player's knees. The beating of dhol resembles that used to play *tabla* and *pakhawaj*. The high-pitched head of a dhol may also be played by striking it with a bamboo stick. Professional

dhol players must also be good singers and performers, and blend their dhol rhythm skills with singing and acting for a better performance.

In performances of *Kirtan*, *Qawwali*, *Lavani*, and *Bhangra*, playing dhol is a must. Classical dance performances are also assisted by the playing of dholak. In folk culture, dholak is usually played by less skilled performers. In the *Banna-Banni geet* (marriage songs), *Sohar geet* (songs sung at childbirth), *Mundan* (a ritual), marriage *sangeet*, and many other Hindu rituals, the family members play dholaks. In the popular culture of India, especially in Bollywood cinema, many songs have been composed for dhol; a feature film entitled *Dhol* was released in 2007.

In northern India, almost every household keeps a dholak to be played on various occasions. The Indian diaspora to Fiji, Jamaica, Suriname, Guyana, Trinidad and Tobago of indentured immigrant laborers from colonial India has carried the tradition of dholak beating, and these drums are frequently used for various festivities and rituals.

The playing of dhols also has a long tradition in Asia, especially in the Indian subcontinent. These instruments have been quite popular in many Sufi ceremonies over the years. The beating of dhol is an integral part of the performances during celebrations in various parts of India, such as the Rongali Bihu festival in Assam, folk singing in Uttar Pradesh, the *shigmo* celebration in Goa, Bhangra in Punjab, *Garbha* during Navaratri in Gujarat, *Ganesha Utsav* celebration in Maharashtra, *dollu kunitha* in Karnataka, *attan* dance performance by Pastuns, and many others. The Goans' *permom* blends the playing of dhol with *tasha* (cymbals). The South Asian diaspora has carried the tradition of dhol playing to global culture, and has resulted in different versions fusing with different music cultures.

Ravindra Pratap Singh

See also: [Karnatic Music](#)

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Dhrupad

Dhrupad is a classical North Indian vocal style that is considered the oldest and most serious. The name *dhrupad* is derived from Sanskrit *Dhruva* (fixed) and *pad* (verse). It has had a strong influence on other vocal styles as well as on instrumental classical raga performance practice. While it is considered the oldest classical vocal style, it nearly died out before being revived in the 1960s and 1970s by performances from a few devoted artists.

Dhrupad developed from the ancient *prabandha* vocal style in the Gwalior region 200 miles south of Delhi in the early period of Muslim rule. Raja Mansingh (1486–1517) was the father of this style. Court musicians Swami Haridas and Tansen (both of the 16th century) were the most prominent dhrupad voices in the past.

The dhrupad text, in the Braj devotional dialect of Hindi, usually consists of two or four lines, in rhyming couplets, typically praising a Hindu God, talking about a king, or extolling romantic love, musicology, or philosophy. Traditionally, dhrupad has four sections: *asthayi*, *antara*, *sanchari*, and *abhog*. Modern performance practice usually omits the last two parts.

The *tala* or rhythmic cycle must be medium-slow to allow for rhythmic elaboration. The most common is *cautal* (12 beat). Other talas include *jhaptal* (10 beat), *dhamar* (14 beat), *surfak tala* (10 beat), *ada cautal* (14 beat), and *rupak* (7 beat).

Dhrupad singing is traditionally accompanied by a *tanpura* (plucked lute) providing the drone and *veena* (plucked zither). The *pakhawaj* barrel drum provides the rhythmic cycle and the *harmonium* (a small pump organ) and *bansuri* (bamboo flute) are sometimes used as well.

The *raga*, a framework for improvisation, is the essence of dhrupad. It begins with a long and leisurely free-rhythm *alap* section, accompanied only by tanpura drone. Here the vocalist introduces the tones of the raga mode one by one, beginning with the tonic, moving into the lower register, then into the higher register. In the next section, the *tom nom* alap, the singer introduces a rhythmic feel by singing groups of notes with a steady rhythm, with syllables such as “na.” Then the fixed composition begins. The singer begins the composition in the middle of the rhythmic cycle, and the pakhawaj joins on the first beat of the cycle. The singer then sings the poem, and gradually elaborates with rhythmic improvisation. The tempo remains steady as the singer introduces complex rhythmic variations that are multiples of its basic pulse. The density is increased (*laya kari*) by doubling (*digun*), tripling (*trigun*), or quadrupling (*chaugun*) the pulse, along with more complex ratios such as *adi* (1 1/2), *kuari* (5/4) and *bewari* (3/4). There are also formulaic patterns for ending, which are observed by most performers and known to audience members.

Gharana are regional or family schools or lineages. The major dhrupad gharana are Gwalior gharana, Seni gharana, Timondo gharana, Betia gharana, Dagar/Udoipur gharana, Alladia gharana, Benaras gharana, and Bishnupur gharana. Schools recognize four *banis* (or *vani*, vocal styles) of dhrupad—*Gauri*, *Khandar*, *Nauhar*, and *Dagar*—and identify their vocal style with one or more of the banis.

In the late 19th and early 20th centuries, dhrupad performance nearly died out, but the Dagar and Mallick families helped to revive the style starting in the second half of the 20th century. The senior Dagar brothers, Ustad Nasir Moinuddin Dagar (1921–1966) and Ustad Nasir Aminuddin Dagar (1923–2000), toured Europe in the 1960s, and then the younger Dagar brothers, Ustad Nasir Zahiruddin (1933–1994) and Ustad Nasir Faiyazuddin (1934–1989) performed internationally in the 1970s and made many recordings. The Mallick brothers actively perform and record dhrupad of the Darbhanga gharana in India and abroad.

Many of the great Hindustani instrumentalists and vocalists are trained in dhrupad. *Khayal* singers are expected to study dhrupad in order to know the ragas more deeply. Tabla drum virtuoso Alla Rakha (1919–2000) was

originally a pakhawaj player and singer of dhrupad. Ravi Shankar's (1920–2012) performances are highly influenced by the dhrupad form. Rabindranath Tagore (1861–1941), Bengali Nobel Laureate poet and songwriter, created a genre called *drupadanger gan* (songs based on dhrupad). The North American Dhrupad Association was founded in Los Angeles in 1996 to support the study and preservation of dhrupad in North America.

Abdur Rahman

See also: [Harmonium](#); [Rahka, Alla](#); [Sitar](#); [Tabla](#)

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Didgeridoo

The didgeridoo is a natural musical instrument of Aboriginal people living in the north of Australia. Mostly tubular in shape, and made from a piece of tree internally hollowed out by termites, the didgeridoo is classified as a reed aerophone. Researchers have established its origin at about 2,000 years ago, after the discovery of stone art and paintings on the walls of caves depicting images of humans playing the didgeridoo. In the oldest paintings (those more than 2,000 years old), scholars have never found depictions of didgeridoo or anthropomorphic creatures playing it.

The Aborigines use didgeridoos mainly during ceremonies (both sacred and otherwise), in the songs of the clan, and for lullabies, funerals,

weddings, and celebrations that may last for weeks. On these occasions, the bodies of the participants are painted with ocher and the dances are accompanied by songs and beats to the rhythm of the hands from sticks and boomerangs. In addition, the didgeridoo is used by the elders of the tribe in the initiation or “passing” rites when young Aboriginals symbolically pass into adulthood. In these ceremonies, characterized by deep intensity, young people are also subjected to tests that include scarification, circumcision, and bloodletting.

Sounds, noises, songs, and dances have a particular meaning and an even more ancestral function that goes back to the timeless time of creation called the “Dreamtime.” The term “didgeridoo” is an onomatopoeic interpretation given by the English settlers who landed on the continent at the end of the 18th century and heard the first performances. They interpreted the rhythmic timbre like a “did—ge - ridoo” word coming from some hollow eucalyptus branches played by the Aborigines. The instrument is originally from Arnhem Land, a region in the northeast of Australia, and is named in at least 50 different ways depending on the location and ethnic group: *djalupu*, *djubini*, *ganbag*, *gamalag*, *Maluk*, *yirdaki*, *yirago*, *yiraki*, and *yigi yigi* are but a few examples. According to some scholars, to some tribes the didgeridoo symbolizes the Rainbow Serpent known by such names as *Julunggul*, *Yurlunggur*, or *Julunggui*.

The traditional didgeridoo is made of eucalyptus and decorated with Aboriginal totemic motifs, although today there are instruments made of materials from teak to plastic, from metal to ceramic. The structure of the didgeridoo consists of three different parts: the mouthpiece, the instrument itself, and the bell.

The size of the didgeridoo may vary depending on the instrument. It can have a length that varies from less than one to four meters and an inner diameter that ranges from a minimum of 3 cm (mouthpiece) up to 30 cm or more (in the final part). To play the didgeridoo, the performer uses the technique of circular breathing (or continuous breath), in which one takes in air through the nose while exhaling the air contained in the mouth, thus allowing the creation of a continuous sound. The timbre of this instrument is bass, deep, and hypnotic.

There are several traditional styles of playing the didgeridoo, which differ slightly from place to place. In several areas, the way of playing differs in the use of accents, of *toot* (like a trumpet effect) as a rhythmic call, and the use of the voice. In any style, however, the listener can recognize common traits such as imitation of animals' voices, the presence of harmonics, the pronunciation of words, and the use of sticks (*bilma*) or boomerangs that form the rhythmic accompaniment through strikes on the same instrument.



Aboriginal didgeridoo player from the group Nunukul Yuggera Aboriginal Dancers. The didgeridoo is a long, end-blown instrument used by the indigenous people of Australia. (Rozenn Leard/Dreamstime.com)

The didgeridoo is used both in sacred rituals and in everyday life. Some ethnic groups absolutely forbid women to use the didgeridoo, but, paradoxically, this is so in South Australia where it is not considered as a traditional instrument. Most Aborigines consider the instrument a phallic symbol and therefore appropriate only for male players. However, women are allowed to participate in decorating a ceremonial didgeridoo.

The didgeridoo is also used for therapeutic purposes. Despite the fact that academic music therapy has not yet fully recognized its therapeutic

properties, various scholars argue that the sound massage helps relaxation of mind and body, a necessary condition for any kind of healing.

From the musical point of view, the didgeridoo has been used in a variety of languages, styles, and combinations with other modern genres such as rock, pop, jazz, and classical music. Among the recognized performers in the field of traditional music are David Blanas and the White Cockatoo Performing Group, the maker and performer Djalal Gurruwiwi, and Milkay Mununggurr. It is also worth mentioning the Australian Charlie McMahon, the first non-Aboriginal musician to become a professional didgeridoo performer, and inventor of the “Didgeribone,” a constructive variant of the instrument. Mark Atkins, an eclectic and international artist, was one of the first to include the didgeridoo in the orchestra and rock bands, collaborating with Robert Plant, Jimmy Page, and Philip Glass. European musicians who use or play the didgeridoo include the Swiss Willi Grimm and the English Stephen Kent. The aboriginal group Youth Yindi, probably the best-known worldwide group for its performances and record productions, were leaders in the combination of traditional music and rock.

Lorenzo Sorbo

See also: [Carmody, Kevin Daniel “Kev”](#)

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Dixieland

Dixieland is an early style of jazz which developed at the start of the 20th century in New Orleans and spread to Chicago and New York in the late 1910s. The term “Dixieland” makes reference to the southern states, known as “Dixie,” and was popularized by the late 1917 release of the Original Dixieland Jazz Band’s first recordings. Dixieland, though somewhat lesser known today, was an important style of jazz and presents cultural and racial issues through its derivation.

Dixieland is in fact one of the earliest styles of jazz music. Created by white musicians, and hence developing from New Orleans’ white band culture, the style emulated the heritage of French military bands and combined the sounds of brass-band marches and French quadrilles, as well as ragtime and blues, with polyphonic improvisation. Instrumentation and the size of bands was not standardized, but a typical Dixieland band may have consisted of a “front line” of trumpet or cornet, trombone, and clarinet and a “rhythm section” of banjo or guitar, string bass or tuba, piano, and drums (usually the band would employ no more than two rhythm section instrumentalists). Jazz, instead of playing straight notes as written, allowed players to extemporize arrangements that distinguish one performer or performance from another through the anticipation of beats, swinging, grace notes, an enriched harmony, and the development of brief motivic units into a more continuous line. It is this improvisation around a short melody (usually beginning with the trumpet before being adopted by the other front-line instruments) and the polyphony created thereby that defines the Dixieland style. In its syncopation, timbre, and moderate tempo, Dixieland bore a similarity to the black New Orleans jazz alongside which it grew. Recordings from the 1910s demonstrate that the style was a syncopated modification of traditional two-step dance music. But Dixieland, with its accentuation of two beats per measure, as opposed to accenting four or eight beats as later quick jazz styles did, was much more of a marching music than a dance music.

Dixieland players and their black jazz counterparts were culturally very similar; like black jazz, Dixieland grew out of the working-class ideals of aspirational young men. Poor whites, as well as the European immigrants who had flooded into New Orleans since the 1890s, were an especially

vulnerable social group, and Dixieland was an expression of the identity and pride of these people. Despite their cultural similarities with the black residents of New Orleans, Dixieland players were often dismissive toward the black jazz players who developed alongside Dixieland musicians. Racism had not prevented white musicians in New Orleans from encountering black syncopating bands, but the social distance between uptown black people and the skilled white working class which gave birth to Dixieland was unusually large. It is worth noting that up until the 1920s white musicians often had far greater access to performance opportunities than blacks did, something which is fundamental in understanding the reception and popularity of different genres of jazz during this time.

As jazz progressed throughout the 1920s and 1930s, Dixieland music failed to develop, and this stagnation resulted in the style being overlooked by the artists of the 1920s who created the more definitive styles of jazz that we appreciate today. Regardless, during its heyday in the late 1910s Dixieland was incredibly popular with white audiences. The Original Dixieland Jazz Band (among others), through their recordings and tours around America, made jazz accessible to the masses, which allows Dixieland to remain an important element in the history of jazz as the first genre of syncopated improvised jazz to gain widespread success.

C. M. Gregory-Thomas

See Also: [Jazz](#); [Joplin, Scott](#); [Original Dixieland Jazz Band](#); [Ragtime](#)

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Djembe

The *djembe* (or *jembe*) is a hand drum that originated in West Africa during the period of the Malian Empire (approximately the early 13th century CE). This empire covered what is now portions of Mali, Senegal, Gambia,

Guinea, and Mauritania to the north. The djembe's distinctive goblet shape serves to concentrate the volume of the strokes on the head, so that the drum works well as a loud solo instrument. The drum is used in ballet performances in present-day Mali and Guinea, but has spread throughout the world as a popular instrument in "drum circles." It is the best-known African drum outside of that continent.

Historically made with antelope-skin drumheads, djembe makers now use goat skin. The shell of the drum is usually carved out of a hardwood, and elaborate designs are etched into the exterior. The interior of the drum is also not smooth; even though this part of the instrument is invisible to the performer, the grooves created by the drum maker determine the sound and quality of the djembe. Some traditional djembes have metal plaques inserted into the side of the shell to create a jangly sound.

Djembe players use three basic strokes: (1) the slap, (2) the tone, and (3) the bass. These strokes are created by moving the hand further toward or away from the center of the head; the slap has the hand furthest away. Each stroke is produced by using a different hand shape and stroke location. Because the drum has only one head (the bottom is open), the fundamental "pitch" of the bass stroke is determined by the size and shape of the body of the instrument. The pitch of the other two strokes are determined by the tension of the head. The experienced player uses the hand shape to create higher overtones, audible above the normal "tone" stroke.

The drum is held between the legs with the drumhead facing away from the performer; the open bottom is thus facing the player. One can also play standing up with the help of a shoulder and waist strap.

In traditional West African performances, the djembe is often accompanied by at least one lower drum, the *dundun* (or *dunun*). This drum is not a hand drum; rather, it is played with a hooked wooden stick. The djembe is traditionally played by men only. Women take the role of dancers, or play handheld accompanying percussion instruments (shakers, rattles, and the like). As with many aspects of gender roles in traditional societies, the present century is seeing a lot of change. More and more women are becoming *djembefolas* (djembe players).

Djembe Shape

The goblet-shaped (sometimes described as hourglass-shaped) profile of the *darbuka* drum, though unusual, is shared by several indigenous drums found in the African continent, especially in the far west and coastal countries of Guinea, Mali, and Ghana. Here, the *djembe* drum—a cousin of the *darbuka*—shares the same goblet shape. The *djembe*, however, is typically two to three times larger than the *darbuka* and is made of wood, with the drumhead made of goat skin. The goblet-shaped *darbuka* likely predates the *djembe* and was brought to the west of Africa by Arab traders travelling along the Silk Road which spanned the African and Asian continents and connected them by the Middle East. African artisans and musicians modified the shape of the drum by adapting its construction using local materials; hence, wood replaced the metal/clay shell or drum and goat skin replaced the fish skin of the drumhead.

A typical village performance may involve two to five or six drummers, several onlookers, and improvising dancers. The onlookers may become dancers, and may even become drummers. The roles are not strictly defined, and they can change during an event. This type of social activity is quite fluid and is an example of “part-counterpart” interaction. The performance of the music is dependent on audience participation, and sometimes the line between performer and spectator gets blurred.

In the Western world, the *djembe* is a crucial part of the “drum circle” phenomenon. This is a relatively recent social activity which started as an outgrowth of hippie culture in the 1960s. Drumming together is used as a social bonding activity in some communities in the United States and Western Europe. Drum circles are sometimes associated with neopagans and other alternative spiritual seekers. The circle can be led by a master drummer, or it can be free-form and open to anyone. In all cases, the music played is extemporaneous and improvised.

Christopher Gable

See also: [Darbuka](#); [Gyil](#); [Kora](#); [Kuti](#), [Fela](#)

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Dmitri Pokrovsky Ensemble

The Dmitri Pokrovsky Ensemble is a vocal ensemble best known for performing Russian folk songs in a highly original manner. The internationally acclaimed ensemble became a constituent part of the folk revival movement in Russia.

In 1973, Dmitri Pokrovsky (1944–1996), a graduate of the Gnessin Pedagogical Institute, formed a group of several nonprofessional singers to perform songs collected during folklore expeditions. A member of the Folklore Commission of the Union of Composers described the group's first performance as "hysterical, aggressive" and "completely engrossing." The group became affiliated with the commission as an experimental ensemble.

Trying to convey a feeling of authenticity, the Pokrovsky Ensemble avoided the authored repertoire of professional folk choirs (such as *Kalinka*). The ensemble's performances included lectures on folk music and appealed to intellectuals. The complexity of the village music and the diversity of regional singing traditions in Russia contrasted with the popular image of a homogeneous national culture. By singing not Russian, but Smolensk, Belgorod, or Don Cossack songs, the ensemble reimaged folk as a mash-up of regional styles.

The ensemble exaggerated distinctive elements of particular styles. Improvisation, which was central to many regional traditions, became the ensemble's major feature. Some critics reproached it for reinterpreting local music. Others praised the musical complexity, avant-gardism, and emotionality of its performances. The Pokrovsky Ensemble inspired a large number of revivalist groups and became part of the global roots revival featuring idealization of the authentic village in contrast with the artificial industrial city. In Russia, the village music performed by the Pokrovsky Ensemble contributed to national identity formation.

Despite some problems with the authorities, by the 1980s the Pokrovsky Ensemble had become widely known across the country. It cooperated with prominent contemporary composers, as well as theater and film directors. The ensemble met the emerging international interest in Russian culture. In

1986, it performed at Harvard University. Pokrovsky gave lectures on regional traditions and voice production mechanisms at the Library of Congress, the Smithsonian Institution, Dartmouth College, and elsewhere.

The Pokrovsky Ensemble toured the United States, Australia, Japan, and other countries and cooperated with international musicians. The joint recording with Paul Winter (1939–), *Earthbeat*, was nominated for a Grammy in 1988. That same year, Dmitri Pokrovsky was awarded the Soviet Union's State Prize. In 1994 the ensemble performed *Les Noces*, a folk-inspired stage piece by Igor Stravinsky (1882–1971).

After Dmitri Pokrovsky's demise in 1996, the ensemble experienced a crisis but decided to continue performances. Developing new concert numbers, contributing to theater and film soundtracks, cooperating with internationally acclaimed performers, and conducting folklore expeditions, the Pokrovsky Ensemble remains an important part of contemporary global music.

Ivan Sablin

See also: [Cossacks](#), [Music of](#), [Russian Orthodox Church Music](#)

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Dorsey, Thomas A. (1899–1993)

Thomas Andrew Dorsey (not to be confused with big band leader and trombonist Tommy Dorsey) was an American musician and composer known today as the "Father of Gospel Music." In his earlier life, he was a prominent blues piano player called "Georgia Tom" who performed with such singers as Ma Rainey. After devoting himself to sacred music, Dorsey became the music director at Chicago's Pilgrim Baptist Church, a post he held from 1932 through his retirement in 1983. He composed approximately one thousand songs, was the first African American to be inducted into the Nashville Songwriter's Hall of Fame, was featured in the

movie *Say Amen, Somebody*, and was honored in a tribute by the Smithsonian Institution.

One of seven children, Thomas Andrew Dorsey was born on July 1, 1899, in Villa Rica, Georgia, to the Rev. Thomas Madison Dorsey and his wife, Etta. His father was a traveling Baptist preacher who delivered his message in a colorful style to appreciative gatherings. Rev. Dorsey always kept up a dapper appearance, though in reality he could barely support his family. Thomas Andrew's mother, a devoutly religious church organist, owned a piece of land, but they still could not make a living farming it even through backbreaking labor. They sold the land and moved to Atlanta, Georgia, where Dorsey's mother worked as a domestic servant while his father worked as a laborer. When they still struggled financially, the family returned to Villa Rica, where Dorsey's father tried to make a living as a sharecropper.



Singer and composer Thomas A. Dorsey, known as the “Father of Gospel Music,” ushered in a new style of black religious expression during the 1920s and 1930s. (Michael Ochs Archives/Getty Images)

Dorsey recalls that his father was also able to preach from time to time. In a foretaste of the future, Dorsey noted the sharp contrast of two different lifestyles: arduous manual labor in the fields versus the pleasant diversion of preaching, which was often accompanied by attention and good food. Dorsey studied the organ with his mother and also learned piano, finding that he loved music. At age 11, Dorsey left school and worked for a time with a circus, then at a local theater where he played piano. He then traveled to Atlanta, where he sold concessions at a vaudeville theatre. It was

there that he experienced the music of such blues artists as Ma Rainey and Bessie Smith.

At age 16, Dorsey left for Chicago, where he quickly found success in 1916. He was known as the “whispering piano player” who could play good music quietly enough at after-hours clubs to avoid attracting unwanted police attention. However, Dorsey was torn between playing the “lowdown” blues and serving the Lord. He was forced to work odd jobs during the day to survive, while playing blues for low pay at night, which took their toll on his physical health. Dorsey suffered a breakdown and returned to Georgia to recover. Though his mother urged him to devote himself to sacred music rather than secular, he returned to Chicago and the blues when he recovered.

Dorsey took formal music studies at the Chicago College of Composition and Arranging, and became an agent for Paramount Records. But his heart was in playing the blues, which he performed under the names “Barrelhouse Tom,” “Texas Tommy,” and “Georgia Tom.” As the latter, he teamed up with slide guitarist Hudson “Tampa Red” Whittaker in writing and recording a raunchy 1928 hit “It’s Tight Like That.” The record ultimately sold 7 million copies and is said to be the forerunner of such rock songs as “Long Tall Sally” and many others.

Dorsey worked as a session pianist, a musician in speakeasies, and also as composer of more than 400 blues and jazz songs. In 1924, he joined Ma Rainey and Her Wild Cats Jazz Band as its bandleader. Dorsey married Nettie Harper, who was Rainey’s wardrobe mistress. In 1925, a second breakdown left Dorsey unable to perform as a musician. It took more than two years for him to recover, at which point he was determined to dedicate himself to music of faith after allegedly being told by a minister that the Lord had work for Dorsey. However, after learning of his “unsavory” reputation as a bluesman, most houses of worship rejected his songs, leading Dorsey to claim, “I’ve been thrown out of some of the best churches in Chicago.”

Dorsey developed music of faith that departed from traditional spirituals, which were often coded messages sung in the fields by enslaved workers. Wedding secular blues with sacred text, Dorsey’s compositions were based

on the musical styles of jazz and blues, featuring syncopated notes in an eight-bar blues structure. His music asked for divine guidance as well as carrying a message of hope, with songs of this type sometimes being called “Dorseys” in his honor well into the 1950s. He himself called his new songs of praise “Gospel music,” referring to the first four books of the New Testament bringing the revelation, or good news, of Jesus Christ.

At first, Dorsey’s gospel tunes met strong resistance from pastors of mainstream churches, who preferred worship to be restrained, though the National Baptist Convention of 1930 allowed two of his compositions to be performed. One of them, ‘If You See My Savior, Tell Him That You Saw Me,” received an especially warm reception. In 1931, Dorsey and Theodore Frye organized the first gospel choir at Chicago’s Ebenezer Baptist Church. January of 1932 saw the first commercial recording of a Dorsey song when the Famous Blue Jays of Birmingham recorded “If You See My Savior” (under the title of “Standing by the Bedside of a Neighbor”). This was followed later that same month with the first performance of the Dorsey/Frye gospel chorus at Ebenezer Baptist Church. In 1932, Dorsey became choir director at Pilgrim Baptist Church, a position he held for the next 50 years.

Dorsey felt slighted by traditional music publishers and thus opened the Dorsey House of Music in 1932. It was the first music company created to sell black gospel music compositions. In August 1932, Dorsey traveled from Chicago to St. Louis to attend a Baptist revival when he received word that his wife and infant son, Thomas Jr., had died from complications of childbirth. In despair, he turned to the piano, and a tune emerged which he said came directly from God. It was “Take My Hand, Precious Lord,” which was sung to great acclaim at Ebenezer Baptist Church and went on to become one of the most revered gospel songs of all time. Its earliest known recording was made by Emory Johnson in 1938.

From 1932 onward, Dorsey traveled to promote his music, sometimes accompanying noted gospel singers such as Sallie Martin and Mahalia Jackson. He also staged concerts for a small admission price called “Evenings with Dorsey,” which were the first to feature black gospel music in a concert setting. Singers at these concerts often included Martin,

Jackson, and Frye. With Martin, he founded the National Convention of Gospel Choirs and Choruses in 1933, a conference which meets annually to spotlight gospel music and musicians. Dorsey served as its first president. In 1937, Dorsey wrote “Peace in the Valley” for his friend Mahalia Jackson, a song that became a gospel standard and went on to become the most-recorded gospel song of all time.

Dorsey continued traveling, composing, and serving as musical director at Pilgrim Baptist Church for much of the remainder of his life. His songs were recorded by dozens of singers, both black and white. On Elvis Presley’s historic 1957 appearance on the nationally televised *Ed Sullivan Show*, Presley chose to sing “Peace in the Valley,” accompanied by a gospel group The Jordanaires as well as bewildered screams from the audience. Afterward, Sullivan praised the controversial Presley as a “real decent, fine boy.”

In 1968, Dorsey was on a train traveling to Houston when the news arrived that the Rev. Martin Luther King had been killed in Memphis. “Take My Hand, Precious Lord” was known to be King’s favorite gospel song. King was leaning down to talk to musician Ben Branch, who was in the parking lot of the Lorraine Motel, asking that “Precious Lord” be played at the rally that night. According to the *Chicago Sun-Times*, that was the last conversation King had before being assassinated moments later. King had previously asked that Dorsey’s “Precious Lord” be sung at his funeral, a request honored by Mahalia Jackson.

Dorsey passed away in Chicago at the age of 93 of complications from Alzheimer’s disease on January 23, 1993. He is buried at that city’s Oak Woods Cemetery.

Nancy Hendricks

See also: [Blues](#); [Jackson, Mahalia](#); [Jazz](#)

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Duduk

The *duduk* is a small, double-reed wind instrument that is capable of intense emotional expressiveness, despite its limited one-octave range. It is classified as an aerophone, a category of musical instruments that includes the bassoon, clarinet, flute, and oboe. Aerophones are played by blowing air from the mouth through a wooden reed into a wooden or metal pipe, and manipulating tone holes positioned at intervals along the length of the pipe to produce different notes or tones. The duduk may have seven to nine finger tone holes on the front or top side of the instrument and one thumb hole on the back or bottom. Duduks come in various sizes, with lengths ranging from approximately 10 to 16 inches, and an external diameter of about three-fourths of an inch. Duduks are available in several different keys, such as A, C, E, F, G, and others. The sound produced by the duduk often is compared to that of the oboe.

The duduk is believed to be indigenous to Armenia, where it is a revered symbol of the historical continuity of Armenian culture. Similar instruments, including some with the same name, such as the Turkish duduk or *mey*, are found throughout Central Asia, Eastern Europe, and the Middle East, but none has a cultural significance remotely comparable to the Armenian namesake. In recognition of the duduk's centrality to Armenian cultural heritage, the United Nations Educational, Scientific and Cultural Organization (UNESCO) designated the instrument, and its music, a Masterpiece of the Oral and Intangible Heritage of Humanity.

The duduk or *tsiranapogh* (its traditional Armenian name) is a centuries-old instrument that originated approximately 1,500 to 2,700 years ago, with a plausible mid-range date of origin corresponding to the 40-year reign (95–55 BCE) of the Armenian monarch Tigran or Tigranes II, a/k/a Tigran or Tigranes the Great (140–155 BCE). No instrument is as integral to

Armenian culture as the duduk. Its capacity to evoke the collective spirit of the Armenian people is unrivaled. The foremost Armenian duduk master Jivan Gasparyan, Sr. (1928–) writes, “The Duduk is a unified symphony of the human spirit; it gives voice to the lament of our bitter past in one instance, the song of our present life in another and to the hymn of our faith and strength” (Gasparyan, 2018).

Duduks are constructed from fruit or nut tree woods, such as mulberry, plum, or walnut. The Armenian duduk typically is fashioned out of apricot wood. Duduks usually are played in tandem: one instrument plays a melody accompanied by a second instrument producing a sustained drone sound called a *dam*.

Duduk repertoire consists mostly of traditional folk music, some dating from ancient times. The duduk also is a featured instrument in some classical and contemporary music, including non-Armenian popular music. For example, the ex-Beatle Sir Paul McCartney (1942–) was so impressed when he heard a duduk solo, composed by Ravi Shankar (1920–2012), a renowned Indian classical musician, performed at a memorial concert for his former bandmate George Harrison (1943–2001), that he invited the Venezuelan musician, Pedro Eustache (1959–), to play the duduk on the recording of his English ballad “Jenny Wren.” In addition to Jivan Gasparyan, Sr., and Pedro Eustache, other notable duduk musicians include Gasparyan’s grandson, Jivan Gasparyan, Jr., Vatche Hovsepien, Levon Madoyan, and Margar Margaryan.

Greg A. Phelps

See also: [Dastgah](#); [Tar](#)

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Dulcimer

The dulcimer and instruments of the dulcimer family are found throughout Europe, the Middle East, and Asia under a number of different names: *cimbalom* in Hungary, Czechoslovakia, Romania, and Poland; *Hackbrett* in Germany, Austria, and Switzerland; *santur/santir/santoor* in Iran and other Middle Eastern countries and India; *salterio* in Mexico, France, and Italy; *yang chin* (or *yang qin*) in China; *sandouri* in Greece; *tsimbaly* in Russia, Ukraine, and other Eastern European countries; *chang* in Uzbekistan; *khim* in Thailand; and *dan tam thap* in Vietnam. Although the dulcimer, or dulcimer-type instruments, appear to be found almost worldwide, no similar or analogous instruments have been found among the native peoples of, for example, Africa, South America, or Australia.

The dulcimer is a stringed instrument, classed as a struck chordophone, which is one of the precursors of the piano. It is shaped like a triangle with the top cut off and has groups of strings, or *courses*, with between two and four strings in a group (though five or six is not unusual), stretched laterally across the body. Each group of strings passes over a bridge: one set of bridges is positioned near, and almost parallel to, the right side of the soundboard and the other is toward the left side, approximately two-thirds of the way across. The bridges on the right side give the lower, bass notes, while the more central bridges yield the treble. The strings crossing the central bridges give two notes, one on each side of the bridge, usually a fifth apart. However, there are variations of these string/bridge arrangements: the yang qin, for example, may have five sets of bridges across the sound board giving a chromatic tuning of four octaves from G^0 to g^3 . Similarly, the concert cimbalom also has five sets of bridges, but in a very different configuration.

There are also two different styles of bridge. With the fixed bridge, several sets (courses) of strings cross the continuous length of the bridge. The individual (sometimes called “chessman”), movable bridge which is crossed by a single course of strings is seen on East Anglian (and some other regional U.K.) dulcimers and santurs.

The instrument is usually played using two beaters made from wood or cane. Again, there are regional variations (and even personal variations) and

variations in the way the beaters are held. In the United States, China, and the United Kingdom, players usually hold the beater between the thumb and forefinger, whereas cimbalom, Hackbrett, and santur players hold their beaters between the middle finger and index finger. In the United States and the UK, the instrument is often now called the “hammer” or “hammered” dulcimer to differentiate it from the Appalachian dulcimer, which is not actually a dulcimer but is related to the Norwegian *langolette* and the French *epinette de voges*.

However, though classified as a “struck chordophone,” there are traditions of dulcimer playing where the strings are plucked instead of struck, notably in Birmingham, England. Some of the East Anglian (an area of Eastern England) traditional players sometimes plucked the strings as well as using cane beaters; the Mexican salterio is exclusively played by plucking the strings.

It is probable that the dulcimer was initially taken to the United States by British settlers, but it is clear that immigrants from other parts of Europe also took their own versions of the dulcimer. It has been suggested that the early dulcimer in Ireland was called the *timpan*; however, the description of the timpan in P. W. Joyce’s 1906 *Social History of Ireland* suggests otherwise.

The Irish had a small stringed instrument called a Timpan, which had only a few strings—from three to eight. The body was a small flat drum or *tympanum* (whence the name) with a short neck added; the strings were stretched across the flat face and along the neck, and were tuned and regulated by pins or keys and a bridge, something like the modern guitar, or banjo, but with the neck much shorter. It was played with a bow, or with both a bow and plectrum, or with the finger-nail; and the strings were probably stopped with the fingers of the left hand, like those of a violin. (Joyce, 1906)

Although there is a tradition of dulcimer playing in Ireland, specifically Northern Ireland, it is not as ubiquitous as the harp, fiddle, accordion, or uilleann pipes, and there are very few known players in the recent past. However, the dulcimer does seem to have been in Ireland in the 17th century, where it may have been played more in “art” or courtly music rather than in a folk tradition. In later years, specifically the 20th century, it

was mostly found in County Antrim, but one or two players in the Dublin area have been identified.

The origins of the dulcimer are obscure; it is often said to have originated in Persia (modern-day Iran), but this is based on an indistinct and damaged Assyrian carving in the British Museum dating from around the seventh century BCE, which is now thought to depict a 10-string harp. Nevertheless, some still subscribe to the Persian-origin theory which the musical instrument historian, Francis Galpin, dismissed in 1937 (Galpin, 1937). In truth, it is difficult to say where the instrument originated, and even the concept of a single origin for the instrument is not now generally accepted. There may, however, have been several different routes for the instrument's development and its distribution around the world. For example, it is thought that the ubiquitous Chinese dulcimer—the yang qin, which translates as “foreign zither”—may have been introduced into South China by European traders or sailors in the 17th century.

Paul M. Gifford, in his comprehensive study of dulcimers worldwide, suggests that the dulcimer as it is known today originated in Europe, with the Hackbrett and dulcimer (or *doulcemèr*) developing independently across the European continent (Gifford, 2001), whereas the santur may have developed from a similar Arabic instrument, the *qaum*.

Whatever the origin of the instrument, it has obviously been part of the European musical tradition for hundreds of years. It is depicted in psalters and artworks from at least the 15th century, and one of the roof boss carvings in Manchester Cathedral depicts an angel playing a dulcimer.

Today the dulcimer is considered a “folk” instrument, although the cimbalom in Eastern Europe, the yang qin in China and other Far Eastern countries, and the santur in Iran and India are very much part of a classical music tradition. In 18th-century Europe, the dulcimer was one of the instruments used in art/court music. Music was composed for the dulcimer or salterio; unfortunately, most of this music has been lost, but in 1974, 14 of these pieces were published by Karl Heinz-Schickhauser, a German Hackbrett player.

The best-known dulcimer player in Europe during the 18th century was Pantaleon Hebenstreit, who played a specially developed and designed

dulcimer. Pantaleon was a dancing master and music teacher of violin and harpsichord who fell into debt while studying in Leipzig. Obviously inspired by the Hackbrett players he saw in the drinking houses in Leipzig, and with the help of a pastor who had woodworking skills, Hebenstreit developed a form of double-soundboard dulcimer with both gut and metal strings.

Hebenstreit became famous throughout the European aristocratic courts and played before many monarchs; indeed it was King Louis XIV of France, who, seeing and hearing him in 1705, christened his instrument the *pantaleon*. Several pantaleon players followed in his footsteps, but none seem to have been as celebrated as Pantaleon Hebenstreit himself. Unfortunately, none of his instruments have survived, so the knowledge of his instrument comes only through contemporary accounts and descriptions. However, around 1717 one of the inventors of piano-key mechanisms, Gottlieb Schröter, developed an “over-striking” mechanism for his first instrument, which he called a *pantaleon*, indicating that he was most likely inspired by Pantaleon’s instrument. Unfortunately, this mechanism was not a success (Galpin, 1937).

Although the dulcimer appears to have gone out of favor in art music circles thereafter, it continued to retain a place within traditional and popular music. In Eastern Europe, for example, the cimbalom became strongly associated with traditional gypsy music. The 17th-century London diarist, Samuel Pepys, noted that street musicians busked with a dulcimer. Writing on May 23, 1662, after attending a puppet show in Covent Garden, he noted that “here among the fiddlers, I first saw a dulcimere played with sticks knocking of the strings, and is very pretty.” He saw, or rather heard, another being played in a tavern a month later. Indeed at this time the instrument seems to have been associated with taverns and houses of ill repute (Galpin, 1937).

By the middle of the 18th century, the instrument seems to have almost disappeared from art music, although there is some evidence that the dulcimer retained a place in the music-making and entertainment of middle-class households during this period. Also, a number of highly decorated dulcimers from this period have survived. The dulcimer does appear to have

retained a place as a “folk” instrument in many parts of Europe, such as Austria, Switzerland, parts of Germany, Hungary, and Romania, although the number of players had apparently diminished enough so that an 1827 encyclopedia entry noted that the instrument was entirely out of use—but then immediately contradicted itself by adding “only perhaps with common people here and there” (Gifford, 2001, p. 71). Similarly, although apparently obscure in folk music-making in the United Kingdom by the 19th/20th century, recent research into the dulcimer playing traditions in the East Anglian region of the UK by John and Katie Howson, has revealed more and more players within the region during this time.

There has been a revival of interest in the dulcimer in the United Kingdom since the early 1970s, when collectors and folk music enthusiasts “discovered” such players as Billy Cooper and Billy Bennington in Norfolk, England; Jimmy Cooper in Glasgow, Scotland; Reg Reeder in Suffolk, England; John Rae in Northern Ireland; Ted Carr in London, England; and Bill Fell, and later Fred Woodley, in Birmingham, England. However, the publication of David Kettlewell’s influential book *All the Tunes That Ever There Were* in 1975 stimulated a much wider interest in the instrument. At around the same time, there was a revival of interest in the United States, with players such as Bill Spence, Malcolm Dalglish, John McCutcheon, Sam Rizzetta, and Howie Mitchell in the forefront of the revival (Hulan, 1977).

In countries such as Iran and India, the santur has been very much a continuing tradition; there does not seem to be a large divide between what could be termed a folk tradition and the Eastern classical music art form. In Eastern Europe, the cimbalom is closely associated with gypsy music, but is now a characteristic instrument in classical/art music; it is also extremely popular among classical music players in the Far East, despite the very strong yang qin tradition. The Hungarian concert cimbalom was developed in 1874 by József Schunda in Budapest, who set the cimbalom on legs, developed a pedal damping system, and increased the range of the instrument to be chromatic from C two octaves below middle C to two octaves above middle C. Schunda also established the current cimbalom tuning pattern. The design of the cimbalom was further elaborated in the

1920s by Bohak Lajos, who established his cimbalom-making company around 1900.

The increased size of the more modern cimbalom, along with its iron or steel internal bracings, makes the concert cimbalom much less portable than the traditional instrument. However, makers do produce a smaller, more portable version of the pedal cimbalom, with a three-octave chromatic starting at C below middle C.

The sound of the cimbalom has inspired several composers, including Kodály, who used it in his *Hary Janos Suite*, and Géva Allaga (1841–1913). Igor Stravinsky was so enamored of it that he had the Hungarian musician Aladár Rácz teach him to play it. He wrote a major part for the cimbalom in his chamber music piece *Ragtime* and in the score for the ballet *Renard*. Now many composers are writing new pieces for the cimbalom and the yang qin.

George Monger

See also: [Bartók, Béla](#); [Iranian Classical Music](#); [Qānūn](#); [Qin](#); [Zither](#)

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Dylan, Bob (1941–)

An American musician, songwriter, visual artist, and writer, Bob Dylan is regarded as one of the most important musical figures of the 20th century. Throughout a career spanning more than six decades, Dylan has pioneered

new musical conventions throughout the world of popular music while remaining dedicated to American roots traditions such as blues, country, gospel, and folk. Although Dylan's popularity peaked in the 1960s, his steady if unpredictable musical output and near-constant touring in subsequent decades have made him a prolific artist with enormous influence.

Dylan was born Robert Allen Zimmerman on May 24, 1941, in Duluth, Minnesota. When he was six, his parents, Abe and Beatty, moved the family to Hibbing, where his father ran a hardware store. Drawn at an early age to rock and roll, by age 10, he had learned to play harmonica, piano, and guitar, and in his high school years formed his first group, the Golden Chords. In 1960, after a brief enrollment at the University of Minnesota, where he began performing solo in coffeehouses as "Bob Dylan," he moved to New York City. Not coincidentally, one of his musical heroes, Woody Guthrie, was hospitalized for Huntington's disease there, and Dylan visited Guthrie in the hospital frequently. At the same time, Dylan was also becoming a recognized figure in coffeehouses and folk clubs throughout Greenwich Village.

Following a positive concert review by Robert Shelton in *The New York Times*, producer John Hammond signed Dylan to Columbia Records, the label that has since released nearly all of his albums. His first, *Bob Dylan*, was released in 1962. Though the album contains only two originals ("Talking New York" and "Song to Woody"), it reflects the breadth of his early influences, from blues (Bukka White's "Fixin' to Die") to standard spirituals ("Gospel Plow"). Dylan's formidable songwriting talents emerged on follow-up albums, *The Freewheelin' Bob Dylan* (1963) and *The Times They Are A-Changin'* (1964). With these efforts, Dylan remained committed to the folksong idiom, but also created new songs with pointed political commentary. Anthemic songs such as "Blowin' in the Wind," "Hard Rain," and "The Times They Are A-Changin'" were congruent with the goals of political activists and protest movements of the time.

Another Side of Bob Dylan (1964) signaled a turn away from the overt politicism that had marked Dylan's previous work and toward introspection and abstract imagery. Illustrative is "My Back Pages," which offered a

rejection of his earlier protest-inspired idealism: “I was so much older then/I’m younger than that now.” The album’s follow-up, *Bringing It All Back Home* (1965), was also a stylistic departure for Dylan. Featuring electric instruments for the first time, the album reveals pop influences, particularly that of British Invasion groups such as the Beatles and the Animals, and folk-rock acts such as the Byrds, who had had a hit with “Mr. Tambourine Man” earlier that year. Dylan’s decisive break with the folk community came at the Newport Folk Festival in 1965, where he performed with an electric guitar alongside members of the Paul Butterfield Blues Band. Although interpreted by many as a put-down of the folk music establishment that had nurtured his early career, Dylan’s “going electric” at Newport reflected Dylan’s evolving musical aesthetic: one that did not reject his roots in folk, but rather embraced the entire popular music spectrum of the time as a potential influence. *Highway 61 Revisited* (1965) and *Blonde on Blonde* (1966) continued the musical trajectory begun by *Bringing It All Back Home* and established the organ-driven “wild mercury sound” (Rosenbaum, 1978) defined by songs such as “Like a Rolling Stone” and “Visions of Johanna.”



Bob Dylan in the recording studio, 1965. Dylan was a key figure in the 1960s counterculture movement and an influential singer-songwriter. (Library of Congress)

Following an exhausting British tour in the spring of 1966 and a motorcycle crash near his home in Woodstock, New York, in late July, Dylan retreated from the spotlight. Renting a house in West Saugerties dubbed “Big Pink,” he and The Band recorded material that would eventually be released as *The Basement Tapes* in 1975. These recordings, made in early 1967, reveal yet another shift in Dylan’s songwriting, gesturing toward the country-tinged, acoustic textures and lyrical directness that would pervade *John Wesley Harding* (1967) and *Nashville Skyline* (1969) shortly thereafter.

Dylan released a number of albums in the early 1970s that were met with mixed reviews. However, in 1974, his career resurged with *Planet Waves* (1974), his first No. 1 record; and a successful tour, his first in eight years. This comeback continued with *Blood on the Tracks* (1975) and *Desire* (1976), each of which hit No. 1 and were hailed by critics as a return to form. At this stage, Dylan's penchant for spinning out lengthy narratives and rich character portrayals was manifested in songs such as "Idiot Wind" and "Hurricane," a protest song about the unjust imprisonment of boxer Rubin Carter.

Reinventing himself yet again, Dylan declared himself a born-again Christian in late 1978. To that end, his next three albums, beginning with *Slow Train Coming* (1979), evoked evangelical themes. 1983's *Infidels* marked a return to the secular and cultivation of a more polished sound. This was owed in large part to the efforts of producers such as Mark Knopfler (*Infidels*), Daniel Lanois (*Oh Mercy*), and Don and David Was (*Under the Red Sky*). This period during the 1980s and early 1990s was also punctuated by Dylan's touring and work with other artists, including the Grateful Dead and the Traveling Wilburys.

Like *Planet Waves*, the success of *Time Out of Mind* in 1997 sparked renewed interest in Dylan. As the first album of original material to be released in seven years, the album's mixture of blues, country, and folk styles harked back to the sound of his earliest influences, and re-established Dylan as a rock icon still capable of making interesting new music. Its follow-ups, *Love and Theft* (2001) and *Modern Times* (2006) fueled this renaissance and also showcased Dylan's stylistic scope and creativity. Both self-produced, *Through This Life* and an album of holiday songs, *Christmas in the Heart*, were released in 2009. *Tempest*, Dylan's 35th studio album, was released in September of 2012.

John Stanislawski

See also: [Banjo](#); [Guthrie](#), [Woody](#); [Rock and Roll](#)

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E

Eastern Woodland Native American Music

The Wabenaki (or Abenaki) are a group of semi-nomadic, patrilineal American Indian peoples speaking Eastern Algonquin languages, whose ancestral homeland stretches from Canada's Atlantic provinces and Gaspé Peninsula to the Merrimack and Connecticut River valleys in Massachusetts. The name derives from the word *wapánahki*, meaning “dawn land people” or “Easterners.” At the time of the first contact with French in the 16th century, they were expanding westward into what became a hotly contested borderland between New England and French Acadia.

The earliest transcriptions of Native music from this region are three songs by *Sakmow* (grand chief) Henri Membertou of the Mi'kmaq (1607); they demonstrate parallels between Native and missionary music such as heightened speech/chant, use of words like “Alleluia” as vocables, and sung prayers for healing. The Franciscans translated special repertoires of song used for rites of passage into French. L'Abbé Pierre Maillard (ca. 1710–1762), based at the Louisbourg Fortress, helped to establish a written form of Mi'kmaq and translated psalms for local use (1738). Conversion led to the replacement of Native music in religious ceremonies with Christian hymns and canticles. Ceremonial songs, however, were considered an individual's property and were thought to bring good luck in hunting, quiet rough waters, and strengthen canoe paddlers.

Accounts of 18th-century cultural practices among the five tribes—Abenaki, Penobscot, Maliseet (Malecite/Wolstoqiyik), Passamaquoddy, and Mi'kmaq (Micmac)—include English captive narratives by Elizabeth Hanson (1728), Susannah Johnson (1754), and Jemima Howe (1755). The

Maliseet and Passamaquoddy remained in the border region of eastern Maine and southern New Brunswick; their language and song texts have recently been reconstructed.

Music and dance were central to public ceremonies for greeting, harvesting corn, “chief-making,” and war, as well as for family feasts, weddings, and funerals. For the Snake Dance, as in the related Iroquois and Cherokee stomp dances, people gather in a line behind the leader and dance in a counterclockwise spiral. During contemporary reenactments of the Corn Ceremony by the Penobscot, the Legend of the First Mother and the origins of corn and tobacco are recounted, and a burial song is sung.

Percussive accompaniment, especially for the Snake Dance, can be provided by the *ji'kmaq*n, an ash slapstick approximately one foot in length. Mi'kmaq singers and shamans used bark drums, but that tradition was lost by the late 18th century. Gourd and birch bark rattles were common, along with the shot horn, a cow horn filled with buckshot. Recent adoptions are the double-headed frame drum and the single-headed frame drum, adopted from Plains practice.

Eastern Woodlands music (including that of the Iroquois) employs an undulating melodic contour, with more descent than ascent overall. Greeting songs begin high, or with an initial rapid rise through a broken triad. Solo songs usually span an octave, but antiphonal songs have a somewhat smaller range. Pentatonic scales are common, and internal melodic movement is generally in intervals of major seconds and major and minor thirds. Larger intervals are more typical of Paddling and War Dance songs. Songs are short, consisting of two or three themes repeated in various combinations, usually with minor variation (*AABB*, *ABA'B*, *ABAB'A'B*). Greeting and Death songs (especially in Mi'kmaq) have meaningful texts, but songs for dancing usually contain only vocables. Traditional Woodlands male vocal quality (before contact with Plains music) was comparable to European folk practice, with little vocal tension and an open and resonant tone.

Ceremonial songs and borrowings from other tribes have been performed by the Penobscot in summer pageants at Old Town, Maine, since the 1930s, and women have been encouraged to sing publicly since the

pioneering efforts of Sarah Denny (an Eskasoni Mi'kmaq) in the 1960s. The Canadian Aboriginal Festival (Hamilton, Ontario) was established in 1996 to encourage traditional art forms and to award music prizes: groups have revived Woodland song forms, featured locally made instruments, and reinterpreted traditional stories through song and dance.

The largest collections of Eastern Woodland language and music are held by the Federal Cylinder Project (738 cylinders recorded from 1890–1930, at the Library of Congress); the Indiana University Archives of Traditional Music (78 cylinders recorded from 1905–1911); and Cornell University (manuscripts and hymnals in Eastern dialects from the early 19th century).

Laura Stanfield Prichard

See also: [Densmore, Frances](#); [Native American Church Music](#)

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Emmett, Dan (Daniel Decatur) (1815–1904)

Perhaps best known for compositions such “Old Dan Tucker” and “Dixie,” Dan Emmett is a central figure in the American blackface minstrel tradition that flourished in the mid-19th century. As a songwriter, instrumentalist, entertainer, and founder of the Virginia Minstrels, Emmett helped establish early minstrel show conventions and repertoire.

Born in Mount Vernon, Ohio, Emmett received little formal training in music, instead learning popular songs from his mother before teaching himself to play the fiddle. Emmett worked in his father’s blacksmith shop and as a printer’s apprentice prior to enlisting in the United States Army in 1834. While stationed in Jefferson Barracks, Missouri, Emmett developed his musical skills, mastering the drum and fife. After being discharged from the army in 1835, Emmett relocated to Cincinnati, where he joined a circus and began performing as a blackface musician and entertainer and writing his own minstrel songs. Among the first of these was “Bill Crowder,”

written for blackface singer Frank Whitaker. Emmett learned to play the banjo from a man named “Ferguson” in 1840, and by the summer of 1841, was playing banjo for audiences along with Baltimore-born comedian, singer, dancer, and bones player Frank Brower (1823–1874).

In November of 1842, Emmett moved to New York, where he and Brower formed a fiddle and bones duo. Soon after, they were joined by banjoist Billy Whitlock and tambourine player Dick Pelham. Whitlock, like Emmett, had worked as a printer’s apprentice before taking up the banjo in 1838, and Pelham had earned his reputation as a dancer prior to joining the group. Billing themselves as “the Virginia Minstrels,” the group’s first performance took place on February 6, 1843, at the Bowery Amphitheatre in New York City. A month later, the group staged their first full-length “Ethiopian Concert” at the Masonic Temple in Boston on March 7, 1843, before enthusiastic audiences. Unlike previous blackface acts, which were usually performed only during intermissions of a play or as one of many acts in a comic variety show, the Virginia Minstrels presented an entire evening of imitation black songs, dances, stump speeches, and parody skits.

Following their success in New York and Boston, the Virginia Minstrels embarked on a tour of the British Isles in the late spring of 1843. In the midst of mixed audience response and financial difficulty, the group disbanded. Emmett went on, traveling with a number of circuses and performing independently before rejoining Pelham and Brower in April of 1844. Upon returning to the United States in September of that year, Emmett published *Old Dan Emmett’s Original Banjo Melodies*, a collection of tunes that he may have partly composed or collected from other sources. In addition to songs like “Old Dan Tucker” (previously published in 1843), other songs attributed to Emmett, such as “Jim Crack Corn, or the Blue-Tail Fly,” appeared in this publication.

To find footing amidst the avalanche of minstrel groups that emerged in the wake of the Virginia Minstrels’ success, throughout the next few years, Emmett formed a number of his own troupes, sang and acted in “Ethiopian Burlettas” (musical farces), and even pioneered a new genre called “machine poetry” in which uneducated black characters assumed the innovative qualities of the Industrial Age. In November 1858, Emmett

joined Dan Bryant's Minstrels, a popular minstrel troupe based in New York. With this group, Emmett not only performed, but also wrote songs and words for "walk-arounds," song-and-dance routines that closed each show. The most well-known of the "walk-arounds" attributed to Emmett is known today as "Dixie." Becoming popular almost immediately after its premiere at Mechanic's Hall on Broadway on April 4, 1859, the song offered a nostalgic, joyous vision of Southern plantation life that caught on with both Northern and Southern audiences.

Emmett moved to Chicago in 1867, where he began performing with Haverly's Minstrels. After losing his voice, however, Emmett was restricted to playing fiddle in various saloons throughout the city. By 1882, Emmett's commitment to crude representations of black culture and music were at odds with the more restrained kind of spectacles that came to characterize that time. Hence, Emmett struggled for recognition and financial security. Although Emmett's last performing years were punctuated by a successful tour through the South with Leavitt's Gigantean Minstrels (made possible, no doubt, by the previous success of "Dixie"), in 1888, Emmett retired to his hometown of Mount Vernon, Ohio. From 1893 to the end of his life, he was supported by a weekly allowance from the Actor's Fund of America.

John Stanislawski

See also: [Virginia Minstrels](#)

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Enka Music

Enka is one of the Japanese popular music genres, whose meaning has changed greatly since its inception during the Meiji era (1868–1912). Originally, *enka* meant "speech song" (half-sung and half-spoken), which was a form of protest in the street during the Freedom and People's Rights Movement from 1874 to 1890. An enka singer known as an *enkashi* sang

without accompaniments by any musical instruments. After the establishment of the Imperial Diet under the Meiji Constitution, enka lost its immediate purpose and declined. However, around the end of the Meiji era, it resurfaced without its political implications, and regained popularity. The focus of enka shifted from speech to music, and the songs satirized contemporary life. The musical elements were influenced by *shoka* (school songs) and *gunka* (military songs), which had adopted Western music. As a result, enka songs started to sound more musical in the Western sense and started to include a few accompanying instruments, such as shamisen and violin. A representative enka song of this period is “Rappa Bushi” (Bugle Call Song, 1905) composed by Soeda Azembo (1872–1944), an enkashi in Tokyo. This song became extremely popular, spreading all over the country and inspiring numerous local renditions of the piece.

Today’s enka is most closely related to the *ryukoka* (popular or fashionable song), which fully developed in the Taisho era (1912–1926). In the early 20th century, enka was a subgenre of ryukoka, and enkashi started to incorporate Western musical elements in their compositions during this period. Due to these influences, enka performances from this time period were often accompanied by a small ensemble. One of those compositions was Tottori Shunyo’s “Kago no Tori” (“A Bird in a Cage,” 1924), which was a huge hit. With the advent of new technology, the popular ryukoka songs were distributed through printed sheet music and recordings, and they were also used as background music for silent films.

Enka underwent various stages during the long Showa era (1926–1989). Record companies were established with the help of foreign investments, and they became central to producing and distributing ryukoka from the late 1920s to the 1930s. Although ryukoka songs around this time were not called enka, these songs, influenced by a wide range of genres from Japanese traditional music such as *naniwa-bushi/rokyoku* to American popular music, became a foundation of enka in later years. Although ryukoka continued to be synonymous with Japanese popular music after World War II (1939–1945), songs close to today’s enka emerged in the late 1940s. Both Misora Hibari (1927–1989) and Kasuga Hachiro (1924–1991), who became the first enka stars, started their careers around the end of the

1940s. In the late 1950s, production companies, instead of record companies, started to have more important roles in producing recordings and managing singers.

Enka in the earlier period tends to employ a pentatonic major (1, 2, 3, 5, 6) and a pentatonic minor (1, 2, minor 3, 5, minor 6) scales. These scales differ from scales found in Japanese traditional music in that they lack the fourth degree but resemble the latter because both lack the seventh degree. In addition, enka melodies often consist of stepwise motion instead of the leaps that are found in Western popular songs. This is largely due to the fact that enka melodies, unlike Western popular songs, are not very closely related to underlying harmonies. Lacking a harmonic basis in melodies is characteristic of Japanese traditional music in general. Most enka songs, especially those with a slow tempo, feature a very characteristic vocal technique called *kobushi*, which is a type of melismatic singing.

The term “ryukoka” gradually disappeared and was replaced by different kinds of popular music genres during the 1960s. The term “enka” started to refer to *kayokyoku* (a generic term for Japanese popular music) that has Japanese elements rather than Western-influenced sounds. Enka’s original function as social criticism is taken over by *foku* (folk) songs imported from the United States after the war. A number of enka singers emerged and produced hit songs during the 1960s and the 1970s. The themes of these songs varied, including but not limited to lost love, family love, and nostalgia for a hometown. The song titles often included words such as *sake* (alcohol), *namida* (tears), *ame* (rain), and *onna* (woman). Due to the popularity of karaoke since the late 1970s, songs that are easier for amateurs to sing became more popular than technically demanding songs. Competing with other popular genres such as *foku*, *nyuu mujikku* (“new music”; Western-influenced popular music), and *aidoru* (idol) *kayokyoku* (kayokyoku sung by good-looking teenage girls and boys), enka flourished in the 1970s and 80s.

Although there were many enka hits in the 1980s, people’s musical tastes became more and more diverse. Enka’s popularity declined among Japanese youth, who preferred Western-influenced *poppusu* (pops; pop music) and *rokku* (rock). In addition, these new genres also influenced enka, creating

hybrid sounds. Therefore, the definition of enka in terms of musical characteristics was gradually broadened. Some songs sounding like pop and rock could be considered enka if they were sung by enka singers. In the mid-1990s, enka's popularity drastically declined. Some record companies discontinued the enka division and dropped their artists toward the end of the 1990s.

In the 2000s, enka made a small comeback with the emergence of a few notable singers and their hit songs. One is Hikawa Kiyoshi (1977–), who has released several hit songs and received a number of awards since his debut in 2000. His popularity depended in part on his fashionable and youthful appearance, which was unusual for enka singers. Another anomaly is a mixed-race (three-quarter African American and one-quarter Japanese) singer Jero (Jerome White, Jr., 1981–), who debuted in 2008. The mismatch of his hip-hop fashion and the mastery of traditional enka singing techniques (including *kobushi*) created a sensation in the enka world, earning him many awards, including best new artist, at the Gold Disc Awards in 2008.

Although Hikawa and Jero appealed to younger audiences, enka in general is often considered to be music for elderly people. There are some enka singers who sing pop-style songs, and non-enka singers who sing enka-style songs without traditional enka singing techniques. Although some of these nontraditional enka songs became small-scale hits, enka at large has been struggling to regain the popularity it once enjoyed. In Taiwan and Southeast Asian countries such as Singapore and Malaysia, however, enka songs—both cover versions of Japanese songs and the original songs—are still favorites among the mainly Chinese population.

Yoko Suzuki

See also: [Japan, Music of](#); [Kayokyoku](#)

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Erhu

The *erhu* (*er*: “two” or “the second”; *hu*: “barbarian”) is one of the instruments in the *huqin* (“barbarian-(bowed-string)-instrument”) family, also known as *nanhu* (“southern-hu”) in southern China and Taiwan. Despite the huqin’s thousand-plus years of history, the modern standard erhu only gained popularity with the establishment of *guoyue* (national music) in the early 20th century.

The erhu consists of a vertical, stick-like neck rising out of a resonator body. There are two strings that run from pegs at the top of the neck to the base, and a taut loop of strings that holds the strings close to the neck and is similar to a nut on a violin fingerboard. The pressure from the strings holds a small bridge in place on the resonator, and a bow of bamboo stem and horsehair is inserted between the strings. The body is made of wood (often padauk, ebony, or red sandalwood). The resonator is usually hexagonal, octagonal, or round. The front of the resonator is covered with python or snakeskin, while the back is partially closed with wood or bone. The two strings, traditionally made of silk, though today steel strings are commonly used, are typically tuned to the interval of a fifth— d^1 and a^1 —which can produce notes spanning three octaves. In performance, the erhu is held upright with the resonator resting on the performer’s left thigh. The player’s left-hand fingers apply pressure to both strings at the same time, while the right hand holds the frog end of the bow. The player switches from the outer or inner strings by manipulating the pressure applied to the bow hair.



The *erhu* is a two-string spike fiddle used in Chinese music. (Lembi Buchanan/Dreamstime.com)

The term “erhu” is a fairly recent derivation from the older name “huqin,” which can be traced back to the Tang dynasty (618–907 CE). Even though it is not certain when and how the term “erhu” emerged, both historical documents and folklore inform us that the term made its appearance no later than the Qing dynasty (1644–1911 CE). In an early document, *Qingchao xu wenxian tongkao* (*Encyclopedia of the Historical Records of the Qing Dynasty, Continued*), the author describes erhu as one accompanying instrument in local operas of the Qing dynasty.

Moreover, there are two stories circulating about how the term “erhu” came into being. One cites *er* as “two,” representing the number of the strings on the instrument, a name used by folk musicians in southern China in the late Qing dynasty. The other story regards *er* as “the second,” emphasizing it being the second highest huqin in pitch in the local operas. Whatever the actual derivation of the name, the erhu was used primarily to accompany various forms of Chinese operas and narratives, or associated with the people of low social status, such as beggars or street musicians. It was not standardized, but instead varied in size and form according to the needs of the performance.

From the early 1920s onward, inspired by the wave of nationalistic sentiment accompanying the May Fourth Movement, a small number of Chinese academics began to modernize and “improve” Chinese music. Several important characters in the first half of the 20th century made significant impact on the reformation of the “modern erhu.” Three of the most influential are discussed here.

Zhou Shaomei (1885–1938) was a pioneer and explorer of the modern erhu. Zhou was a skilled erhu (and *pipa* [Chinese four-string lute]) player. During his time, the erhu was equated with the lower class. In order to raise its position, Zhou worked on developing the instrument, especially its physical structure. He enlarged the length of the neck, expanding the range of the instrument from slightly over one octave to two or more octaves. Zhou changed the size of the resonator; he made use of special kinds of snakeskin and strings, which increased the volume of the instrument, and he set the tuning of the two strings to d^1 and a^1 . In 1912, Zhou introduced Chinese music (including the erhu) into school. Moreover, he collected and rearranged folk music, and even wrote new solo pieces and etudes for the erhu.

Liu Tianhua (1895–1932) was a significant figure in the establishment of modern erhu playing and in elevating the instrument into the academy. Liu was a teacher trained in Western music who also had a strong background in *kunqu* opera, *pipa*, and the folk music of the Jiangsu area. In 1917, Liu visited Zhou Shaomei. Impressed by Zhou’s works, Liu also devoted his efforts to raising the status of Chinese music. Furthering Zhou’s reformation

of the erhu, Liu standardized the erhu, including the size of the instrument and the materials of all parts. He also designed the bow after the violin bow. Aware of the lack of a systematic training method, Liu adopted Western classical playing skills to enhance the techniques in both left-hand movement and right-hand bowing styles, and he aided pedagogy for erhu playing by composing 10 solo pieces and 47 etudes.

Even though Liu transported many Western idea and techniques into the erhu realm, his music is in many respects Chinese. For example, Liu used a lot of harmonic and sliding techniques in his pieces, which were believed to imitate the sound of *guqin* (a seven-string zither), pipa, and the regional folk music. Liu taught at Peking University from 1922 until his death in 1932. During that time, he strived to include the erhu in the agenda of music education, and he successfully elevated the instrument (and Chinese folk music) into conservatories. His pupils Jiang Fengzhu (1908–1986) and Lu Xiutang (1911–1966) were all influential during the 1930s and 1940s.

Another musician who left his mark on the history of erhu playing is Blind Abing (originally named Hua Yanjun, 1893–1950). Unlike the previous figures, who worked in academia, Abing was a Daoist monk who later became a street musician after he lost his eyesight at the age of 35. The musicologist Yang Yinliu (1899–1984) discovered him, interviewed him, and documented Abing's performance in 1950. Since then, Abing has been lauded as an example of an oppressed revolutionary for the new China. His most famous piece, "Erquan Yingyue" ("The Moon Reflected on the Second Springs"), has become one of the most popular pieces in the erhu solo repertoire. The song was improvisatory in nature, depicting Abing's life as an impoverished, blind musician. It has been recorded, notated, and presented in new musical and social contexts.

Since the 1950s, countless more Chinese musicians have been involved in developing the performing techniques and repertoires for the erhu, and have achieved significant results. Today, equated to violin, erhu has become a primary instrument for solos and concertos and the leading instrument in both regional ensembles and the modern Chinese orchestra. Moreover, erhu has become a popular instrument for contemporary musicians of diverse genres as a symbol of Chineseness and folk roots.

See also: [Huqin](#)

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Eurovision Song Contest

The Eurovision Song Contest is an annual international music competition in which each competitor represents one nation with a musical performance. John Kennedy O'Connor, author of Eurovision's official history, described it starting as a small event in 1956 that has since grown into a 40-nation event with billions of people watching, legions of dedicated fans, and heavy influence on several other similar contests. Vocalists and bands perform original musical compositions which are aired on television, and audiences vote for their favorite performance; however, they cannot vote for their own country's performer. The contest has become one of the most-watched television events in the world and has ignited national debates about tradition and culture. This success has not been without controversy,

including political tension between countries, debates about “Europeanness,” criticism about Eurovision’s “watered-down” pop music, and questions about the contest’s voting methods.

Eurovision Song Contest

Although it may appear very unusual to many American audiences, the Eurovision song contest has grown into one of the largest global television events each year. The contest is not without its peculiarities: chief among these are the language choices of the songs and the artists chosen to sing them for each country. There are no rules requiring countries to field singers hailing from that sponsoring home country, so many smaller countries utilize up-and-coming or established American popular music stars to sing their contest entry songs. This includes Canadian Céline Dion, who sang “*Ne partez pas sans moi*” for Switzerland in 1988. The language of the song entries, too, is somewhat surprising, in that a majority of song entries are in English, despite the entrant’s country speaking different native languages.

Following the Second World War (1939–1945), the nations of Europe started initiatives that would bring former enemies together. One of the earliest efforts to bridge economic and political problems was the creation of the European Coal and Steel Community in 1950, which established a common market for coal and steel and paved the way for European integration that culminated decades later with the European Union. That same year, the European Broadcasting Union (EBU) was created; later, in 1954, it developed broadcasting ideas, including a one-time music competition in 1956. The competition was intended to bring together European nations and allow countries to present their best new songs to an international audience. Eurovision’s first contest, hosted by Switzerland, included seven nations (only one of which was EBU member), represented by vocalists from each nation performing two songs each. According to the competition’s official history, no video of the inaugural contest survives, and it is not clear how the winner was selected. Nevertheless, Eurovision proved popular, and the next year a total of 10 countries joined for a live broadcast. Over the years, the show underwent stylistic changes, and its first color broadcast in 1967 (produced in London by the BBC) helped it

gain the modernized style known today by contemporary Eurovision fans. The contest has grown to host artists from several non-European nations and has also spawned numerous imitators, including the Eastern Bloc's short-lived Intervision Song Contest.

The original rules established by the EBU have since been rewritten, including changes to time limits, language requirements, and expansion of the number of nations involved. The first year was the only time nations were allowed to enter more than one song, but the contest rules then required that at least one be sung in the official language of the country being represented. The language rule was subsequently altered; however, in 1977 the EBU again required that the song must be in an official language—only to have this rule once again abolished in 1999. The live musical performance was also originally an important part of the contest, but this, too, was subsequently changed. The first backing musicians made their appearance in 1957. Though the EBU initially required all music to be sung live, the rules were gradually changed to allow prerecorded backing vocals, then prerecorded orchestras, and finally in 1997 to allow any or all music to be prerecorded.

The number of countries taking part in Eurovision has consistently grown, causing the EBU to establish qualifying events and change the format of the television broadcast. The 10th anniversary marked the biggest event yet, with 18 participating countries and 150 million viewers, including Eastern European audiences. In 1987, the EBU limited the number of competing nations to 22, and in the early 1990s it instituted a prequalification round. Starting in 1993, competitors were not guaranteed a spot, as the 22 previously participating nations received automatic enrollment and the seven other nations interested competed for the other three positions. In 2004, Eurovision underwent a major format change when 36 performances were spread across two nights. The next year saw 39 nations compete, with 25 countries participating in a prequalification round.

The selection of the winner has been one of the most exciting and controversial parts of the contest. Due to criticisms and confusion, the rules have been constantly refined since the inception of the contest. In 1957, the winner was decided by a jury made up of 10 people (one from each

participating nation) voting for their favorite act; no jurors could vote for their own country. In 1962, this was modified so that the juries ranked the performances and gave points to their top three choices, which resulted in four countries receiving no points that year. Changes were again made the next year by having the judges give points to their top five; initially the size of the jury was increased to 20, but the organizers then returned the number to 10. Some countries were unclear about having a jury of 10 or 20, which led to confusion in voting and caused the Swiss to complain that they were robbed of a victory over the Danish. Then, in 1969, there was a four-way tie for the winner, which caused the rules to be revamped and reestablished with a way to break any future ties.

The problems with picking a winner caused the EBU to reformulate the process so as to ensure public confidence in the results. The rules were changed in 1972 so there were only two judges, who ranked each song with five points, but a new method of voting was instituted in 1975. It used a jury of 11 people, with six individuals between ages 16 and 25 and five between 26 and 55, who awarded points for all the songs except that of their own country. The most popular selection received 12 points, followed by 10 and eight; the songs that ranked fourth to tenth earned seven through one point. While this proved to be more complicated than previous systems, it was considered fairer and more exciting for viewers. In 1997, the Austrians, British, Germans, Swiss, and Swedish viewers voted by telephone for their favorites, and this prompted other nations to follow. Another change occurred in 2009, when professional juries of five people, selected from each nation's music industry, were used as half of the total vote and televoters made up the other half.

Eurovision has hosted many notable artists and served as the launch pad for several acts. Several singers, such as Céline Dion, Julio Iglesias, and Olivia Newton-John, appeared early in their careers and found commercial success later. In contrast, Eurovision catapulted other acts to fame and commercial success almost immediately, most notably ABBA's performance of "Waterloo" in 1974. More recently, in 2006 Lordi, a Finnish heavy metal band, was a controversial selection, and accused of being "satanists" by critics. Ultimately, Lordi's "Hard Rock Hallelujah" won the

competition with the highest score ever, which pushed the song to No. 1 in Finland as well as earning them praise from the Finnish press for being the country's only Eurovision win. However, not all Eurovision winners went on to successful careers, nor have all the songs withstood the test of time. Among those criticized, Herreys's 1984 "Diggi-Loo Diggi-Ley" has been consistently named an unpopular winning song.

Aside from music, the contest has been the site of political expositions such as boycotts and protests. In 1964, a man appeared on stage with a sign that read "Boycott Franco and Salazar," but was quickly rushed offstage as the cameras panned away. In 1969, the contest was held in Madrid and Austria did not participate, citing opposition to General Franco. When Israel appeared in 1973, it caused debate about whether a non-European nation should be involved in the contest. As an EBU member, Israel was allowed to compete, but its appearance provoked questions surrounding what it meant to be European. Israel's entrance also brought security concerns, especially since the previous year had seen the massacre of Israeli Olympians in Munich. Consequently, Eurovision made safety a priority. In 1978, Israel won the competition, causing broadcasters problems in the Arab world. During Israel's performance, several Arab broadcasters aired commercials and as results were read, showing that Israel would win, many cut the transmission feed. Jerusalem hosted the contest the following year and Turkey's Arab neighbors pressured the Turks to withdraw from the competition. When Russia hosted the contest in 2009, Latvia and Georgia said they would not compete, but eventually Stefane Da 3G of Georgia joined to perform a song "We Don't Wanna Put In," an overt criticism of Vladimir Putin. Russian television complained to the EBU, which in turn ruled that the lyrics were inflammatory and had to be changed. After refusing to alter the lyrics, the group was disqualified, but earned national praise and the song became popular due to the controversy.

Race and sexuality have also been part of the competition and have played a role in discussions about national identity. In 1966, the first non-white artist (Milly Scott for the Netherlands) performed, and in 1967 the first black male singer debuted. According to Eurovision's official history, "Black artists did not fare particularly well at Eurovision until Dave Benton

broke through the barrier and won for Estonia in 2001” (O’Conner, 2010, p. 46). The first openly gay artist, Paul Oskar of Iceland, performed in 1997, and the next year Dana International, an Israeli transsexual singer, won the competition. This was noteworthy due to criticism about a transsexual representing a nation with many orthodox religious people. The questions about race and sexuality debated in the Israeli national press reflected consistent struggles about how people wanted their nation portrayed, not only through music, but also in imagery on international television. Scholars such as Robert Deam Tobin have argued that the contest has become increasingly popular with lesbian, gay, bisexual, transgender, and queer (LGBTQ) audiences due to the alternative, nonessential notion of European citizenship.

Eurovision is also involved in the larger debate about what countries are considered European, which took on greater significance in postcommunist Europe with the expansion of the European Union. Aside from Israel, there are many countries that have been controversial additions to the competition. In 1975, Turkey made its first appearance and used Middle Eastern style, which failed to resonate with the audience and earned them last place. Yugoslavia, the only Cold War communist country to compete, won the contest in 1989, which meant that Zagreb, Yugoslavia, was chosen to host the 1990 event. The cost to Yugoslavia of producing the contest caused worries about whether the country could afford to host it, and the money spent was criticized by citizens whose wages remained low. Despite the worries and a “near disaster” during the competition that was marred with technical problems, the event was not the failure some predicted. In 1992, Yugoslavia made its last Eurovision appearance and in the following year former Yugoslav territories Bosnia-Herzegovina, Croatia, and Slovenia debuted. The songs performed by Bosnia-Herzegovina and Croatia were about the Yugoslavian war, which received international media attention. Scholar Dean Vuletic has argued that Eurovision was a location where Yugoslav distinction and division played out in an international cultural contest. In the new millennium, many new Eastern European nations joined, including Belarus, Ukraine, Macedonia, and Moldova, as well as non-European countries, including Armenia in

2006, Georgia in 2007, and Azerbaijan in 2008 (which went on to win in 2011).

Ryan Shaffer

See also: [Dmitri Pokrovsky Ensemble](#); [Rock and Roll](#); [Seeger, Peter](#)

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F

Fado

Fado is a traditional genre of Portuguese song, typically performed by a male or female solo vocalist (called a *fadista*) to guitar accompaniment. Originating in the 19th century, the genre rose to global popularity in the mid-20th century through the widespread fame of fado singer Amália Rodrigues. Today, the genre is a symbol of Portuguese national identity and remains one of Portugal's most distinctive musical and cultural legacies.

Fado songs are typically short works with Portuguese poetic texts structured as verses with a repeated refrain. The central figure in fado performance is the *fadista*—a role equally realized by males and females—who performs the songs, many of which form a standard central repertory. Two guitarists, one on the traditional Portuguese guitar (*guitarra portuguesa*, a small guitar with a distinctive rounded body) and one on a classical guitar, provide the traditional instrumental accompaniment. Singers will also occasionally accompany themselves on the Portuguese guitar. Fado performances usually take place in traditional venues called *casas do fado* (houses of fado) that also function as bars and restaurants. Depending on the nature of the event, fado performances in such venues might feature professional singers, who perform a predetermined list of songs (known as *fado profissional*, or professional fado); many fado houses, however, invite amateur singers to stand at will and to perform in an improvised and spontaneous manner (known as *fado vadio*, or amateur fado). In both cases, the patrons of the bar or restaurant are the typical audience and enjoy the entertainment over a meal and conversation. Given the deep integration of fado into Portuguese cultural life, many famous Portuguese singers get their professional start singing as children and young

adults in amateur performance events, such as those regularly held in the *casas do fado* of Lisbon and cities throughout Portugal. Due to the widespread popularity of fado since the mid-20th century, fado performances have also adapted to larger, concert-type venues, and the typical fado instrumentation has been enlarged to embrace a wider variety of styles and instruments, including full orchestral accompaniment.

The word “fado” means “fate” or “destiny” in Portuguese, and the genre is characterized by its Portuguese poetic texts, which frequently assume a deeply sentimental, melancholic, and nostalgic tone. The consummate and untranslatable Portuguese term *saudade* encompasses many of these emotions and is frequently evoked in lyrics meditating on love, homesickness, loss, and the past—focuses often attributed to the country’s nostalgic cultural memory of the Portuguese “Golden Age” (Age of Discoveries) in the 15th and 16th centuries. The more traditional repertoire often presents such themes through maritime metaphors and language related to Portuguese geography and cultural history. Though fado performances utilize many traditional poetic texts, passed down through generations and forming a central standard repertory, Portuguese poets frequently contribute new texts to this growing body of literature.

Throughout its history, two distinct fado traditions have emerged in Portugal around the geographical centers of Lisbon and Coimbra. In Lisbon fado, female singers and male guitarists predominate, and performances unfold in traditional venues, as described earlier. In Coimbra, however, male singers and instrumentalists prevail, and performances revolve around the culture and traditions of the city’s famous medieval university (Universidade de Coimbra). Coimbra’s male university students often organize fado performances, for instance, outside the windows of their current love interests, in the style of a serenade, and perform in traditional Coimbra academic uniform (all-black uniforms with a long cloak). Distinct features in the Portuguese guitar also differentiate the Lisbon and Coimbra fado traditions, with the two locations preferring slight differences in instrument length, shape, and timbre. Although Lisbon fado remains the standard for the genre in general, Coimbra fado continues to evolve around localized performance contexts and poetic themes.

Though the exact origins of the genre are difficult to place, scholars believe that fado originated in poor neighborhoods of Lisbon in the early 19th century. During that time, the Portuguese monarchy transferred to Brazil to evade French invasions (1808–1822), and the resulting integration of Portuguese and Brazilian society in this period encouraged the mixture of numerous song and dance styles from across the Portuguese transatlantic empire. Fado probably adopted elements from both Portugal and Brazil, and today bears resemblances to various Brazilian and European song and dance genres, such as the *modinha* (a 19th-century Portuguese salon song), the *lundu* (a Brazilian dance of African origin), and the *fandango* (an Iberian dance of Spanish origin).

The earliest known Portuguese singer to achieve widespread fame for fado singing was Maria Severa Onofriana (1820–1846, known popularly as “A Severa”), a prostitute who sang fado and accompanied herself on guitar in taverns in Lisbon’s Mouraria neighborhood. Though Severa died young of tuberculosis and received little recognition during her lifetime, she achieved legendary status following the production of a novel and stage play about her life in the late 19th and early 20th centuries. The Mouraria area of Lisbon has remained a center for fado performance since Severa, and several other famous fadistas, such as Fernando Maurício (1933–2003) and Mariza (1973–), grew up and developed their early careers singing in *casas do fado* in the same neighborhood.

From about the 1950s to the 1970s, fado enjoyed a period of intense international recognition and interest, largely due to the popularization of the genre by an innovative generation of fado singers led by Amália Rodrigues (1920–1999). Known popularly as the “Queen of Fado,” Rodrigues transformed fado performance through her strong and soulful vocal timbre, impassioned performance style, original poetry, and inventive artistic collaborations. Rodrigues’s influence has in many ways defined the genre since the height of her career, and she remains the foremost symbol of fado in Portuguese cultural heritage. Other notable Lisbon fado singers also contributed to the popularization of the genre around the same time as Rodrigues, such as Carlos do Carmos (1939–, son of fado singer Lucília do Carmo [1919–1998]).

Despite the widespread global influence achieved by Rodrigues and her generation of fado singers in the 1960s, Portuguese national reception of the genre was deeply impacted by the complicated political environment and upheaval of Portugal's authoritarian regime in the mid-1970s. Under the long tenure of António de Oliveira Salazar (1889–1970), who a virtual dictatorship during time as prime minister of Portugal (1932–1968), the regime sometimes controlled fado's poetic content and utilized the genre for propaganda. While this partly contributed to the genre's national popularity in Portugal in the 1950s and 1960s, following the overthrow of the government in a bloodless coup on April 25, 1974 (the Carnation Revolution), the genre suffered a marked decline in popularity and experienced increasingly negative reception due to its association with the regime. After being falsely implicated in the actions of the deposed regime, Rodrigues and her generation of fado singers regained in popularity in the late 1970s, and the genre today remains one of the most widely recognized symbols of Portuguese musical culture.

Since Rodrigues, new generations of fado singers and guitarists have continued to transform fado to meet the needs of contemporary Portuguese and international audiences. A primary figure in this new generation is Mariza Nunes (1973–) (known simply as “Mariza”), who began singing fado in Lisbon's Mouraria neighborhood around age five and has drawn together various musical influences from Portugal, Brazil, and Portuguese-speaking Africa in her fado productions. Many consider her 2002 debut album, *Fado em Mim*, the beginning of a new wave of fado by a younger generation of fado singers—yet the album acts both as a symbol of the forward motion of the genre and an homage to its past. Six of the album's 12 songs are interpretations of classic fado songs popularized by Amália Rodrigues, including “Ó Gente da Minha Terra” (“Oh, People of My Land”). Mariza's interpretation of this classic song has become an anthem of the new fado generation; the remaining songs on the album expand the traditional repertoire through new stylistic explorations. Other contemporary Portuguese fado singers also continue to interlace typical fado poetry and music with a wide variety of traditional and contemporary musical styles: Ana Moura's (1979–) album *Desfado* (2012; the title

translates to “Un-fado”) exemplifies this trend, blending an Afro-Brazilian dance feel with Portuguese guitar and fado poetry in the song “Desfado.” On the same album, Moura unites fado style with broader global folk music tradition in a cover of Joni Mitchell’s “A Case of You.” Speaking of her generation of fadistas, Moura stated in a *New York Times* interview: “We all have one thing in common, and that is the desire to renew the fado. The curiosity of young people for the fado is all very recent, and I think it can best be explained by this new approach to an old music that all of us have adopted” (Rohter, 2011, p. 1).

Named an Intangible Cultural Heritage of Humanity by UNESCO in 2011, fado has become a symbol of Portuguese culture and musical patrimony. Though the genre is still transmitted through amateur performance and at home in Portuguese culture, some Portuguese schools and cultural institutions now offer professional lessons and training as well. While still centered and developed largely in Portugal, the genre can be heard in fado houses across the Portuguese-speaking world. Carlos Saura’s 2007 documentary film *Fados* captures the contemporary variety of fado performances around the globe and unites many of fado’s representative voices—from archival footage of Amália Rodrigues to new interpretations by Mariza—in a wide-ranging exploration of the genre.

Danielle M. Kuntz

See also: [Brazil, Music of](#); [Rodrigues, Amália](#)

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Fairuz (1935–)

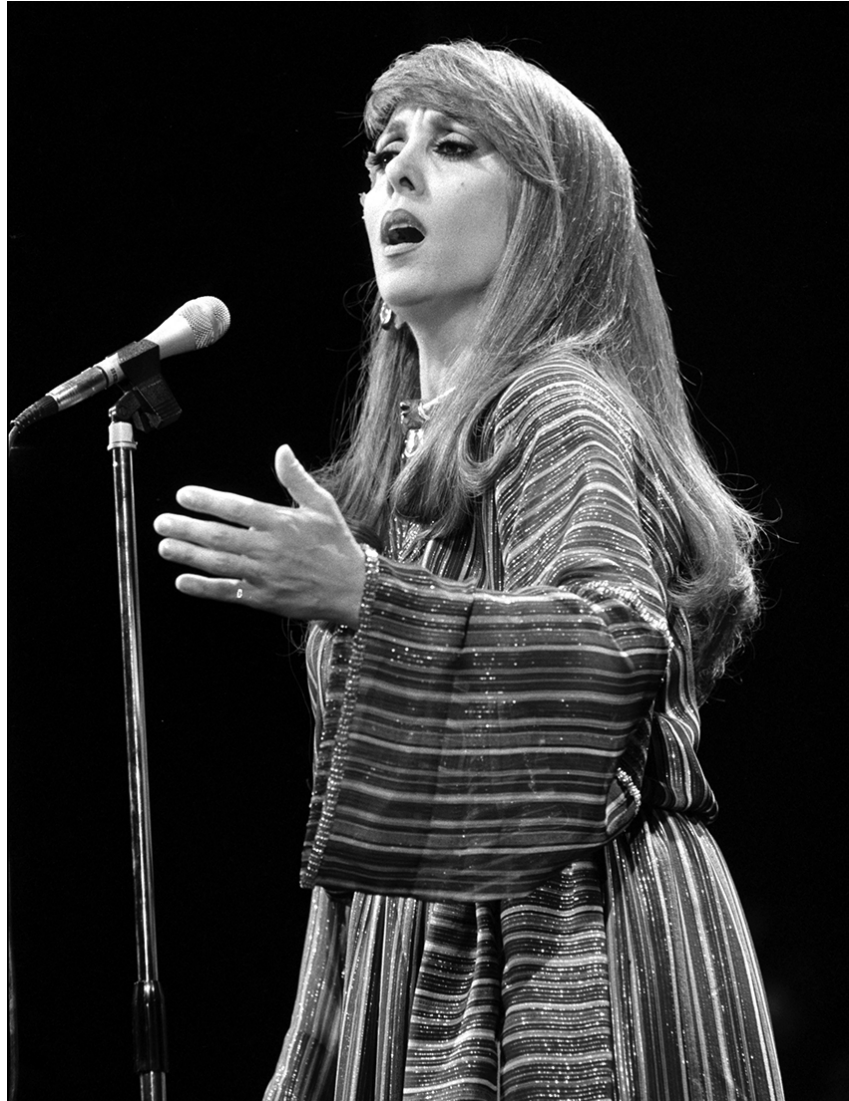
Born Nuhad Haddad, Fairuz (or Fairouz) is one of the most famous 20th-century female singers in Lebanon and the Arab world. The work she produced with the Rahbani brothers transformed the Lebanese music scene and theater in less than three decades and created a music genre that echoed and represented the national identity at the time. Fairuz became a symbol of the Lebanese nation, a national treasure and Lebanon's own "ambassador to the stars," as she was called by the famous Lebanese poet Said Akl.

In 1947, at the age of 14, Fairuz was discovered and trained by artist Mohammed Flayfel, one of the founders of the Lebanese Conservatory, who was looking in schools for talented singers to participate in his chorus. Her talent was also recognized by Halim el Roumi (1919–1983), composer and musical director of the Lebanese Radio, who gave her a soloist position and the stage name "Fairuz" (which means "turquoise" in Arabic); he also composed several songs for her. In 1951, el Roumi presented her to Assi and Mansour Rahbani, composers who were adamant supporters of Arab and Lebanese music modernization. Assi Rahbani (1923–1986), together with his brother Mansour (1925–2009), tried to impose new forms on the Lebanese song. Looking for a female voice to interpret their new ideas, the Rahbani brothers found Fairuz to be the perfect match for their project. Fairuz then became inseparable from the Rahbani brothers, especially after her marriage to Assi in 1954. Mansour wrote the lyrics, Assi composed the music, and Fairuz sang.

Their music and songs corresponded to the political and social context of the country and the region at the time. During the 1950s, the Middle East was undergoing a series of transformations due to urban development, increasing Western influence, and the explosive advancements in media technologies. New nationalist and independent movements were arising. Musical singers and popular folkloric songs and anthems were emerging and being disseminated for a new nationalist and modern audience. The Rahbani project followed these changes and reinforced existing nationalist ideologies and movements by modeling their songs according to this new and modern "Lebanese identity."

They created a popular and national art by mixing classical Western music and popular Levantine music. At the beginning of their career, they wrote songs based on Latin dance music that was popular in the West. Over time, they became associated more with the development of a new musical form called *fulklur* (folkloric music). With the publication of their first songs, the trio caused controversy because of their adaptation of Western-style music to present Arabic lyrics. Traditionalists were against this renovation of music, but supporters of the modernization of the “Lebanese folklore” defended the project. Fairuz and the Rahbani brothers were also criticized for their use of “Western” techniques, especially the harmony and the introduction of Western orchestral instruments that were incapable of playing the Arab quarter tone.

This project started to gradually impose itself on the Lebanese and Arabic music scene, and in 1957, the committee of the Baalbeck International Festival asked Fairuz and the Rahbani brothers to prepare a Lebanese evening for the occasion of the festival’s first anniversary. Fairuz inaugurated the festival and it was there that she sang live for the first time. She was then given the title of “the seventh column,” alluding to the magnificent six columns of the Baalbeck’s Roman temple setting. Since then, Fairuz and the Rahbani brothers became associated with this festival, where they presented an annual musical theater production until the outbreak of the Lebanese civil war in 1975.



Lebanese singer Fairuz (Nouhad Wadie' Haddad) performing in 1979. Fairuz is one of the most influential and successful Middle Eastern artists. (Jean-Claude Francolon/Gamma-Rapho via Getty Images)

The songs of Fairuz were known for their simplicity, speed, and content that addressed themes such as village life, children's innocence, love, life, and nation. Many of these songs were presented in musical theater pieces expressing patriotism and nostalgia for the Lebanese country life. These plays were patrimonial in the sense that they praised the Lebanese cultural identity, centering on the solidarity and union of the Lebanese and the beauty of their country, which was always represented as being strong, peaceful, and unified.

Many, including her own son Ziad Rahbani, criticized Fairuz and the Rahbani brothers for creating an imaginary Lebanon that did not resemble reality. Their plays never directly mentioned what was actually happening in Lebanon. Their speech was allusive, hiding the conflicts and violence then emerging among Lebanese. Some accused the trio of making songs and plays that represented a Christian and right-wing vision of Lebanon, as their plays referred many times to the triptych of “god, country, family.” Moreover, Fairuz’s representation of the Lebanese woman emphasized this social conservatism, as she always appeared as chaste, immaculate, and showing a strong sense of sacrifice for society.

By the end of the 1970s, the Rahbani project came to an end. Suffering from a stroke in 1972, Assi never recovered completely and died in 1986. Assi and Fairuz were separated in 1979, which also put an end to the collaboration between the two brothers. After the death of Assi, Fairuz worked only with her son, Ziad Rahbani, starting a new musical project that was more influenced by jazz music. However, the public, accustomed to the romantic and conservative lyrics of the Rahbani brothers, did not easily accept this musical style and at first rejected Ziad’s bold, humorous, and youthful lyrics.

From the early 1950s until the Lebanese civil war, Fairuz and the Rahbani brothers caused a deep change in the musical history of the region. Performing in major Arab and international cities, Fairuz became a symbol of Lebanon. Singing for the Palestinian cause, she also became “the Arabs’ Voice,” like Umm Kalthoum. Today her work is recognized as a patriotic, cultural, and political symbol, and has attracted admirers from many different social, national, and ideological backgrounds.

Diana Abbani

See also: [Arab Classical Music](#); [Kalthoum, Umm](#)

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Fiddle

The *fiddle*, a bowed chordophone, traces its lineage back to medieval Europe. The North American fiddle is actually a violin, with a few structural modifications and an altered performance practice. Elements that separate the fiddle from the violin include construction materials, woodworking style, and varnish, all adapted to outdoor usage. To be heard by dancers, many fiddlers use metal strings. Bowing is often more rhythmic in fiddling, and the range of desired timbres is greater, sometimes even to the extent of allowing a nasal sound. Fiddlers during the early 20th century preferred instruments created during the previous century in Europe, but some violin makers modified the instrument to accommodate these desired qualities. The German family, Stainer, made what were called "fat" instruments, with a higher arch and belly for the instrument. Although many fiddlers have some level of musical literacy, most learn their music by rote and play by ear.

Tuning may be the same as the concert violin (G-D-A-E), or employ a scordatura pattern (A-E-A-E) that allows for more drones and double stops. Old-time fiddlers most frequently play in the keys of G, D, A, and C.

Immigrants to the United States, primarily from Ireland, Scotland, and England, brought many music traditions with them, including fiddling. Fiddles were played in Europe by people of varied economic classes, from peasants to nobles. In America, the demographics were similar: the instrument was played by both Thomas Jefferson and Davy Crockett. The repertoire consists of such genres as reels, jigs, schottisches, and hornpipes. In Revolutionary-era America, many fifers were also fiddlers; thus, military

marches and dance forms used by military ensembles, such as waltzes and polkas, have also become part of the fiddlers' music. Two principal styles developed during the late 19th century: old-time music (square dance) and bluegrass.

As settlers expanded the zone of settlement, regional styles became distinctive. Fiddlers perform within a wide geographic area, reaching from Alaska to the Southern states. Those in New England tended to retain Irish genres and styles, and styles in upstate New York resembled this. Styles developed in southeastern Pennsylvania differed from those in southwestern Pennsylvania and northern West Virginia. The Appalachian Mountains in Virginia were the site of other regional developments. Southern styles resembled Scottish repertoires, but also utilized African American elements, such as syncopation, and often employed the drone.

In rural and mountainous New York, the fiddle and musical ensembles served a social function. Besides uniting people during winter months, fiddle music was often heard during housewarming parties for newly married couples. In such venues the ensemble employs mock serenades, in addition to reels, lancers, quadrilles, jigs, and hornpipes.

During the emergence of black minstrelsy during the 19th century, ensembles consisted of a fiddle and banjo duet. Both the fiddle and banjo were interchanged between Southern whites and slaves prior to the American Civil War (1861–1865). Thus, a cultural exchange of ideas occurred during the antebellum period. Some slaveholders even provided musical training, including violin, to the African Americans they owned. This situation changed drastically when the idea of Celtic and African American musicians performing together became part of a contentious ideological battle.

Many of these minstrels borrowed melodies and rhythms from Scottish or British folk songs; for example, “Backside Albany” (1815) borrows a melody from the British folk song “Boyne Water.” Somewhat later, the rise of the new industry of mail-order catalogs increase the proliferation of these instruments.

In old-time fiddling for square dances, the fiddler and caller often coordinated rhythmically. Tunes played were nursery rhymes, polkas,

schottisches, reels, ragtime music, and waltzes. In contrast, bluegrass music originated in Kentucky in the 1930s. Its name is derived from the Bluegrass Boys, a band led by mandolin player Bill Monroe (1911–1996) and fiddler Art Wooten. The typical bluegrass ensemble consisted of guitars, fiddles, a mandolin, banjo, bass, and Dobro guitar. Sound was produced acoustically, with the exception of an occasional electric bass.

Following the end of Prohibition in 1932 and throughout the Great Depression, musicians were in demand, so fiddlers and similar instrumentalists learned popular tunes such as “Tiger Rag” and “Alabama Jubilee.” Performance styles also differed between old-time square-dance music and bluegrass music, though the line between them is not always clear. The Bluegrass Boys and Bill Monroe expanded the tonalities to include the keys of B, B-flat, and E, to supplement Monroe’s high voice. While the guitar and banjo players could employ a capo to accommodate the key changes, the fiddle, mandolin, and bass players had to transpose their music, a much more intellectually challenging activity.

The fiddle has also found its way into Native American music. The fiddle and guitar are part of Choctaw instrumental ensembles in Appalachia and other regions. Their songs include “Sally Gooden,” “Orange Blossom Special,” and “Old Joe Clark” (Draper, 2009). Fiddling has been incorporated into the music of Athapaskan tribes of Alaska and the Yukon, distinguished as two styles, “upriver” and “downriver.” The upriver style spans the Gwich’in territory between Fort Yukon, Alaska, and Fort McPherson, Yukon, and is used in communities of the Mackenzie River Delta. The Gwich’in utilize miners’ tunes and contra dances, such as “Virginia Reel,” and square dance music, but employ small ensembles (fiddle and guitar duets). Much of the old-time fiddle music of the Gwich’in was brought to the region by employees of Hudson’s Bay Company during the middle and late 19th century. The “downriver style,” found farther west, is more prevalent in Minto, Galena, and Koyukuk, Alaska. Their tunes and styles reveal more influence from gold rushes, with larger ensembles, often called *bands*. Tanana, at the confluence of the Tanana and Yukon Rivers, marks the site of the Athapaskan Old-Time Fiddling Festival, an important intertribal festival held each June since 1983.

The fiddle has been used in several cultural and political venues. In Louisiana, Huey Long hired Will Gilmer's Leake County Revelers during campaign events of the 1930s. Originally a fiddler, Roy Acuff was a one-time candidate for Tennessee governor. Senator Albert Gore, Sr., of Tennessee, performed "Soldier's Joy" on the floor of the United States Senate. Performance styles of the fiddle also pervaded the concert hall in 20th-century American classical music. Leroy Anderson's *Fiddle Faddle* (1947) exhibits the quick tempo and festive nature of fiddle music. Aaron Copland's "Hoe Down" from *Rodeo* (1942) employs an American fiddle tune called "Bonaparte's Retreat."

Ralph Hartsock

See also: [Bluegrass](#); [Country Music](#); [Hardanger Fiddle](#)

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Field Hollers

Field hollers are an improvised form of African American song, sung by Southern laborers to accompany their work. Although related to calls and shouts, a holler differs from collective work songs in that it was sung solo, though early observers noted that a holler, or "cry," might be echoed by other workers or passed from one to another. Though commonly associated with cotton cultivation, the field holler was also sung by levee workers, mule skinner, and field hands on rice and sugar plantations.

Field hollers served a dual purpose: Farmers and other workers involved in solitary work used them to communicate with fellow workers, but hollers also served as an important means of self-expression and became more prevalent after the Civil War (1861–1865). Frederick Law Olmsted described field hollers as a “long, loud, musical shout, rising and falling and breaking into falsetto,” a description that remained pertinent to examples recorded a century later (Olmsted, 1856). Field hollers are expressions; they do not tell stories or form songs in the true sense of the term. However, they are by no means devoid of pattern, and rely heavily upon the techniques of repetition and variation.

A holler typically lasts as long as one breath; then another breath is taken and the holler is repeated, often in variation. This enables field hollers to function as continuous communications to other workers. Some hollers are wordless, consisting only of vocables, such as the “Field Call” by Annie Grace Horn Dodson (1950, on the Folkways record *Negro Folk Music of Alabama*). Others feature improvised lines concerning the singer’s thoughts, with elaborated syllables and melismas, such as the long example recorded at the Parchman Farm penitentiary in Mississippi in 1947, by “Bama,” of a “Levee Camp Holler” (1947, on *Negro Prison Songs* [Tradition]). An unidentified singer of a camp holler was urged on with shouts and comments by his friends, suggesting that the holler could also have a social role (1941, *Negro Blues and Hollers* [Library of Congress]).

Some street cries might be considered an urban form of holler, though they serve a different function. An example is the call of “The Blackberry Woman,” Dora Bliggen, in New Orleans (1954, *Been Here and Gone* [Folkways]). It is believed that the holler foreshadowed the blues, though it may actually have been influenced by blues recordings.

No recorded examples of hollers exist from before the mid-1930s, but some blues recordings, such as *Mistreatin’ Mama* (Black Patti, 1927) by the harmonica player Jaybird Coleman, exhibit strong relationships to the field holler tradition. Recordings of hollers were made in the 1930s for the Library of Congress. A white tradition of “hollerin’ ” may be of similar age, but has not been sufficiently researched. A 1942 recording of hollers by Son House stylistically foreshadows developments in blues singing. Since 1969,

an annual hollerin' contest has been held in Sampson County, North Carolina. Several of the contest champions have appeared on national television talk shows, demonstrating and preserving the tradition.

Eldonna L. May

See also: [Blues](#); [Jazz](#); [Vaudeville](#); [Vocables](#)

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Flamenco Music

Flamenco is often considered one of the most important music-dance traditions in Spain, and has gained immense popularity worldwide. Despite its global presence, flamenco is most commonly associated with the southern Spanish region of Andalusia. Flamenco consists of a "continuum of styles," from large-scale spectacles to intimate performances (Manuel, 1989, p. 47). Generally speaking, flamenco consists of a combination of three key elements: song (*cante*), guitar (*toque*), and dance (*baile*). Traditionally, the song has always occupied the most prestigious position in the flamenco world. Due to flamenco's international popularity, however, the guitar and dance have become the most famous features of the tradition. Since the 1970s, flamenco musicians have fused traditional styles with other musical traditions from around the world. Nowadays, flamenco is a truly global art form, while remaining firmly rooted to its Spanish/Andalusian origins.

HISTORY

According to most scholars, flamenco emerged in southern Spain under the influence of numerous groups, including Andalusians, Arabs, gypsies (*gitanos*), and Jews. In particular, Spain's Islamic heritage (711–1492 CE) is viewed as a crucial factor in the emergence of early styles that would later form the basis for flamenco. Nonetheless, how flamenco developed as a cohesive tradition is often the subject of scholarly debate (Washabaugh, 1996). For some, flamenco is synonymous with gitano ethnicity, having allegedly developed exclusively amongst gitano families. Others place emphasis on the contributions of Andalusian lower classes (*payos*), who used flamenco to voice their social woes. What is clear is that flamenco as a consolidated tradition only appeared in the 19th century. Although earlier musical styles may have influenced the development of flamenco, its standardization as a recognizable tradition only occurred during this period. Historian Timothy Mitchell (1994) believes that flamenco began to form at the beginning of the 19th century, basing his research on historical accounts that depict flamenco performances and jam sessions (*juergas*) in gitano homes, bars, and taverns. According to Mitchell, flamenco was patronized by *señoritos* who were wealthy members of the upper class and who were attracted to the flamboyant and lower-class performance styles of flamenco. This interaction between lower-class musicians and upper-class patrons enabled flamenco to gain a place in the theater scene.

In the mid-19th century, a number of specialized venues called *cafés cantantes* opened across Spain, which were devoted to flamenco and offered artists a context in which they could earn money through performance. In these venues flamenco became more accessible to a larger audience, particularly the middle classes.

The increased popularity of flamenco during this time is partly due to the prominence of romanticism in 19th-century Europe. Many people were attracted by the exotic and the oriental. Flamenco's flamboyant dance style, its Arabic-sounding musical style, and its association with gypsies suited the tastes of the time, not only in Spain but also in other countries such as France. In addition to increasing the popularity of flamenco, the *cafés cantantes* also helped consolidate flamenco as a tradition. Many of the

styles that are now associated with flamenco were standardized in the cafés cantantes. The guitarist was also emancipated from the traditional role as an accompanist for singers. The instrument began to feature in solo performances, with guitarists performing more complex techniques and compositions. Flamenco also became more commercialized during this time, with dance playing an important role in the popularization of the tradition.

This commercialization was not well received by everyone. In the late 1800s, Antonio Machado Álvarez (1848–1893), otherwise known as Demófilo, attempted to salvage the flamenco tradition by collecting lyrics from nonprofessionals (often gitanos). Demófilo viewed flamenco as an Andalusian-gitano folk tradition that was being tainted by theaters and that needed to return to its “pure” roots. Later intellectuals and composers followed a similar line, most notably the poet Federico García Lorca (1898–1936) and the composer Manuel de Falla (1876–1946). They hoped to revive traditional flamenco by staging the *Concurso del cante jondo* (Competition of Deep Song) in 1922, a competition that attracted nonprofessional musicians who had grown up with flamenco in the family context. This competition occurred at a time when flamenco’s commercialization in the theaters was becoming more prominent, particularly with the creation of *opera flamenca* (flamenco opera) during the 1920s. This theatrical genre was a more diluted form of traditional flamenco that drew influences from South American styles and was characterized by a highly ornamented vocal style.

During the early 20th century, flamenco was also closely tied to profound social and political changes in Spain. In the 1930s, intellectuals such as Blas Infante (1885–1936) tried to combine flamenco with Andalusian regionalist politics. At this time, some regions of Spain wanted their own autonomous powers and regional identities (regionalism). In Andalusia, Infante was considered the father of Andalusian regionalism and recognized flamenco as a powerful symbol of regional identity. However, in 1936 the Spanish Civil War broke out, and in 1939 the dictator Francisco Franco (1892–1975) came to power and implemented a suppressive and nationalist regime. During the regime, flamenco became a state-sponsored

art form and was reconstructed as a distinctly national identity symbol. In particular, flamenco was utilized for the tourist industry as a display of exoticism. Therefore, during the 1950s a number of flamenco clubs (*tabalos*) opened up across Spain, catering almost exclusively to the tourist trade for which dance was the most important feature.

Traditional flamenco also went through somewhat of a revival during the Franco regime. In the 1950s, gitanos began to reclaim flamenco as a tradition unique to their ethnicity. Some scholars believe that this was allowed during the regime because it separated flamenco from politics and its association with regional identity. A number of developments happened during this time: flamenco scholarship developed (known as *flamencología*), artists began to salvage older styles, and a network of clubs (*peñas*) opened that were devoted to the performance of traditional flamenco. The gitano singer and scholar Antonio Mairena (1909–1983) helped consolidate the idea that flamenco was a purely gypsy art and that anything performed by payos was not “authentic.” While often criticized for his biased view, Mairena’s perspective is still upheld by some.

In the 1970s, flamenco began to diversify both politically and geographically. Some artists, such as the singer Manuel Gerena (1945–), used flamenco as a tool to express political messages, particularly as they related to social class and regional identity. Others, such as the renowned guitarist Paco de Lucía (1947–2014), helped globalize flamenco by adding new instruments and styles that brought the tradition to a fresh audience. The globalization of flamenco became more prominent following Franco’s death in 1975, which enabled the creation of a modern and democratic Spain. In 1978, a new Spanish Constitution was created and 17 autonomous regions were recognized. These dramatic political changes in Spain encouraged flamenco to modernize and internationalize, allowing the tradition to enter the international market. The reclamation of regional identity following the dictatorship also meant that flamenco was used once again as a symbol of Andalusian identity.

FLAMENCO MUSIC AND DANCE

Flamenco is characterized by a number of mini-styles, referred to as *palos*, that consist of unique musical, lyrical, and dance-related features. According to the ethnomusicologist Peter Manuel (2010, p. 107), there are around 12 key *palos* that make up the classical repertoire. However, beyond these key styles there are many more *palos* that can be found in the flamenco tradition. *Palos* are often grouped into different categories. On one level, individual *palos* belong to a larger family that may be united by common musical features and lyrical themes. For example, the *soleá* (often considered the “mother” of flamenco) belongs to a larger group referred to as the *cante jondo* (deep song). This genre of *palos* is characterized by tragic lyrics and a modal tonality. At another level, individual *palos* may be broken down into different substyles (*estilos*). For example, a *palo* may be recognized by its geographical origin, such as the *soleá de Triana*—a *soleá* that originated in the Triana neighborhood of Seville (the capital of Andalusia). Most of the flamenco repertoire comes from different areas of Andalusia, with *palos* being found throughout the eight provinces of the region. However, there are some styles that show influences from other regions of Spain, or even other countries, such as the genre *ida y vuelta* (“round trip”), which draws influences from South America.

Musically, flamenco is characterized by a number of distinct features. Vocal and guitar music are often based on the Andalusian mode. This scale is equivalent to a major Phrygian mode in classical music (for example, in E the scale would be: E, F, G#, A, B, C, D). Using this mode, guitar music is often based on a chord sequence called the *Andalusian cadence* (again, using the Phrygian in E, the chords would be A minor, G major, F major, and E major). A number of the more festive and joyous *palos* use a major key with a typical I-IV-V chord sequence. Rhythmically, each *palo* uses a specific time cycle (*compás*), with many *palos* sharing the same cycle. Most *compás* cycles consist of 12 beats with accents on 3, 6, 8, 10, and 12. Depending on the *palo*, the starting point of each cycle will differ. For example, a *soleá* begins on beat one, whereas a *seguiriya* begins on beat eight. This means that many flamenco styles are based around the interaction between groups of 6/8 and 3/4. Some *palos* use simple 4/4 time, whereas others are unmetered with no strict rhythmic structure.

When people think of flamenco, they usually think of the dance, as it is the most recognizable aspect of the tradition. Traditionally, however, the song (*cante*) is considered the most important part. Some flamenco songs are very old, with the oldest palos often performed without accompaniment. Normally, though, the singer is accompanied by a guitarist who provides the rhythmic and harmonic framework. Flamenco lyrics normally consist of different verses (*coplas*) that contain three- to five-line stanzas. Thematically, these lyrics cover a range of emotions, from the tragic and profound (death, sadness, and loss) to the joyous. Lyrics are often anonymous and are passed down over generations. However, nowadays it is common for the *cantaor* (the word used for a flamenco singer) to sing lyrics based on the works of famous Andalusian poets such as Federico García Lorca. While not a traditional practice, some artists will compose their own lyrics, particularly for political motives. One characteristic feature of flamenco lyrics is the strong Andalusian accent that is used, which is notoriously difficult to understand even for Spaniards.

Flamenco singing has a unique performance style that is peculiar to southern Spain, while retaining elements that are reminiscent of singing styles in the Middle East. The vocal style is highly melismatic (extending a single syllable over many notes) and ornamented with the use of microtones. This style is believed to be a remnant of Spain's Islamic heritage and is particularly pronounced in older song forms. Singers also adopt a very rough vocal style, often referred to as *voz ronca* (hoarse voice), a performance technique that is often linked to gitano identity. Along with this rough vocal production, singers often use vocal sobs and impassioned facial expressions. This uniquely flamenco style has a social significance, being viewed as a symbol of social hardship and inequality amongst the lower classes and gitanos in Andalusian history. If singers have reached an intense emotional connection with the audience, they are said to have achieved the state of *duende*. This term is used for great artists (usually singers) who have reached the pinnacle of their art, moving the audience in a profound way. This communication between artist and audience is usually heightened by the *jaleo*, which refers to the calls of encouragement and

recognition from audience members during a performance (such as shouts of *¡olé!*).

Arguably, it is the guitar (*toque*) that is at the forefront of innovation and creativity in flamenco. It is the international ambassador for the tradition, and flamenco guitarists perform in the most prestigious concert halls around the world. This is significant given the guitar's humble beginnings as an accompanying instrument for the *cante*. Although the guitar is still used in this capacity, it is also used as a solo instrument and can steal the show in group performances. Beginning with the technical advancements of guitarists such as Ramón Montoya (1880–1949) during the *cafés cantantes* period, the guitar has become a virtuosic instrument with new generations of guitarists constantly pushing the boundaries of technique and style.

In terms of construction, flamenco guitars are very similar to Spanish classical guitars. However, they often have lighter bodies to achieve a more percussive sound with a shorter sustain, preferable for accompanying song and dance. Traditionally, flamenco guitars had tuning pegs made of wood. Nowadays, however, most guitarists opt for guitars with typical machine heads. As in the *cante*, the construction of the guitar assists in the production of the rough and “unclean” timbre preferred in flamenco performance. Often flamenco guitars are built with a slight buzz which adds to the aesthetic soundworld.

Flamenco guitar technique also assists in the production of this particular timbre. Guitarists use a number of unique right-hand techniques that produce a rough sound that is enhanced by playing close to the bridge. Techniques include the characteristic strumming patterns (*rasgueado*) that consist of various permutations of the right-hand fingers and thumb. Additional techniques include the *alzapúa*, where the thumbnail is used in a rapid up-and-down motion (similar to the use of a plectrum), florid arpeggios, and tremolo. When accompanying a singer, the guitarist must retain the rhythmic framework of the *compás* (where necessary) and introduce *rasgueado* sections that mark the accents and outline the harmony. The guitarist will interject short melodic passages (*falsetas*) in between a singer's verses or a dancer's movements in a partly improvised fashion. Traditionally, these *falsetas* were anonymously passed down through the

generations. More commonly now, guitarists compose their own falsetas, which are then passed onto other guitarists. In a solo context, the guitarist tries to evoke the whole flamenco soundworld through using strummed sections and falsetas to perform particular palos. Often these solo versions of palos became compositions in their own right, later performed in their entirety by subsequent guitarists.

Like the guitar and song, flamenco dance (*baile*) emerged in small, private contexts and was a source of cathartic expression. During the *café cantantes* era, dance became far more popular and exuberant, fulfilling the popular tastes of the day and giving birth to so-called “classical” dance. Nowadays, dance is perhaps the most common international representation of flamenco and many people are familiar with the stereotypical image of a dark-haired gypsy dancer wearing a polka-dotted red dress. Generally speaking, flamenco dance can be broken down into two key elements: the upper body and footwork. In terms of the upper body, dancers use florid arm and hand movements and graceful turns. The flamenco dress (*bata de cola*) usually has a long, ruffled tail that is used within dance movements. In terms of the footwork (*zapateo*), flamenco dancers adopt a very rough and percussive technique using rapid and rhythmic stamping of the feet. In the traditional gitano style, dancers use a less virtuosic technique and the routines are often improvised. “Classical” flamenco dancers, however, adopt a more virtuosic style, often adopting influence from ballet or contemporary dance. Modern dance is usually choreographed, with distinct sections and movements being performed in different palos. In both styles, flamenco dance is characterized by its intensity and emotional content. In any flamenco performance artists are usually accompanied by *palmas*, which refers to rhythmic clapping patterns that mark out the *compás*.

INTO THE FUTURE

In recent years, flamenco has seen a large increase in popularity both within Spain and globally. The *cante*, *toque*, and *baile* have expanded in terms of technique and style, and performers of all nationalities have become interested in the art. In part, this is due to the work of prolific artists such as Paco de Lucía and the cantaor Camarón de la Isla (1950–1992).

Such artists have modernized the tradition, bringing it to new audiences and introducing new styles. In particular, Paco de Lucía is recognized as having created the genre *flamenco nuevo* (new flamenco) where traditional styles are mixed with other musical traditions such as jazz, Latin American music, and popular music. He also introduced other instruments, such as the *cajón* (a box-shaped percussion instrument), bass, and flute. This new fusion music has been continued and developed by a number of groups and artists, including Ketama and the singer Enrique Morente (1942–2010). Flamenco has now become a popular genre on the world music scene, and is featured at many international concerts and festivals. In recognition of its international popularity, flamenco was declared an Intangible Cultural Heritage of Humanity by UNESCO in 2010. This declaration means that the tradition will be preserved and developed for future generations, both in Spain and internationally.

As flamenco has become more global, it has also become more “regional,” and is viewed as a powerful symbol of regional identity in Andalusia. In recent years, flamenco has become the object of great political interest and is used by the Andalusian government to express regional identity both in Andalusia and abroad (Washabaugh, 2012). This indicates a return to the politics of autonomy in Spain, where each of the 17 autonomous regions has been encouraged to represent and support its own regional culture. Even though flamenco is recognized as a Spanish music, its close historical links to Andalusia has meant that it is now representative of that region. As a result, the Andalusian government is developing the tradition within and outside of the region, investing heavily in flamenco performances and performers. This institutional development and the UNESCO declaration mean that flamenco will continue to thrive, delighting audiences in its homeland of Andalusia and around the globe.

Matthew Machin-Autenrieth

See also: [Basque, Music of the](#); [Fado](#)

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Folkways Records

Founded in 1948 by Moses Asch (1905–1986) and his former assistant Marian Distler (1919–1964), Folkways Records and Service Corporation was an innovative and influential record label based in New York City. The company's objective, according to Asch, was to document "all the sound of the world" (Carlin, 2008, p. xviii), and to this end the label issued everything from jazz, blues, folk music, and classical music, to recordings of nature sounds, spoken word, sound effects, and language instruction. The label is primarily known for its contributions to American folk music, having issued important recordings by Woody Guthrie, Pete Seeger, and Huddie "Lead Belly" Ledbetter, and for producing some of the earliest commercial recordings of world music. Under the direction of anthropologist Harold Courlander (1908–1996), Folkways Records established the "Ethnic Folkways Library" series which, by 1960, included field recordings of music from Haiti, Indonesia, India, Equatorial Guinea, Palestine, Ukraine, Romania, Korea, Spain, Pakistan, Ethiopia, Cuba, Japan, Norway, Myanmar, Ghana, and more.

Folkways Records was Moses Asch's third attempt at success in the record industry, following the earlier failure of his Asch Records (1939–1945) and Disc Records of America (1945–1947). Taking it as his mission to preserve the ethnic music and culture of people throughout the world, Asch adopted the name “Folkways” (coined by sociologist William Graham Sumner) to describe the specific type of material his company would produce: the sounds of “the folk.” To further augment his emphasis on preservation and education, Asch also insisted that each Folkways release contain a separate booklet of thorough liner notes, which provided a general context for the album as well as specific information about each track.

Unlike most record companies at the time—whose financial security depended on massive sales of hit records—the Folkways business model was to sell smaller quantities of each record it produced, but make up the difference with a large catalog of titles, none of which were ever discontinued. Therefore, while Folkways had a few successful releases (the label's best-selling album was 1966's *You'll Sing a Song and I'll Sing a Song* by children's music singer Ella Jenkins), the majority of the label's output comprised niche albums with limited commercial appeal. The titles in the Ethnic Folkways Library, for example, were designed as archival material for anthropologists and musicologists; the few copies sold usually went to libraries and universities. By the time of Asch's death in 1986, the Folkways catalog contained 2,168 titles, nearly all of which had been kept in print continuously.

The Smithsonian Institution Center for Folklife and Cultural Heritage acquired Folkways Records in 1987 and established the Moses and Frances Asch Collection, which includes the company's master tapes, business papers, and album artwork. As part of the negotiations with Asch prior to his death, the Smithsonian agreed to keep the substantial Folkways catalog intact and to ensure each title's availability forever. In 1998, the Smithsonian relaunched Folkways Records as Smithsonian Folkways Recordings, which maintains the label's back catalog and issues new material in the spirit of the original Folkways recordings.

Brian F. Wright

See also: [Guthrie, Woody](#); [Lead Belly](#); [Seeger, Peter](#)

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Foster, Stephen Collins (1826–1864)

Stephen Foster was the first American composer ever to earn a living solely from the sale of his music. He published nearly 300 works, mostly songs. Though they form only a small percentage of his output, he is best known today for his plantation songs or "Ethiopian Melodies." These often contain lyrics horribly racist by today's standards. They were considered suspect: "trashy and objectionable" in Foster's own words. His work evolved as he matured, and his legacy should today be viewed in its totality, rather than on the basis of a few early songs.



Stephen Foster (1826–1864) is considered the father of American music. He was one of the earliest prominent American songwriters and composers. (Library of Congress)

Foster was born in Pittsburgh, Pennsylvania, on July 4, 1826. He came from a nonmusical family and was never formally trained as a composer, nor did he have instruction on any the many instruments that he taught himself. He came from a businessman's family, and at the age of 20 did what was expected of him, moving to Cincinnati to work as a bookkeeper in his brother's steamboat company. While there, he sold his first great hit, "Susanna," for \$100. He eventually left his brother's company, signed his first formal publishing contract, and entered the 1850s at the height of his creative powers (Root, 2014).

Marrying in 1851, Foster and his new wife took a steamboat trip to New Orleans on a belated honeymoon in 1852. Ironically, this was the only time the composer, so closely associated with the Old South, ever travelled there. His life, having started so well, turned bad very quickly. In 1854 he separated from his wife, and in 1855 both his parents died. He very nearly stopped composing, producing only one song each in 1856 and 1857. He went deeply into debt, borrowing money against future songs that he then struggled to compose. During this time he increasingly turned to alcohol to cope. After 1860, Foster lived in New York City, near to publishers and performers, where he produced well over a hundred songs, though only two were of any note: “Old Black Joe” in 1860, and “Beautiful Dreamer,” written in 1862 and published after his death. In early 1864, weak from pneumonia, Foster fell in his unheated boarding-house room, severely cutting his neck on a washbasin. He died three days later in Bellevue Hospital at the age of 37 (Smolko and Saunders, 2009, pp. 3–7).

Foster was a master of assimilation. He was exposed not only to the Scots-English folk music of the region, but also to the music of immigrant Germans who made Pittsburgh their home. Additionally, in the polite parlor society, Foster learned the elegant vocalism of the Italian opera, which he used in “Ah, May the Red Rose,” among others. In 1854 he published a series of instrumental arrangements in *The Social Orchestra* that included five “Gems” by Gaetano Donizetti from *Lucia di Lammermoor* (Foster, 1974). Other songs echo Schubert *lieder*. “Sadly to Mine Heart Appealing” specifically quotes “Ständchen” (Smolko and Saunders, 2009, p. 6). The Scots-English tradition influenced Foster’s “Gentle Annie” and many others (Jackson, 1936, pp. 154–169). The specific musical influence of black spirituals is more difficult to find, and remains elusive and unproven (Jackson, 1936, pp. 155–156).

Foster was generally his own lyricist. This created a close, powerful bond between words and music that possibly accounts for much of the music’s visceral impact. The vast majority of his songs were for the parlor or salon. This intimate setting was a primary meeting place for middle-class society in both the United States and Europe in the 19th century. Partly as a response to the increased mechanization of society and industry, the 19th-

century person of education and taste increasingly turned inward to poetry, novels, and songs of sentimentality. Foster understood this milieu, having grown up in it, and carefully tailored his creations to it. Songs of sentiment were sophisticated, genteel, and aimed for effect without requiring too much technical ability. His songs, though mostly written for amateur singers—the range is rarely more than an octave and a step—create seeming virtuosity by the careful arrangement of stepwise motion interrupted by a dramatic, upward leap. The accompaniments are easy to play but musically effective.

The most important aspect of his legacy, and the source of the majority of his earnings, the “Ethiopian Melodies” were often crude, comic songs with coarse lyrics and simple stepwise melodic movement. These were performed primarily in minstrel shows (theatrical productions with white performers in blackface) and played to the crudest racial stereotypes in text and music. Some of Foster’s first songs, such as “Susanna,” fall firmly into this category, but his later efforts are much more subtle and lyrical, incorporating more elements of his parlor style. Ironically, like his one trip to the South, Foster seems to have seen few, if any, of the minstrel shows during his busiest period composing for them (Root, 2014).

In 1850, Harriet Beecher Stowe (1811–1896) wrote the highly influential abolitionist novel *Uncle Tom’s Cabin*. Around the same time, Foster’s Ethiopian Melodies began to change. “Nelly Was a Lady” is apparently the first ever published song in which a black woman is described as a lady (Saunders, 2012, pp. 275–289) and her grieving husband is a figure of great dignity. “My Old Kentucky Home” was used in staged versions of *Uncle Tom’s Cabin*; the interior verses speak movingly of the tragedy of families being torn apart and sold. Foster himself, in a letter to the leader of the most important minstrel group, E. P. Christy, asked to have his name reinstated as composer (Christy had been named composer in the first publications of the song “Old Folks at Home”) and expressed his intention of elevating the genre. In another letter to Christy, he directed his songs be to be sung in a tragic, rather than comic, manner. In later versions of early songs, he removed exaggerated, mocking dialect and replaced it with standard English (replacing “ribber” with “river,” for example). Foster’s genius was,

increasingly, to be able to infuse his songs for the minstrel shows with a transcendent humanity that spoke across class and race. Frederick Douglass (1818–1895), the escaped former slave and prominent abolitionist, in speaking about Foster’s songs, said: “[We] have allies in the Ethiopian songs. They awaken sympathies for the slave in which anti-slavery principles take root and flourish” (Emerson, 2012, p. 403).

Foster’s music never ceased to be popular, even if the composer himself was sometimes lost in the shuffle. It has been used in more than 600 films and television productions, becoming an inextricable part of the fabric of the American musical heritage (Haines, 2012, p. 306). Though not the first important American composer, he was the first to be heard internationally, and perhaps a dozen of his best songs remain instantly recognizable around the world.

Robert Crowe

See also: [Virginia Minstrels](#)

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French Folk Dances

Folk dancing in France began as medieval round dances, from which developed the *farandole* chain dance, the wild *carmagnole* of the French Revolution, and diverse regional *branles*. Most early branles (both line- and circle-dance forms) were accompanied by *a cappella* singing. When Catherine de Medici's luxury-loving court moved from Italy to France in 1547, the *branle de Poitou*, *branle des Brandons*, and *branles nîmes* were in vogue. They brought with them the early *courante*, which passed through three distinct phases of development.

The first book on dance was written as a series of Socratic conversations by Jehan Tabourot under the pen name of Thoinot Arbeau (*Orchesographie*, 1587). Arm positions were shown as low and relaxed, with hands resting on hips, skirts, and swords. Fifteenth-century forms added specific steps and figures for couples, but did not yet require the toes and knees to be "turned out" in the manner of Baroque dance and ballet. The stately *basse danse* (including later courtly types such as the processional *pavane*) alternated with a variety of *haut danse* forms (incorporating leaps, jumps, and higher footwork). The pavane (from the Latin *pavo*, or peacock), was a stately figured dance of Spanish and Italian origin, notated by the letters "s" (for a simple step) and "d" (for a double step). Its basic step required the dancer to bend both knees, then step forward onto the ball of one foot, and bend both knees as the second foot slid forward. Double steps involved three steps forward before the *plié*.

Arbeau described the triple-time *galliard* as a series of four light jumps on alternating feet, with one leg suspended gently in front of the center of gravity. The fourth jump, called the *saut majeur*, took two pulses, followed by both feet coming together in a *posture*. The English sometimes referred to the dance as the "sink-a-pace" since there were *cinq pas* (five steps) per six-beat phrase. This partner dance involved more elaborate figuration and travel for male dancers, who were praised for the height of their leaps. The galliard rhythm provides one note for every jump or step and is recognizable in the current British national anthem (*God Save the Queen*), chosen by Elizabeth I of England. Both Sir John Davies (*Orchestra*, 1596) and composer Thomas Morley (*A Plaine and Easie Introduction to*

Practical Musicke, 1597), described courantes, galliards, and *voltas* danced in the French style.

Figured dances of the French Baroque were incorporated in musical suites; they include the courante, the *sarabande*, the *menuet*, and the *gavotte*. This second courante, developed from the *branle de Poitou* in France, was the most popular dance from 1550 to 1700. A running (*courir*) couples dance characterized by short advances and retreats, the courante was a sprightly and vigorous dance in triple time. Its chief steps were *pas glissés*, and it included springing steps, turns, *coupé* and *jetté* steps, and short *pas de basque* circles.

By 1661, French folk and court dance had diverged, with Louis XIV establishing the first professional dance school in Europe (Académie Royale de Danse) with 13 experts in court, character, and folk dance. French courtiers at Versailles enjoyed opportunities to dress as country folk throughout the 18th century, and court fashion followed the fashion of peasant women shortening their dresses to the instep (for dancing). The stately French Baroque court menuet also developed from the bawdy branle de Pitou, but gradually slowed until each third beat in triple time could accommodate a graceful pose in plié. While a variety of figures (the Z-formation being the most common) were used, letters could be spelled out through the floor patterns of dancers, who proceeded in symmetrical opposition to each other, rather than as paired dancers throughout. The main step of the dance became highly stylized, with four of six beats in plié, extreme turnout of the toes, and a sideways grapevine step that mirrored the grace and artificiality of 18th-century French court life. Arm movements became much more elaborate, and ladies even manipulated fans in complex patterns while dancing.

In the French royal court, many of the *danses anglaises* were reworked with some of the Breton longways formations in opposite lines of alternating couples, and the French term *contredanse* (sometimes *contredanse française*) began to be used to denote those dances. By 1706, French dance master Feuillet's *Recueil de Contre-danses* included more than 30 dances in the longways formation. In 1710, dance master John Essex translated Feuillet's book *For the Further Improvement of Dancing*

and described the contredanse as a specific “sequence of figures” arranged in combinations of “two-or four-bar step combinations”; interrupting the set figures of the dance was a series of 12 short “changes.”

In colonial Virginia, Southern landowners patterned their social dancing after the aristocracy of England and France. Virginian aristocrat William Byrd noted that the governor’s ball in Williamsburg on February 6, 1711, was officially opened “with a French dance” (most likely the minuet). The ball continued with “several more French dances” performed by the other invited guests. After the conclusion of the French dances, they “danced country dances for an hour.” Plantation owner Robert Beverly had in his personal library a translated version of Pierre Rameau’s *Le maître à danser* (1725). Charles and Mary Stagg established a theater and taught French dancing both at the College of William and Mary and in a private school (from 1716, until Charles’s death in 1736, although Mary taught until 1745 and sponsored assembly balls). They owned copies of Raoul Feuillet’s *Chorégraphie* and Rameau’s *Le maître*, which were particularly valuable for teaching protocol, etiquette, five foot positions, and discipline.

During the years 1760 to 1785, French publishers Landrin and La Cuisse issued dance instruction manuals and annual “collections of dances.” They included all sorts of contredanses and *cotillons*, including a series of 12 figured contredanses and English country dances. Most of the La Cuisse pamphlets were four pages long and featured step descriptions of a single dance, an illustration, and suggestions for music. La Cuisse also improved on Feuillet’s dance notation system in an instructional manual that contained more than 85 contredanses and variations (*Le répertoire des bals*, 1762). When the popular French contredanse was danced in England, its name was translated into English as “Contra dancing.” This involved many of the same figures and techniques, such as smooth interweaving figures and the camaraderie of couples. The French also adapted the round dances described in Playford’s editions of *The Dancing-Master*; however, most French dances were limited to a “round for eight,” with a maximum of four couples. Both the reworked Contra formation and the circle dances were grouped under the general title of *cotillon*. The French word was loosely translated as “petticoat” and was first popular in France around 1723. By

the 1770s, the French cotillon and menuet were introduced in most French colonies (formal balls still opened with a minuet, followed by a long set of French cotillon folk dances, intermission, and then a second half of English country dances). Americans and Canadians still followed the European lead for new dances—especially the French.

The best-known French folk dance today is the *bourrée*, which is a direct descendant of the rustic branles danced with clogs in Auvergne and Berry. The Bourbonnais style of *bourrée* (with partners facing each other, arranged in a longways set of couples) is commonly danced in urban “*bals folk*” throughout Europe. Local rural *bourrée* variants exist in Auvergne, Berry, Nivernais, and Morvan. Although modern folk dancing includes players of the *vielle* (hurdy-gurdy) and *musette* (folk bagpipe), early *bourrée* accompaniments were mostly sung. Author George Sand described superstitions regarding such musicians in her writings, and a large society based in Nohant (Department of Indre) was founded in 1888 for the encouragement of such folk music and dance. Germain and Louise Hébert of Quebec, Canada, are regarded as the finest French dance authorities in North America; they emphasized French *bourrées*. The Héberts’ fieldwork took place from 1964 to 1972, and they studied with Pierre Panis, Paul Bouard, Geneviève His, Michel Piot, and Nicole Andrioli. The couple taught at the influential University of the Pacific Folk Dance Camps (Stockton, California) and the San Diego State University Folk Dance Conferences throughout the 1960s and 1970s.

Popular central French and Alsatian couple dances include *bourrées* (in duple and triple meter), *schottisches*, waltzes (following the Viennese model with regular turning throughout), mazurkas, polka, *zweifachers*, and contredanses in a variety of meters. Haute Bretagne (in the east) is home to the *rond de St. Vincent*, and Basse Bretagne (in the Breton-speaking west) preserves a variety of (mostly) line dances such as the *an dro*, *hanter dro*, *laridé*, *gavotte*, *plinn*, and *kost ar c’hoat*.

The Alps are home to the lively, hopping *rigaudon* (with links to English country dancing), whereas the southwestern regions of Béarn and the Basque country feature the *branle d’Ossau*, a variety of *sauts*, *rondeaux* in chains and couples, and *fandangos* from Spain. The *gavotte* come from the

related *branles doubles* circle dances by the Gavots native to the upper Alpine province of Gap, in the ancient province of Dauphine. Genuine French folk bourrée, rigaudon, and gavotte have been incorporated into classical ballets such as *La Fille Mal Gardée* (Dauberval, 1789; Ashton, 1960), and *Coppélia* (Saint-Léon, 1870).

Although traditional music and movement fell out of popular favor in France by the late 19th century, the 1960s folk revival movement resulted in the modern *Mouvement Folk*. Singer Lionel Rocheman founded “le Hootenanny” at the Centre Américain d’Estudiants & d’Artistes in 1964, and other folk clubs followed (Le Bourdon and Le TMS in Paris, and La Chanterelle in Lyon), copying the British model of a casual atmosphere with admission fee and limiting performers to a few songs in an “open mike” atmosphere.

French folk festivals inspired by Woodstock sprang up, including Lambesc (1970), Malataverne (1971), and Pons (1973). Folk harpist Alan Stivell (Celtic Brittany) developed a new Breton pop hybrid sound. Stivell’s guitarist, Gabriel Yacoub, released the first diverse French folk album (*Pierre Grenoble*, 1973), leading the way for other folk-pop groups such as Mélusine (a polyphonic trio), La Bamboche (Lyon), Tri Yann (Brittany), and Perlinpinpin Folc (Gascony). Field recordings were made of instrumentalists (especially bagpipe, accordion, and Alpine fiddlers such as Emile Escalle) and singers such as the Goadeg sisters (Brittany) and Louise Reichert (Cantal).

Regional music and dance were sometimes politically motivated, as they asserted local traditions over the hypercentralized French state. By 1981, the new Socialist government began to sponsor folk dance and music through the efforts of Maurice Fleuret, the new director for music and dance in the Ministry of Culture headed by Jack Lang. Several regional centers for *musique traditionnelle* were created (Dastum in Brittany, Conservatoire Occitan in Toulouse). Pioneering folk performers have become leaders of folk organizations including cornemuse player Jean Blanchard (co-founder of La Bamboche at CTM in the Rhône-Alpes), Eric Montbel (Provence-Alpes-Côte-d’Azur), and Jean-François Duterte (of Mélusine, national CIME). Brittany is now an especially multicultural area, as many Gypsy-

Balkan-Breton and jazz-Breton musical combos have paved the way for the dance band Carré Manchot, which often plays with a West Indian ensemble. Most Breton towns host a summer *fest noz* (night dance) including the traditional *an dro*, *suite gavotte*, *suite plinn*, and *suite fiselš* accompanied by *bombarde* (an oboe), *biniou* (small bagpipe), and folk string band.

Leading folk dance gatherings include the Maison des Cultures des Mondes' *Festival de l'Imaginaire* (Spring), the CIMT's *Planète Musiques*, the Stade de France's Celtic Festival (March 17), the Festival Musiques & Danses du Monde (May, in Courcouronnes), the *Festival de Cornouaille* (early July, Quimper); the Arles World Music Festival (July, near Marseille); the Estivada Festival (late July, Rodez); the Saulieu Cajun Festival (early August, Burgundy); the *Festival Interceltique* (August, Lorient); and the *Festival des Panards* (October, West Yorkshire, England). From 1976 to 2014, the leading folk festival (featuring many forms of the bourrée) was the annual *Rencontres Internationales de Luthiers & Maîtres-Sonneurs*. The current *Trad Magazine* publishes a festival guide in its May/June issue, and contemporary "French folk dance" clubs exist in both France, England, and Canada.

Laura Stanfield Prichard

See also: [Austro-German Dances](#); [Quadrille](#); [Schottische](#)

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Fujara

The *fujara* is a Slovakian flute traditionally used by shepherds from the mountainous Podpol'ani region for entertainment and for herding. The modern fujara originated at the end of the 17th century, but it has roots in

medieval wind instruments of similar design. It has become an important symbol of Slovakia and Slovakia's historical shepherd culture, and it is frequently played at folk festivals and competitions. In 2005, the fujara was proclaimed a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity, and in 2008 it was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. In addition to its traditional uses, since the 20th century the fujara has also been used in orchestral arrangements, film scores, electronic music, and for meditation and therapy practices.

The overall length of the fujara is between 160 and 200 centimeters (approximately 63–78 inches). Fujaras are typically wooden, and black elder wood was the traditional choice of fujara makers. The fujara has two tubes, one that serves as the main body of the flute and another smaller tube that channels air from the player's mouth to the main tube where it passes over a fipple, or plug. Significantly, the fujara has only three finger holes. It relies on the harmonic series for tuning, so pitch is controlled by the amount and strength of the air blown through the instrument. The tone of the fujara is complex, ranging from gravelly low notes to sweet reedy high notes. Skilled players can produce multiphonics that utilize both ends of this sonic spectrum. The fujara can also be used to mimic natural sounds, such as bird cries or flowing water. Traditionally, the fujara was played as a solo instrument or as an accompaniment instrument for vocal songs describing shepherd life. Varying songs utilize different styles of playing and call for different timbres depending on the mood and setting of the described events.

Fujaras are known for their beautifully ornamented appearance as well as their characteristic sound. Historically, this would have elevated their status beyond simple objects of entertainment to valuable family heirlooms that could be passed from generation to generation as a symbol of a family's wealth and musical skill. The acoustical and artistic expertise necessary to craft a sonorous and beautiful fujara has created considerable interest in fujara makers, and some folk festivals have included competitions for fujara building. While traditional fujara designs are still prevalent, some makers

have experimented with nontraditional kinds of wood and even the spacing between the finger holes, which affects tuning.

The fujara's multiphonic capabilities have made it attractive to 20th- and 21st-century composers, such as Maurice Jarre, Peter Breiner, and Juraj Kojs (among others). Jarre famously used the fujara in his film scores during the 1960s and 1970s, Breiner has experimented with the use of fujara in jazz pieces, and Kojs has integrated electronic music and fujara in his performance art pieces. Innovative uses of the fujara demonstrate its versatility as well as the continued interest in its cultural importance and musical applications.

Amelia Davidson

See also: [Tin/Pennywhistle](#)

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Funk

A term originally used by early jazz musicians to describe something dirty, nasty, and low-down, funk music is a style of African American popular music that developed from rhythm and blues (R & B), jazz, gospel, doo-wop, soul music, and rock and roll. Strongly associated with the Black Power movement of the late 1950s and 1960s, funk is generally characterized by highly complex, interconnected rhythms that emphasize a syncopated back beat in quadruple meter; simple forms built around melodic and/or rhythmic ostinatos, or "riffs"; extended instrumental solos performed over a simple vamp; prominent melodic bass lines; jazz-based

harmonies; doo-wop and soul oriented vocals; and dynamic horn arrangements.



American musician James Brown played a key role in the development and popularity of many popular genres, especially soul and funk. (Michael Putland/Getty Images)

Heavily influenced by the big bands of the 1930s and 1940s, and the soul and R & B groups of the 1950s, the instrumentation of most funk bands consisted of two to three lead singers; two to three background vocalists; a horn section relying heavily on saxophones, trumpets, and trombones; and an expanded rhythm section, which featured electric guitars, bass guitar, and keyboards. The lyrical content of many funk songs focused on the trials

and tribulations of the African American experience during the Civil Rights era, as well as touching on more taboo and recreational aspects of popular culture, such as dancing, drugs, and sex.

Considered the founder of the style, James Brown (1933–2006) established the polyrhythmic dance style in the mid-1960s, specifically with his post-soul album *Papa's Got a Brand New Bag* (1965) and with the singles “Cold Sweat” (1967), “Say It Loud—I’m Black and I’m Proud” (1968), “Get Up (I Feel Like Being a) Sex Machine” (1970), and “Make It Funky” (1971). Brown’s gospel-influenced vocal style and high-energy dance grooves, combined with his flamboyant live performances, created a lasting legacy that had far-reaching effects on future pop, rock, disco, hip-hop, and jazz musicians.

In the late 1960s, Sly and the Family Stone, one of the first popular multiracial and multigender American rock bands (Rock and Roll Hall of Fame Museum, 2013), combined James Brown’s funky new sound with soul and psychedelic rock. With such socially conscious hit singles as “Dance to the Music” (1968), “Everyday People” and “(I Want to Take You) Higher,” both from their album *Stand!* (1969), Sly and the Family Stone created a polystylistic musical sound that epitomized the countercultural youth movement of the sixties.

In the early 1970s, George Clinton, along with his two bands, Parliament and Funkadelic, continued to explore and expand the sounds and concepts associated with funk. Experimenting with longer musical forms, intricate vocal arrangements, unconventional album designs, and outlandish stage shows, the two-band collective, later to be known as P-Funk, fused funk and psychedelic rock with the conceptual Afrofuturism of jazz composer Sun Ra, and released some of the most important albums in the genre, including *Funkadelic* (1970), *Maggot Brain* (1971), *One Nation Under a Groove* (1978), and *Up for the Down Stroke* (1974) and *Mothership Connection* (1975), respectively.

Other important songs and albums during this period include “Soul Finger” (1967) by The Bar-Kays, “It’s Your Thing” (1969) by the Isley Brothers, “Superstition” (1972) by Stevie Wonder, Kool & The Gang’s “Jungle Boogie” (1973), “Fire” (1974) by the Ohio Players, “Hang Loose”

(1972) by Mandrill, Curtis Mayfield's soundtrack to the blaxploitation film *Super Fly* (1974), and *That's the Way of the World* (1975) by Earth Wind & Fire.

As funk began to fuse with soul and rock in the 1970s, rhythmic practices associated with the style—specifically, the use of a syncopated back beat—began to influence the music of several prominent jazz composers, including Miles Davis, Herbie Hancock, Stanley Clarke, and Joe Zawinul. This blending of styles was later named jazz-fusion (Vincent, 1996, pp. 137–152, 288–290). Furthermore, as elements of funk became a mainstay of pop, rock, and disco in the 1980s, samples from various important funk recordings—most notably “Funky Drummer” (1970) by James Brown and “Amen, Brother” (1969) by The Winstons—were used on numerous rap and hip-hop albums, including those by such artists as Public Enemy, LL Cool J, and N.W.A. Not surprisingly, the influence of funk can also be heard on recordings by such nineties hard rock, hardcore punk, and rap metal bands as Living Colour, Fishbone, the Red Hot Chili Peppers, Bad Brains, and Rage Against the Machine.

William Price

See also: [Blues](#); [Davis, Miles](#); [Jazz](#); [Rap/Hip-Hop](#); [Rock and Roll](#); [Soul](#)

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G

Gagaku

Gagaku, which means “elegant music,” has been called the longest continuously surviving “orchestral” ensemble in the world. Influenced by foreign musics, which began to be imported to Japan in the sixth century CE, *gagaku* has had patronage in the Japanese court from at least 701 CE. Accordingly, *gagaku* is often described as the music of the imperial court, but it also serves Shinto shrines and Buddhist ritual contexts throughout Japan, and is even taught in community and student ensembles in Europe and the United States.

As a courtly tradition, *gagaku* took form in the imperial court starting in the Nara Period (710–794 CE) and was influenced by traditions of mainland Asia. The courtly traditions of the Táng Dynasty (618–907 CE) in China influenced much of Asia, and Táng courtly musics, known as *yayue*, spread to neighboring kingdoms including Korea, there known as *aak*, and Vietnam, there known as *nha nhạc* (Terauchi, 2001, p. 619). In Japan, *gagaku* serves as a living testament to the tradition now long dead in China. Japan reached its imperial heights during the Heian period (794–1192 CE), a time when *gagaku* took on more Japanese aesthetics and musicians began to cultivate a music tradition quite unique to Japan. During the Edo Period (1601–1868 CE), when the emperor’s power was greatly reduced, *gagaku* fell in prominence. However, with the Meiji Restoration of 1868 and the reinstatement of the emperor’s power, the tradition began a new life as a symbol of both the emperor and Japan’s rich history.

Gagaku, like many genres in Japan, is primarily an orally transmitted tradition, meaning the music is not taught through written notation. Scorebooks, which have a long history, do exist, but are typically used now

only as a secondary source for professional and amateur musicians alike. As read today, these scorebooks do not provide complete melodies, exact pitches, or definite rhythms. Rather, they are shorthand abstractions of those musical elements; more accurately, they are representations of an oral mnemonic system known as *shôga*, literally “singing-song.” Students learning in the traditional way will often never hold an instrument until the *shôga* are memorized. They are expected to learn the melodies from their teacher one line at a time and completely by memory. Teachers pass down the tradition based on a set style of *shôga* that was handed down to them through their lineage. This type of learning can be seen across Japanese traditional musics, but it is a crucial component in gagaku transmission. Each instrument in the gagaku ensemble will have a slightly different form of *shôga* to produce its melodies. Though the melody played by two instruments may be similar, the established *shôga* includes each instrument’s particular melodic nuances and “hidden” motions not indicated in the abbreviated score. These hidden elements are only realized when learning through the *shôga*, as these are vocalizations of the played melody.

Gagaku can be divided into three categories based on origin, each with its own instrumentation, performance practice, and set of aesthetics: accompanied vocal music and dance originating in Japan, instrumental music and dance originating from mainland Asia, and accompanied vocal music of mixed origins.

There are a handful of musics surviving in gagaku that are said to have originated in Japan. The best known is called *mikagura*, which loosely means “music of the gods.” This genre is associated with the Shinto *mikagura no gi* rite, from which it gets its name, and is said to entertain the gods on their invited trip back to the earth. The rite is held annually in mid-December in both the royal palace and a few select Shinto shrines around Kyoto. Other genres of musics originating in Japan are used in various ceremonies for the emperor and his ancestors. The *azuma asobi* is used to comfort imperial ancestral spirits; the *ônaobi uta*, or “purification song,” is used to uplift the soul of the emperor during the *tinkon sai* rite held in November; the *ôuta*, or “big song,” and the *kumeuta*, or “Kume clan song,” are used in the coronation of a new emperor; and the *ruika* is a lament to

honor the emperor upon his death (Terauchi, 2001, p. 620). Instruments of both foreign and native origins, discussed later, can accompany these genres.

The best-known repertory of the gagaku tradition is based on musics of the Asian mainland. Initially this category consisted of several separate genres based on place of origin, such as China, India, Korea, Southeast Asia, and so on. However, since the ninth century CE these have been simplified to two genres: *tôgaku* and *komagaku*, each with its own aesthetics, instrumentation, and performance styles. *Tôgaku*, also known as the “music of the left,” is derived from traditions mainly of Chinese and Indian origins. The costuming for *bugaku* dance in *tôgaku* is ornamented in red to symbolized its origins in China. The stoic melodies of the repertory are said to directly correlate to ancient Táng melodies (Picken et al., 1981). *Tôgaku* comprises some 90 *kangen* instrumental pieces and roughly 30 *bugaku* pieces; many pieces can be used for either *kangen* or *bugaku*, though the style and tempo will vary depending on use (Terauchi, 2001, p. 621). *Komagaku*, also known as “music of the right,” is quite small in comparison, with only two dozen *bugaku* pieces and no *kangen* examples. It consists of music derived from Korean and Manchurian origins, symbolized by green or blue embellishments in costuming.

The final category consists of vocal music of mixed origins. *Saibara*, a genre of courtly songs, developed in the ninth century CE and reached its height late in the Heian Period, from which several dozen examples survive. The earliest surviving musical manuscripts of the genre with melodic notation were compiled between 1171 and 1192 CE (Markham, 1983, p. 3). In the 16th century the tradition nearly died out, but today there remain 14 examples that were reconstructed during the Meiji Period (1868–1912 CE). The lyrics of *saibara* songs are based on “Japanese poetry depicting regional landscapes, lovers’ feelings, and so on, and expressed in simple, direct language” (Terauchi, 2001, p. 625). *Rôei* is a separate court-song tradition of sung excerpts from Chinese-style poems by Chinese and Japanese poets. The tradition is said to have been formalized by Minamoto no Masanobu (920–923 CE), but it may have predated Masanobu as an improvised practice (Nelson, 2008, p. 42).

Instrumentation for the gagaku ensemble varies depending on context and tradition. As an “orchestral” ensemble, it employs an instrumentation similar to that of a Western orchestra: winds (flutes and reeds), strings (lutes and zithers), and percussion (drums and gongs). It is important to note, however, that the context of this genre is quite different from that of the Western orchestra, in both performance practice and cultural meaning.

The wind section is the center of the gagaku ensemble, as it carries the main melodic lines as well as the bulk of the harmonic development. The three horizontal flutes used in the gagaku ensemble are typically the main melodic instruments. Each is similarly constructed of bamboo and is wrapped with cherry or wisteria bark and lacquered on the inside. The *kagurabue* (also known as *yamatobue*) is used exclusively for the *mikagura* traditions. It is said to have originated in Japan and has six finger holes. Today, the *ryûteki* (literally, “dragon flute,” also known as *yokobue*) from the *tôgaku* repertory is commonly substituted. The *ryûteki* has seven finger holes and is said to be of Chinese origin. It is also the largest of the gagaku flutes. The *ryûteki* has very large finger holes, which makes it difficult to play, but allows for greater access to the microtones which are distinctive to the gagaku sound. The third type, the *komabue*, is the smallest of these flutes and is used in the *komagaku* repertory. The *komabue* has six finger holes and is considered to be of Korean origin. All these flutes are known for their shrill and sharp sounds, especially in the upper registers.

The *hichiriki* is a small but loud double-reed instrument that probably originated in Central Asia but came to Japan via China. Its double reed is somewhat like the reed used on the Western oboe, but is much larger. Additionally, the *hichiriki* musician uses loose embouchure, or position of the mouth, which allows the musician to explore a wider range of microtones much like the *ryûteki*. These microtone variations enable expanded embellishments of the melodic line. The *hichiriki* has nine finger holes, seven on top and two on the underside. The windpipe is constructed of specially processed bamboo wrapped in cherry or wisteria bark. The double reed sits delicately at the head of the windpipe. The *hichiriki* often plays a similar, but not quite the same, melody as the *ryûteki* and is

commonly used in both the *tôgaku* and *komagaku* repertoires and occasionally in *mikagura* accompaniment.

Tradition claims that the *shô*, a mouth organ, is meant to imitate the cry of the phoenix, and its shape is modeled after that mythical bird's graceful wings (Malm, 2000, p. 110). The *shô*, which sounds somewhat like a pipe organ, is constructed of 17 reed pipes set in a cup-shaped chamber with a fixed mouthpiece. Inhaling or exhaling while covering certain finger holes on the pipes produces chord clusters. The harmonic structure for each line of the melody can be heard in these chord clusters, which act as a driving force moving the melody from one phrase the next. The *shô* is probably of South East Asian origins but was imported via China and is quite similar to the Chinese *sheng* still in use today.

The string instruments of the *gagaku* ensemble today play subdued roles compared to their possible origins in the repertory, and are not typically used to accompany dance. There are three surviving string instruments used in the contemporary *gagaku* ensemble. Typically these instruments serve as rhythm markers and play stereotyped patterns with few melodic lines. The *wagon* (“wa” rhyming with “spa”) is a six-string zither used in *mikagura*. Though it may have origins in mainland Asia, its history dates back long enough to be considered as originating from Japan. The *gakusô* (also known as *sô*) is a zither with 13 strings, similar to the Japanese *koto*, both of which are indigenized forms of the Chinese *guzheng*. It is tuned by positioning the movable bridges up or down the string to create a shift in pitch. The musician uses both bare fingertips and finger plectrums to pluck the strings. The final string instrument is called the *biwa* or *gakubiwa*, and is related to the Chinese *pipa*. This pear-shaped lute has four strings and four frets that are plucked with a small paddle-like plectrum.

The percussion instruments of the *gagaku* ensemble can be quite grand. In the imperial *gagaku* room, there are two giant drums known as *dadaiko* (literally, “big drums”). Smaller versions, known generically as *taiko* (literally, “drum”), are much more common in smaller ensembles, but function the same. These drums serve as time markers and work with the *bugaku* dancers as a means to provide special effects accentuating the movements of the dance. The *taiko* is a barrel drum with two leather heads

stretched over the body. The player uses two stick mallets, known as *bachi*, to percuss the resonant drums. The *shōko*, or metal gong, is a high-pitched gong struck with two thin sticks that create a metallic “tink” that marks time, typically sounding after strong taiko beats. The *kakko* is a small cylindrical drum with two laced leather heads. Unlike the taiko, the kakko is played on both drum heads with two thin drumsticks, one in each hand. This instrument drives the speed of the ensemble, pushing and slowing the tempo with drum rolls and quick strikes. Finally, there is the *san no tsuzumi*, which is used only in the komagaku repertory and resembles hourglass-shaped drums from Korea. This drum functions in the same way as the kakko to drive the ensemble, but is struck on one drum head, with one drum stick, similar to its Korean predecessors.

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See also: [Mikagura](#)

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Gamelan Orchestra (Balinese)

Balinese *gamelan* orchestras are traditional musical ensembles of the island of Bali, Indonesia, consisting primarily of a variety of instruments—including metallophones, xylophones, gongs, drums, and cymbals—as well as flutes, stringed instruments, and sometimes vocals. The word “gamelan” may refer to both a set of such instruments and an ensemble that plays gamelan. Gamelan music often accompanies other types of Balinese arts performances, including dance (*tari*) and puppetry (*wayang*), and is a central feature in Balinese Hindu ritual contexts as well as in social settings. Gamelan is also a central element in cultural tourism to the island, which comprises the majority of Bali’s economy. There are approximately 40 distinct types of gamelan in Bali. Although Balinese gamelan is related to Javanese gamelan ensembles historically, culturally, and through shared playing technique, they are distinctive in compositional style, repertoire, and performance contexts. In addition to the thousands of active Balinese gamelans within Bali, hundreds also exist throughout other parts of Indonesia and the world, including in Australia, Europe, Japan, and the United States.

Balinese gamelan music is largely shaped by the cultural history of the island itself; many scholars divide the history of gamelan into three periods: *tua* (old), *madya* (middle), and *baru* (new). The first evidence of gamelan-like instruments on Bali dates back more than a thousand years, at a time when the roots of contemporary Balinese society were already beginning to take shape—a cooperative society that valued honoring ancestor and local spirits, and was in large part governed by cyclical rhythms of religious ritual that centered on the cultivation of rice and maintaining the systems of irrigation that distributed water from the mountains to the crops. This is the era of the *tua* gamelans. Two ensembles thought to date from this era are the *gamelan luang*, which contains a mix of bronze and bamboo instruments, and the *gamelan selonding*, which is the only gamelan to be composed of

iron instruments. Only a few sets of each currently exist in Bali, and they are considered to be sacred and rare.

Starting at the beginning of the second millennium CE, these indigenous beliefs fused with Hindu ideals brought by missionaries, traders, and immigrants. By the time that the Javanese Hindu Majapahit empire fell in the 15th century CE and its royalty established a series of nine kingly courts in Bali, a distinctly Balinese style of Hindu society was developing: one with proscribed, highly stratified yet interdependent social roles, a focus on the temple and complex calendars of religious events as a central locus of social and spiritual activity, and the performing arts as an integral part of social, religious, and political life.



Musicians in a Balinese gamelan orchestra play traditional music, Bali, Indonesia. Gamelan orchestras are traditional Indonesian musical ensembles that consist largely of percussion instruments. (Saiko3p/Dreamstime.com)

The era of the post-Majapahit Balinese kingdoms, from approximately 1400–1908 CE, corresponds to the *madya*, or middle period, of the development of the Balinese performing arts. *Gamelan gambuh*—which features enormous *suling gambuh* (bamboo flutes), *rebab* (spike fiddle), gongs, drums, and tinkling bells, but no keyed instruments—may predate the *madya* era, but the stories of its accompanying dance-drama feature exploits of the Hindu-Javanese prince Panji were known to be popular

during this era. The *gamelan gong gede*, a large ensemble with a full complement of gongs and gong chimes, keyed metallophones, and drums that required up to 50 musicians to play, was also favored at the courts at this time. Two related ensembles, *gamelan semar pegulingan* and *gamelan pelegongan*, were particularly popular at the courts; *semar pegulingan* was supposedly played exclusively outside the king's bedchambers at night. *Gamelan beleganjur*, a marching style of gamelan featuring drums, gongs, and cymbals, also developed during this time; it was traditionally used to accompany warriors into battle and guide cremation processions.

There are many prominent types of gamelan whose precise history is unknown, but that likely date to the madya era: *gamelan gambang*, whose wooden keyed xylophones (*gambang*) are similar to Javanese instruments of the same name, and may date back to the tua era; *gamelan gender wayang*, a small ensemble that accompanies shadow puppetry; *gamelan angklung*, the sound of whose tiny four- or five-keyed metallophones are synonymous with funerals; and *gamelan jegog*, a type of bamboo gamelan found only in the west of the island.

During the past hundred years, gamelan genres, playing styles, and repertoires in Bali have been developing rapidly. One critical moment for Balinese artistic developments was the colonization of Bali by the Dutch and the dissolution of the Balinese courts as centers of political and economic power. As social and political power shifted to the villages, new ensembles and genres emerged. Central among these ensembles was the *gamelan gong kebyar*, which was first created in the 1910s and came to dominate Balinese traditional music for the 20th century. Somewhat akin in instrumentation to a smaller *gong gede*, the *gamelan gong kebyar* represented a musical break from the previous court gamelans and featured a new, more virtuosic repertoire (*kebyar* means “flare”) that was deemed more fitting for the new lifestyles of the Balinese.

Political transitions from a Dutch colony to part of the Indonesian nation, the development of regional and international cultural tourism, and the continued interexchange of ideas with other parts of the world through technology (particularly cell phones and the internet) have more recently shaped gamelan genres. In the 1930s, a style of vocal gamelan called *kecak*

(*gamelan suara*), which originally accompanied trance-dances in the madya period, was repurposed into a popular dance-drama that is primarily performed for tourists. Another repurposing was that of *gamelan beleganjur* in the 1980s into a competitive style of gamelan.

While originally gong kebyar had constituted a significant artistic break from previous traditions, it maintained many of the core principles of instrumentation and instrument function found in earlier gamelan styles. With the development of *musik kontemporer* in the late 20th century, even these basic compositional principles were reconsidered. This move toward experimentation was matched by a concern for loss of older repertoires, and concentrated preservation efforts began. Sometimes, these seemingly contradictory impulses overlapped; the *gamelan semaradana*, popularized in the 1990s, contains seven keys and can play any of the older styles of repertoire as well as compositions unique to its particular design.

Gamelan instruments may be made of bamboo, wood, iron, or bronze. Each type of ensemble discussed earlier contains a unique and distinctive subset of the instruments listed here. One of the most common types of instruments in Balinese gamelan are keyed metallophones, which are struck with different types of mallets (*panggul*). Most of these metallophones are in the *gender* family, in which the keys are suspended above bamboo resonators that amplify the instruments' sound. This instrument family contains a number of instruments: the *jegogan*, the *calung* or *jublag*, the *penyacah*, the *gangsa*, and the *gender* (single instrument). Except for the instrument the *gender*, each of these instruments is the largest and is played by striking the center of the key with a padded *panggul* and then damping the pitch with the opposite hand; the *gender* is played with a mallet in each hand where each pitch is damped with the wrist of the striking hand. Although these descriptions apply primarily to metal-keyed rather than bamboo-keyed instruments, the bamboo ensembles are structured in a similar way, but long, rubber-headed mallets are used to strike carved bamboo keys.

An equally large variety of gongs is present in Balinese gamelan music. Most of the hanging gongs are struck with a padded mallet on a large, protruding boss in the center of the instrument. The largest of the hanging

gongs, the *gong ageng*, may be almost three feet in diameter. The smaller *kempur* and *klentong* (also called *kemong*) are responsible for other metric divisions, while the *kempli*, *kajar*, or *tawa-tawa* are held in the musician's lap or a small stand and are often used to mark the beat. The flat-bossed hanging *bebende* may mark rhythmic accents. Some types of gamelan contain no gongs; bamboo-based varieties, such as the *gamelan jegog*, may use gigantic, low-pitched bamboo tubes instead. Many ensembles also contain gong-chimes, or sets of small gongs that are suspended on strings within frames, such as the *trompong* and the *reyong*.

The *kendang* (drums) are also central to many ensembles. Carved from wood and featuring a skin head on each side, the drums may be played by hand on both sides or with a mallet in the right hand. They may be played singly or in pairs, with a higher-pitched (*lanang*) and lower-pitched (*wadon*) instrument playing different, interlocking parts with different roles.

Many other instruments are also commonly found within Balinese gamelans. *Cengceng* (cymbals) may be found in both larger crash-cymbal and smaller mounted varieties. *Suling* (flutes) accompany or play a central role in a number of genres; they are uniformly carved from bamboo, may correspond to any number of melodic registers, and are played using a circular breathing technique. The rebab, a two-stringed bowed spiked fiddle, is associated with older repertoires. Some instruments, such as the wooden-keyed *gambang*, are unique to only one or two specific ensembles.

Creating instruments for any Balinese gamelan ensemble is a specialized task. While gongs are typically forged in Java, the other metal instruments are created in Bali by *pandé*, clans of metalsmiths. The keys and small gongs found in keyed metallophones and gong-chimes are housed within instrument cases, which are intricately carved. A gamelan is built and tuned as a single set; each gamelan has a distinct tuning and, with a few exceptions, instruments are generally not interchangeable between ensembles. Gamelan tunings are distinctive to the families of the *pandé* who make each set, but tunings of specific instruments tend to fall within a certain pitch range, and adhere to one of two tuning systems: *slendro* and *pelog*. The *slendro* tuning system contains five pitches; the *pelog* system contains seven. Different types of gamelans may be constructed using

subsets of each system. Instruments in Balinese gamelans are also often tuned in gendered pairs, with one instrument tuned to a slightly higher frequency (*lanang*, male) and one instrument tuned to a slightly lower frequency (*wadon*, female). When the same note is struck on each instrument of the pair, the slight dissonance creates audible “waves” (*ombak*).

Compositional structures vary between different types of Balinese gamelan. However, compositions often contain multiple formal sections that are internally cyclical, or built upon on a gong cycle (*gongan*, or colotomic structure), which can last between two and more than 200 beats. A timekeeping instrument guides the tempo of the *pokok*, or core melody, which is played on the mid-range instruments and punctuated by different gongs. The *pokok* is elaborated upon by the higher-range instruments and the gong-chime instruments as well as *suling* and *rebab*, when present. The *kendang* serve in either in colotomic or leader role; in the latter capacity, they cue changes in tempo and dynamics within the ensemble and coordinate the ensemble with dancers or puppeteers (*dalang*). In *musik kontemporer*, it is common to invert or otherwise alter these instrumental roles.

Gamelan music and its associated performing arts function as an integral part of many facets of modern Balinese society. It is a foundation of religious ceremonies and can be considered a form of *ngayah*, voluntary religious service. It is performed in intraregional competitions and at political events, and is a central component of Balinese cultural tourism. Children and young adults often learn gamelan or dance in their villages, studying the music by rote through the *maguru panggul* (mallet-as-teacher) method in which a student imitates an instructor’s playing until the piece is memorized. More serious students may pursue study with *seniman alam* (teachers with no institutional education) or at Institut Seni Indonesia, the Balinese arts conservatory. Although gamelan is traditionally a province only of Balinese men, women’s gamelan ensembles have existed since the 1980s; gender-integrated groups are still rare. Due to foreign interest in Balinese gamelan since the mid-20th century, dozens of Balinese gamelans

also exist outside of Bali (including approximately 80 in the United States) and are studied by musicians from all over the world.

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See also: [Gamelan Orchestra \(Javanese\)](#); [Gender Wayang](#); [Kecak](#); [Kendang](#); [McPhee, Colin](#)

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Gamelan Orchestra (Javanese)

A large ensemble consisting mainly (but not exclusively) of knobbed gong and metal-keyed percussion instruments, the *gamelan* orchestra developed in the royal courts of Yogyakarta and Surakarta (Solo) in central Java starting around the eighth century CE (Lindsay, 1992). Evolving over the centuries to meet new conditions and needs, the gamelan has continued to be an important expression of Javanese culture and identity. Indicating Java's regional influence, the gamelan spread to neighboring areas, including western Java, eastern Java, Bali, Malaysia, and South and East Kalimantan, where local gamelan traditions developed (Kartomi and Mendonça, 2018). Other parts of Southeast Asia have related types of music. The gamelan tradition of central Java includes two styles of playing

which correspond to the cities of Yogyakarta and Surakarta (Solo). Today a complete gamelan typically includes from 40 to 60 instruments (Sumarsam, 2013). The ensemble uses two different tuning systems (*slendro* and *pélog*). Gamelan music is integrated with other arts, especially dance and theater, which are performed for ceremony and entertainment. In contemporary Java, gamelan orchestras perform in a wide range of contexts, including coming-of-age celebrations, weddings, births, funerals, harvest rituals, exorcisms, public holidays, political campaigns and government advertising, anniversaries of institutions, public ceremonies and events, and radio and TV broadcasts. With its long and layered history of mutual influence and interaction with other cultures, the gamelan represents an ancient and dynamic tradition in the contemporary world.

GEOGRAPHY, HISTORY, AND CULTURE

Part of a densely populated and culturally diverse area, Java is located in the southwestern part of Indonesia. An archipelago between Asia and Australia, Indonesia is made up of approximately 17,000 islands extending across 3,400 miles of ocean. The region is home to hundreds of different ethnolinguistic groups, and its great cultural diversity is reflected in Indonesia's national motto: *Bhinneka Tunggal Ika*, an Old Javanese proverb, translated as "Unity in diversity." The island of Java is one of the oldest continually inhabited places in the world and has been a center of commerce and communication for centuries. The island's long history can be divided into four periods characterized by contact with foreign cultures that the Javanese people have used in developing their own culture (Sumarsam, 2013). Between the fifth and seventh centuries CE, the consolidation of Hindu/Buddhist kingdoms established the presence of tantric philosophies, styles of art, and literary works from India. Next, during the 14th century Islam arrived with Muslim traders and spread quickly, but did not eliminate or completely obscure existing elements of Hindu/Buddhist culture. Then, starting in the 16th century, European nations (Portugal, Britain, and the Netherlands) colonized Java, culminating in Dutch dominance for 350 years and catalyzing processes of Westernization. Indonesia declared its independence in 1945, and fought the

Netherlands for recognition, which was granted after much international pressure in 1949. The influence of Westernization shifted in the modern era, but continues in some sense into the present day, as the gamelan has an established presence in many Western countries.

INSTRUMENTS AND ENSEMBLES

The name *gamelan* comes from the word *gamel*, which means to strike. It refers to the predominance of knobbed gongs and metal-keyed instruments which sound when struck with a wooden mallet. The metal instruments are usually made of bronze, but may also be made of iron. The gamelan orchestra is laid out in groups or families of instruments that can be usefully thought of as functional groups. Corresponding to how the music is organized and played, these functional groups include time-cycle instruments, skeletal melody instruments, melody-elaborating instruments, singers, and a drummer.

The time-cycle instruments include vertically hanging and horizontally suspended (also called kettle-shaped) gongs. There are three groups of vertically hanging gongs. The largest, lowest pitched, and most important gong is the *gong ageng*. Next are the *gongs suwukan* or *siyem*, which are higher in pitch than the *gong ageng*. The highest-pitched hanging gongs are the *kempul*. The time-cycle instruments also include two types of horizontal gongs. The *kenong* are the lowest pitched of the horizontal gongs. Finally, the *kethuk* and the *kempyang* are small horizontal gongs.

The next group of instruments is the skeletal melody instruments, which include all metal-keyed instruments with a range of one octave. Of this group, the *saron* family has thick, slab-like keys which sit over a trough-shaped resonator, and the *slenthem* have thinner keys, suspended above bamboo or metal tubes. The *saron* family includes three sizes of instruments, the *saron demung* (large and low-pitched), *saron barung* (medium and middle range), and *saron panerus* or *peking* (small and high-pitched). There is only one size of *slenthem*, although its construction is similar to that of the approximately two-octave *gendèr*.

The next group of instruments is made up of melody-elaborating instruments. This group is the most varied, including gongs, keyed

percussion, string, wind, and voices. The *bonang barung* and the *bonang panerus* are sets of horizontal kettle gongs. These two instruments often play interlocking parts that elaborate the skeletal melody. The *gendèr barung* and *gendèr panerus* are keyed instruments similar to the slenthem in construction but wider in range and higher in pitch. Other elaborating instruments are the *rebab*, a two-string spike fiddle; the *suling*, a bamboo flute; the *gambang*, a wooden xylophone; and the *celempung* or *siter*, a steel-stringed zither. In addition to musical instruments, some gamelan music includes female solo singers called *pesindhèn* and a male chorus called *gérong*.

The gamelan includes a set of three double-headed drums (small, medium, large) together called *kendhang*. The role of the drummer shares some similarities with that of the conductor in Western orchestras (Pickvance, 2005). For example, the drummer indicates when the music begins and ends, sets the tempo, leads transitions between sections, and indicates other changes such as volume level.

Note that some of the instruments of the gamelan ensemble, such as the *suling* or *rebab*, are much softer and quieter than others. At one time, there were probably two separate ensembles, one “loud” ensemble consisting of metal percussion instruments that was used for stately ceremonies, and a separate “soft” ensemble, including solo singing and quieter instruments, that was likely used for more intimate events. Today the loud and the soft instruments are combined into one large ensemble. The musical repertoire, however, maintains a distinction between loud- and soft-style pieces. Soft-style pieces include singers, *rebab*, *suling*, *gambang*, *celempung*, or *sither* and *gendèr*. The slenthem is the only soft-style instrument that has a permanent role in loud-style pieces (Pickvance, 2005). All of the gongs and metal-keyed instruments (the saron family) play in both loud- and soft-style groups.

TUNING

The gamelan ensemble is unified by its tuning but is not tuned to a set of absolute pitches. This means that the instruments are in tune with one another but are not interchangeable with instruments from other ensembles.

Each ensemble has a set of pitches that follow the pattern of the tuning system, within an acceptable range of variation. The unique tuning of each set of instruments makes up part of the gamelan's individual identity and goes along with the belief that the ensemble is a living entity that must be treated with proper respect and etiquette. For this reason, gamelans are typically given proper names. Furthermore, the process of making gongs and other gamelan instruments is highly ritualized and requires both spiritual and technical knowledge.

For a gamelan to be complete—that is, to be able to play in either tuning—it must have two sets of instruments. This is because the two tuning systems have different types of intervals. The two sets of instruments that make up a complete gamelan will have one note common to both scales, referred to as *tumbuk*. This pitch provides a pivot point for compositions that use both tuning systems.

The two tuning systems used in gamelan music are called *slendro* and *pélog*. The *slendro* scale consists of five (more or less) equidistant tones. The intervals between the notes of the *slendro* scale are approximately the size of a half-step in Western scales. The *pélog* scale has seven tones in a combination of large and small intervals. The intervals between the notes in *pélog* range in size from approximately a half step to a little less than a minor third. Furthermore, the seven notes of the *pélog* tuning system are not used all at once. Rather, there are three different *pélog* modes made up of five notes each.

MUSICAL STRUCTURE

Gamelan music is a type of classical music that developed in temples and courts. For most of its history, the music was learned orally/aurally, with minimal or no use of notation. Notation came into widespread use in the 19th century (Lindsay, 1992). Notation traditionally recorded only the skeletal melody (*balungan*). From this central melody, the players derive the part appropriate to their instrument and build up the music in layers. As mentioned earlier, there are three basic roles: playing the skeletal melody, elaborating the melody, and organizing a sense of time by punctuating the phrases of the melody. The punctuating or time-cycle instruments play in a

repeating cycle, called the gong cycle (*gongan*). Pieces are categorized by the length of the gong cycle and the way the gong cycle is divided among the punctuating instruments. The notes of the skeletal melody will coincide with the notes of the gong cycle. By speeding up and slowing down the melody in each section of a piece, the elaborating instruments are able to play different patterns that elaborate the skeletal melody.

A gong cycle can be thought of in terms of the clock face, with the gong ageng playing at 12, and each of the various gong-cycle instruments playing at different points in the cycle. For example, in a *lancaran* the kenong plays on the quarter hours, while the kempul plays on the cross-quarters. The kethuk plays between each of the beats of the other time-cycle instruments. Whereas Western music tends to accent the beginning of each phrase or measure (the downbeat), gamelan music places the biggest accent (the gong ageng) at the end of the time cycle. The time cycle, which defines the form of the piece, varies in length and can be as short as 16 beats and as long as 512 beats.

In performance, a piece will begin with an introduction by a solo instrument. The drums join in for a phrase that leads into the large gong stroke which ends the introduction and begins the piece. The drummer will signal section changes and lead the corresponding change in tempo. The sections of a piece are distinguished by the expansion and contraction of the melody in time. These time relations are called *irama* and can be conceptualized as a “gearbox” (Pickvance, 2005). The melody instruments will repeat the melody at different speeds, creating space for different patterns of elaboration based at different levels of density in relation to the skeletal melody. The drummer also signals the end of the piece with a phrase that speeds up the tempo and leads to the last large gong stroke, which is followed by the last note played by the other instrumentalists. A number of pieces may also be strung together to create an even larger composite form.

ASSOCIATED ARTS

Gamelan music can be presented as an instrumental concert, but is also performed with certain types of associated arts. These include rituals,

dance, and different forms of drama. The main form of theater in central Java is the shadow puppet theater called *wayang kulit*, which is accompanied by a small gamelan ensemble and singers. The puppet master or *dalang* leads the performance of stories drawn from ancient Hindu epics, the *Mahabharata* and the *Ramayana*.

Other forms of drama accompanied by gamelan orchestras include other types of puppet theater, the Ramayana ballet (invented for the tourist trade during the 20th century), a variety of regional dance forms, and various types of popular drama.

Gamelan music also accompanies classical dance. Two important styles of dance from the central Javanese court tradition are *bedhaya* and *srimpi*. These dances were used in ceremonies and portray esoteric knowledge.

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See also: [Gamelan Orchestra \(Javanese\)](#); [Gender Wayang](#); [Kendang](#); [Rebab](#); [Zither](#)

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Ganga

Ganga, a cylindrical membranophone similar to a snare drum or military side drum, is popular in several locations around the world, especially in Africa. It normally has two membranes, or is two-headed with two snares on the top membrane and none on the lower one. The lower membrane has a higher sound that contrasts with the low sounds of the upper membrane. Because of the double membrane, the *ganga* is classified as a closed drum, which produces a clear, clean, transparent, and homogeneous sound.

The term “*ganga*” and its related translations are used by various cultural groups in West and North Africa for the double-membrane drum. These include the *batá*, *hausa*, *idoma*, *margi*, and *mbula* (Nigeria); the *dendi* (Benin); the *fulani*, the *kanuri songhai*, the *shlūh*, and *berbers* (Morocco); the *songhay* (Niger); the *tauregs*; and other groups. Other names for the *ganga* by African ethnic groups include *akangga*, *enyabo*, *gaga*, *gangado*, *ganggang*, *gangan*, *gangangu*, *gonga*, *gunguru*, *gungak*, *kangak*, and *oganga*.

The substance used to make the drum, its shape, and its size also play an important role in the timbre it produces. The shallow body of the *ganga* is usually made of various types of wood covered with animal skin (usually cow leather, but the skins of goat, sheep, and other animals are also used). In few locations, the body is made of metal. To increase the vibrations, shells may be inserted prior to covering with the membrane.

The *ganga* can range in size from 4 inches (10 cm) or smaller to as large 30 inches (75 cm) or larger in length or height. It can range from 16 to 20 inches in depth and diameter. The *ganga* is hung or thrown over the drummer’s left shoulder and held around the neck by straps attached to the instrument. A curved or hooked drum stick and a straight stick or two curved sticks are often used to play the snare and upper membrane with the right hand, while the lower one is played by the left hand. The outer

membrane is a little high, but both membranes are more or less parallel to the ground. Sometimes the ganga drummer wears a bracelet rattle on the right wrist while performing.

The repertoire ranges from solo to duets, trios, and other varied combinations of drums echoing and synchronizing rhythmic and melodic patterns of songs and dances. The rhythms can sometimes be complex when the ganga plays solo.

The ganga is often used to accompany singing and dance and in various ensembles with other instruments such as trumpets, oboes, horns, flutes, and sometimes a xylophone. Many times the ganga is played in ensemble with another ganga or with other drums and percussion ensembles. In some locations in Africa, it is only performed by professional musicians. This drum is also used in ritual ceremonies for healing the sick, in women's dance, with wedding songs, and in joyous celebrations. In performance, the ganga player usually also dances. Ganga players may even lift the instrument over the heads of the other performers while striking it.

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See also: [Batá Drums](#)

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Ganga Singing

The *ganga*, an archaic polyphonic vocal genre, form, and style of traditional song is prevalent in Serbia, Croatia, Bosnia and Herzegovina (the former Yugoslavia). Its rural folk character is often lyrical, and diatonic with

chromaticism. The melodic line employs unstable intervals such as seconds and nontempered modes and scales.

A typical ganga usually consists of two lines or (rarely) three. One part accompanies with nonsense syllables such as “Oo,” “ah,” and “r” while the lead voice sings the text, some of which is improvised. The accompanying or lowest voice can range from two to four vocalists who sing melismas and decorative phrases containing ornaments such as grace notes and trills. These are often sung in the upper or falsetto registers. Contrasting with this, the lead line has regular notes. Normally limited to a fourth or fifth, the melodic lines often have a rural folk quality. The phrases can range from short to long and extended; the rhythm tends to be more stable but independent of the text. An AB form is prevalent, with each section quite distinct from the other. The A section is sung homophonic or solo, whereas the B section is sung in polyphonic style. The voices in the polyphonic section are normally a second apart and the song frequently ends on the second. Some gangas contain refrains, where the voices tend to blend with each other and sound like one integrated whole.

The style of the ganga is basically the same even though it developed regionally. There was variety in the ganga depending on the region of its origin. The main ethnic groups of Bosnia-Herzegovina are Serbs (Orthodox Christians), Croats (Roman Catholics), and Muslims. There are also Sephardic Jews. The Turks, Lika, and Slavs, some of whom converted to Islam, settled in what is now Bosnia and Herzegovina. The area was ruled by Bosnian kings during the medieval era, followed by the Ottoman Empire from the 15th through the mid-19th centuries. The regions were eventually taken over by the Austro-Hungarian Empire. The ganga of each region acquired special characteristic sounds and stylistic features of the locale where it was performed. Gangas can express political, national, social, and cultural ideas.

Some performing and listening to the ganga often found it to be aesthetically beautiful. Even though the general spirit of the ganga is that of happiness, it can emotionally affect the listener to the point of tears. Some gangas are sung loudly and with vigor; others are more calm and quiet. For example, singers could be from regions where most worked as shepherds,

so their gangas would sound like shepherd's music: "loud, outdoor, carrying over a distance" (Krader, 1987, p. 12). Nevertheless, the message and symbolism of all the ganga musics were similar and they are usually filled with emotions.

Groups of three to five singers (all-male or all-female) in close formation perform the ganga. Due to the separation of the sexes in Serbia, Croatia, and Bosnia and Herzegovina, the ganga was never sung by a mixed group of males and females. The styles of the male and female gangas were different despite the fact that they came from the same region. "Properly performed female ganga was always experienced as a powerful sexual sound symbol.... Male gangas also expressed ideas about sexuality, experienced as emphatic masculinity" (Petrovič, 1995, p. 67). The female ganga sounded more delicate and gentle, while the male ganga had a crude or harsh sound, "often provoked by over-consumption of alcohol" (Petrovič, 1995, p. 67). Many of the gangas are sung outdoors, though they are also performed indoors. Some are love songs and others are bold and heroic. The ganga was sung by both adults and children, so the skill level varied among those performing the ganga.

Rich in cultural heritage, the ganga had great aesthetic value and symbolism to the people of each region. One can also say that it was a uniting and defining force for the various ethnic and religious groups. It was also a means for them to socialize and communicate via these songs. Thus, the ganga was an important means of expression and a unifying force for those in the community: Muslims, Roman Catholics, and Orthodox Christians in Serbia, Croatia, and Bosnia and Herzegovina.

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See also: [Bartók, Béla](#); [Turbo-Folk](#)

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Gender Wayang

Gender wayang is a genre of *gamelan* music from Bali, Indonesia. The term "gender wayang" refers not only to a type of instrument, but also to the ensemble itself, and the genre or repertory performed on these instruments and in that ensemble. It is most internationally recognized for its accompaniment of Balinese *wayang kulit*, a shadow-puppet theater. This genre of music is also reserved for very elite Balinese Hindu rituals, and it is its *wali* (sacredness) that many Balinese scholars attribute as a pre-Hindu and pre-Javanese, ancient gamelan genre (Gold, 2005, pp. 72–73).

The music is performed by four players (two of which double the others at the octave), and features the unique hocketing techniques employed by other gamelan genres. The music of gender wayang is regional, with disparities unique to village or location. The most notable style of gender wayang, and perhaps the most proliferated within the West, originates from the village of Sukawati in Central Bali, and was taught by I Wayan Loceng (1928?–2006).

The instruments of the gender wayang are similar to other keyed bronze metallophones of *gamelan* ensembles (known in Bali as *bilah*). The keys themselves are made from a bronze alloy, approximately three parts copper to 10 parts tin (Tenzer, 2011, p. 34). The alloy is melted down from raw materials and broken bronze objects, cast into a mold, and cooled slightly so as to remain pliable. The keys are then hammered into shape, filed, and polished to perfection. The pitch of the key is determined by two geometric factors: the length of the key and the thickness of the key. If the key is filed down lengthwise, it will rise in pitch; similarly, if the key is shaved thinner (done from the bottom of the key), the key becomes "longer in proportion

to its diminishing thickness,” and a lower pitch is the result (Tenzer, 2011, p. 35).

Gender wayang instruments feature the same tuning methods used in other gamelan ensembles. The tuning, not to be thought of as scalar, but as a relationship of rough intervals, is disparate from ensemble to ensemble. No two ensembles are tuned exactly alike, nor are the instruments within the ensemble; in fact, it is preferred as a Balinese aesthetic to have the instruments tuned slightly apart from one another, so as to create a shimmering or “beating” quality to the sound (Gold, 2005, pp. 31–34; McPhee, 1966, p. 36; Tenzer, 2011, p. 36). This is achieved by tuning one of the paired instruments several cents higher than the other. When the instruments are played together, the disparity between frequencies results in both constructive and destructive interference patterns. *Constructive interference* is where the two frequencies’ waves align, and the wave is doubled; *destructive* is where the two frequencies’ waves are exactly opposite one another, and they cancel one another out. By slightly raising one frequency in pitch, the frequency aligns itself with the other at specific temporal periods, and then disaligns itself. This results in a beating phenomenon, similar to an out-of-tune guitar or piano. In the context of the gender wayang ensemble, the result—perhaps due to its rich overtones and bell-like timbres—is astonishingly bright and shimmering, creating a light tremolo-like effect. In Bali, this phenomenon is referred to as *ombak* (waves).

The instruments themselves are tuned to the Balinese *slendro* scale, which is a pentatonic scale roughly equivalent to the Western pitches A-C-D-E-G. The Balinese use a solfège system unique to their five-tone scales, with the symbols *ding*, *dong*, *deng*, *dung*, and *dang* representing the five tones (Tenzer, 2011, p. 37). The ensemble is comprised of four players, each playing with two hands. Two players double the parts, except at one octave higher; this practice is less common in North Bali, where two players often suffice (Kartawan, 2014, p. 2). The lower-register instruments are known as *pemade*, and the higher-register instruments are referred to as *barangan*.

The instruments’ keys are suspended above tuned bamboo resonators, called *bumbung*; bamboo is preferred for its porous qualities, allowing the

instrument to resonate longer, although today PVC is often used. PVC replicates the effect of bamboo, but with less appealing visual aesthetics and a diminished sound quality and resonance, due to the lack of pores. Bamboo lasts longer in instruments *in* Bali, because of the humid weather; instruments in other, less humid areas of the world, such as the United States, tend to crack and break more easily, and thus the bumbung are replaced with PVC to prevent unwarranted and undesired cracking. The bumbung are fitted into a wooden case, called *pelawah*, which is elaborately carved with motifs derived from Hindu, Chinese, and (occasionally), Egyptian motifs (Kartawan, 2013, p. 16). These elaborate carvings are often adorned with gold leaf, or are in some cases painted red, black, or left naturally unfinished.

Balinese music is periodized into the three following categories: *tua*, or old; *madya*, or middle; and *baru*, or new. Typically, music that doesn't feature drum accompaniment—more specifically, the *kendang*—is considered *tua*. This is because of the history of the *kendang* (the double-headed barrel drum) in Bali. It is believed that this instrument made its way into Bali sometime during the Chola Dynasty of Southern India, approximately between the ninth and 13th centuries CE. Thus, the emergence of this drum in Balinese musical ensembles aids in dating the instruments, ensembles, and repertoires, and gives credence to the notion that gender wayang pre-dates the influx of Javanese or Hindu culture in Bali. The gender wayang ensemble accompanies *wayang wong* (a masked dance originating from Java, based on Hindu epics and tales); *wayang kulit* (a sacred or secular form of shadow-puppet theater); and cremation and tooth-filing ceremonies. Since the enculturation of the tourism industry in the mid-20th century, the ensemble and repertory are also performed at hotel lobbies as background music for curious tourists.

“Wayang wong” (literally, “human theater”) bases its stories upon the Hindu Ramayana and Mahabharata, both of which more than likely arrived during the influx of Hinduism into Bali around the ninth century CE. Wayang kulit, however, is believed to be a much earlier tradition, given its repertory of indigenous Javanese and Balinese tales from the *tantri* or *babad*. The *tantri* are stories based on animals, and derived from *gamboeh*,

a type of dance-form or drama indigenous to Bali and Java. “Tantri is the name not of a dance-form but of an individual story within a dance-form, which has imposed its name and been accepted as a type” (Spies and Zoete, 2002, p. 149). Babad are “genealogical chronicles and dynastic histories” indigenous to Bali, based on high-caste, raja families (a ruling, elite family in Bali). These two terms—*babad* and *tantri*—are contested insofar as they have Indic roots; babads based on “raja” families can be Hindu in nature, given the fact that “raja” is a term derived from the Hindu *rigveda*. Likewise, tantri are believed to originate from the 14th-century Javanese interpretation of the *Panchatantra*, a five-volume series of Hindu animal tales. By the 14th century, Java was exposed to Hinduism and Islam, and several seminal texts were translated into the Javanese language.

Wayang kulit features the gender wayang instruments, the performers of which get their performance cues from the *dalang*, or master puppeteer. Performances of wayang kulit have their own specific repertoires unique to each tale, and are also unique to the time of day for the performance. Performances during the day are considered sacred (*wayang lemah*); performances at night (*wayang peteng*) are more commonly associated with entertainment. Tooth filings and cremation ceremonies do not have specific repertoires, but typically feature slower, softer music, “including compositions such as *Sekar Sungsang*, *Rebong*, or *Alas Arum*, as well as pieces from the various *wayang kulit* repertoires” (Kartawan, 2014, p. 4).

Although the Central-Bali village of Sukawati is the most recognized for its achievements in the development of a gender wayang repertory, other villages have made similar achievements and contribution to gender wayang. The villages of Munduk, in North Bali, and Kayumas, in South Bali, have both made significant strides in gender wayang performance. Most recognizable are tuning modes and slight variations in interval relationships (known as *saih*) for differentiating regional styles; however, some scholars believe that Northern “Buleleng” gender wayang can be recognized by its lack of *barangan* players (Kartawan, 2014, p. 36).

Most notable pieces for gender wayang include, but are not limited to the following: *merak ngelo*, *rebong*, *sekar gendot*, and *sekar sungsang* (all from the wayang kulit repertory). Current innovations in gender wayang

repertory include adapting the *Pelog* scale (another Balinese pitch-interval set similar to Western notes C#-D#-E-G#-A) to *gender* instruments, and adapting instruments from different ensembles (*gong kebyar*, for example) to the wayang kulit repertory. The gender wayang is not an ensemble for which new material is often written (*kreasi baru*, in Indonesian), although the pre-existing musical traditions are constantly revised, restructured, and on some occasions, rewritten.

John Forrestal

See also: [Colometry/Colometric](#); [Gamelan Orchestra \(Balinese\)](#); [Gamelan Orchestra \(Javanese\)](#); [Kebyar](#); [Kecak](#); [Kendang](#); [McPhee, Colin](#); [Wayang Kulit](#)

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Gimbri

The *gimbri* (also spelled *gunbri*, *guimbri*, *guenbri*, and in other ways) is a three-stringed instrument of West African origins. The gimbri seems to take its name from the Soninke term *gambare*. In Morocco, the instrument is seen as part of the Gnawa, a Sufi (Islamic mystical group) group composed mainly of those with West African slave origins, and is frequently called *gimbri gnawi*.

The gnawi version is a bit larger, with a deeper sound, and is more like the Mande hunters' harp or the *donso ngoni*; called a *hajhouj*, it has a large, rectangular wooden sound box that is covered in a leather sound board. Its strings are made of animal gut, the neck has no frets, and at the tip of the neck, there is a long piece of metal with small metal rings along the sides that provide a buzzing noise when the strings are plucked. The neck is long and can accommodate charms hung along its length as protection for the

players in a Gnawa meeting where spirits are called. This is similar to the donso ngoni, which is a harp-like instrument found in Mali that has a calabash sound chamber and is topped with a piece of metal with small metal hoops attached to the sides. The sound is also similar, as both instruments are deep sounding with an after-resonance.

Different forms of the instrument under different names are found mainly in West Africa, but north to Morocco and east to Chad. There are numerous instruments with nearly the same construction techniques. Because it has no frets, the gimbri is the “art” instrument among the *griot* class in West Africa. Among the Wolof-speakers of Senegal, it is called the *xalam*; in Mauritania, it is called the *tindinit*. The idea that the instrument began as a type of long-necked lute in ancient Egypt, based on tomb paintings (part of the larger attempt to find the “cultural hearth” for those interested in diffusion theory), is tantalizing but so far has not been proven.

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See also: [Griot](#); [Xalam](#)

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Gospel Music

Gospel music is a vernacular, nonliturgical genre of music in the Protestant Christian religious tradition. It is characterized by an emphasis on vocals, often with a strong use of harmony. While it is an indigenous American musical tradition, gospel music spread worldwide during the 20th century. Gospel music is distinguished from hymnody by the strong influences of folk and popular music on gospel.

The roots of gospel music can be found in the oral tradition of the African American spirituals and the revival spirituals of the early 19th

century. These two bodies of song share a number of common characteristics, including simple tunes, repetitive lyrics, a tendency toward verse-refrain structure, and the use of call-and-response singing.

The first known use of the term *gospel song* in association with a body of music came in 1874, with the publication of Philip Bliss's songbook *Gospel Songs: A Choice Collection of Hymns and Tunes* (1838–1876). The songs included were becoming common within the revival movement started by Dwight Moody (1837–1899) in the 1870s and have a different character than the traditional hymns that were used in American Protestant churches at the time. Traditional hymn-writers tended to write for a musically literate collection of trained singers, whereas the Bliss songs exhibited the influence of the spirituals with their simpler, more repetitive lyrics and melodies that were easier for untrained singers to sing. Many of these songs, such as “I Am So Glad that Jesus Loves Me” and “Sweet Hour of Prayer,” also show the influence of the Holiness movement in their personal, experiential lyrics. Bliss's songs were only part of the new wave of sacred song during this era. Many revivalists employed popular singers to lead the singing during their meetings. The most famous of these, Ira D. Sankey (1840–1908), worked with Moody. In addition to Bliss, songwriters such as George F. Root (1820–1895), Fanny Crosby (1820–1915), and Charles H. Gabriel (1856–1932) provided new songs for the movement. Bliss and Sankey began compiling a collection of these songs under the title *Gospel Hymns and Sacred Songs* in 1875. In all, there were six volumes of *Gospel Hymns* containing more than 700 different songs.

The popularity of these songs carried over from the urban revivals into rural churches, which were open to the simpler style of the new gospel hymns. In the late 19th and early 20th centuries, several publishing houses opened with the purpose of publishing gospel songs. One of those was founded by the singer and songwriter Homer A. Rodeheaver (1880–1955), who started his career touring with evangelist Billy Sunday. Another was founded by singer Charles Tillman (1861–1943), who published original songs and adaptations of pre-existing songs that became the foundation of the style that came to be known as *Southern gospel*. Another well-known

publisher of gospel songs was Charles Albert Tindley (1851–1933) who is regarded as the “father” of Black gospel music.

SOUTHERN GOSPEL

In the early 20th century, gospel music began to fragment stylistically into two basic styles and approaches: Southern gospel and Black gospel. *Southern gospel*, sometimes called “White gospel” or “quartet music,” is so named because of its roots in the American Southeast. Singer and publisher James D. Vaughan from Tennessee is often credited with originating the style because he was responsible for establishing the first professional quartet for the purpose of singing gospel songs and selling the songbooks he published. Many of the songs that are considered staples of this genre, however, existed long before that time. For instance, Charles Tillman published a version of the spiritual “Old-Time Religion” and promoted it among white Southern churches almost 20 years earlier.

Musically, Southern gospel was heavily influenced by the barbershop singing tradition, with its use of all-male quartets featuring a tenor-lead-baritone-bass makeup. Initially these quartets sang a cappella or were accompanied only by piano or guitar. Over time, other musical styles that were popular in the South, such as shape-note singing, country, and bluegrass, also began to blend with this quartet singing. While all-male quartets, such as The Cathedral Quartet, the Florida Boys, and The Gaither Vocal Band, are the ensembles most commonly associated with Southern gospel, mixed groups of various sizes, such as The Bill Gaither Trio, The Crabb Family, The LeFevres, The Rambos, and Jeff and Sheri Easter, have also been popular. Many of these groups, as their names indicate, were created by or around families. From the 1970s, solo performers such as Squire Parsons, Janet Paschal, and Jason Crabb have also been common.

BLACK GOSPEL

Black gospel shares many commonalities with Southern gospel. Early Black gospel also centered around the all-male quartet, although Black gospel quartets were most often unaccompanied. Because this style of singing had been introduced into African American churches through

groups like the Fisk Jubilee Singers, its close harmonies with bluesy inflections became known as the “jubilee” style. In the 1920s, elements of African American secular music began to be integrated into Black gospel. In 1922, a blind singer-pianist named Juanita “Arizona” Dranes (1889/1891–1963) joined the Church of God in Christ in Wichita Falls, Kansas, and became well-known for her ragtime and boogie-woogie piano accompaniment styles.

Many of the new Black gospel songs introduced into churches were penned by Charles Albert Tindley, a minister in the Methodist Episcopal Church. Tindley’s songs include “A Better Day Is Coming By and By,” “I Know the Lord Will Make a Way,” “I’ll Be Satisfied,” and “I’ll Overcome Some Day,” which is believed to have been the basis for the 1960s civil rights anthem “We Shall Overcome.”

In the 1930s, pianist Thomas A. Dorsey (1899–1993) changed the direction of gospel music through a number of innovations. Dorsey, the son of a Baptist minister, had made a career as a blues pianist under the names “Barrelhouse Tom” and (most famously) “Georgia Tom.” He served as the musical director and pianist for Gertrude “Ma” Rainey’s (1886–1939) Wild Cats Jazz Band for a time. In the late 1920s, Dorsey began to perform and record gospel songs as well as blues songs and dedicated himself completely to gospel following the deaths of his wife and newborn child in 1932. That tragedy also led Dorsey to pen his most famous song, “Precious Lord, Take My Hand.” Dorsey helped to legitimize gospel music in mainstream black churches when the National Baptist Convention programmed his song “If You See My Savior” during its 1930 national convention, which officially adopted gospel as the main musical expression for worship in the Convention.

Dorsey’s approach to gospel music was heavily influenced by the blues in both its sound and its character. Most of his songs reflect personal sentiments, such as “Precious Lord, take my hand” and “If you see my Savior,” rather than the sentiments of a group. This further connects Black gospel with the personal and experiential faith of the Holiness movement. In 1932, Dorsey founded Dorsey House of Music, a publishing house, to publish this new gospel style, and created the first organization dedicated to

promoting and supporting gospel choirs. The organization was formalized the following year as the National Convention of Gospel Choirs and Choruses. Music published by Dorsey House was marketed like Dorsey's blues songs were, which meant they were published as individual sheet music rather than in songbook form, as had been common with previous gospel music.

Another impact Dorsey had on Black gospel was the development of solo artists such as Mahalia Jackson (1911–1972) and Willie Mae Ford (1904–1994). These artists not only created a public face for Black gospel in the 1930s and 1940s, they also served to promote Dorsey's songs. They were also a departure from the earlier gospel quartets and gospel choirs in that they performed in both churches and nightclubs. As a result, they tended to perform with a style more closely connected to the free and loose style of blues and jazz singers than to the stricter interpretations that were common in churches. These changes were not without controversy, as many congregations objected to singers bringing a nightclub act into the church, complete with sequined dresses in lieu of choir robes.

In the 1940s and 1950s, gospel quartets began to incorporate some of Dorsey's stylistic characteristics, moving away from the jubilee style and toward what became known as "hard gospel." Hard gospel emphasized the individual singers over the quartet sound. Quartets transformed from egalitarian ensembles into the lead singer/backup singer model that was becoming popular in secular rhythm and blues and eventually in doo-wop groups. Each singer in the group was free to embellish his or her melody "as the Spirit moves," creating what the Dixie Hummingbirds called vocal "trickery."

CONTEMPORARY GOSPEL

The developments in both Southern and Black gospel led to a greater mainstream presence of gospel music starting in the 1950s. In 1950, Joe Bostic created the first Negro Gospel and Religious Music Festival at Carnegie Hall in New York. Over the next decade, the festival grew in popularity and finally moved to Madison Square Garden in 1959. In 1967, Edwin Hawkins created a soul/funk-influenced arrangement of the 18th-

century hymn “Oh Happy Day,” and within two years, the recording had peaked at number four on the *Billboard* chart in the United States, reached number two on the UK pop charts, and won a Grammy award.

Since the 1970s, the lines between sacred and secular music have blurred even more. The “Jesus Movement,” a Christianized segment of the youth counterculture in the late 1960s, led to the use of the rock styles that were common to that “hippie” culture in the context of gospel music. Solo performers such as Larry Norman, Barry McGuire, Randy Stonehill, Paul Stookey (of Peter, Paul, and Mary), Honeytree, and Keith Green; psychedelic groups such as Servant, Resurrection Band, Agape, and The All-Saved Freak Band; and mainstream rock bands such as Petra, DeGarmo & Key, and Daniel Amos laid the foundation for what would become known as “contemporary Christian music.” In the mid-1980s, bands like Stryper, Saint, Bride, and Barren Cross brought heavy metal into the world of contemporary Christian music. In the late 1980s, Vengeance Rising, Deliverance, Tourniquet, and Believer introduced thrash and speed metal under the gospel music umbrella, and by the 1990s, bands such as Mortification, Horde, Crimson Moonlight, and Pantokrator were performing death metal and black metal music with Christian-oriented lyrics.



Gospel singer CeCe Winans is one of the best-selling female gospel artists of all time. (R. Diamond/WireImage/Getty Images)

Meanwhile, the soulful style of Andrae Crouch and The Disciples in the 1970s laid the foundation for a brand of Black gospel known as “urban contemporary gospel.” A more traditional approach to urban contemporary gospel reintroduced the gospel choir over a background of electric guitar, bass, drums, and keyboards. Other artists followed Crouch’s example and created gospel music that blended soul and funk. In the 1980s and 1990s, a number of urban contemporary gospel artists, such as BeBe and CeCe Winans, Yolanda Adams, and Tramaine Hawkins, turned to rhythm and blues (R & B) and established themselves on both the inspirational and secular R & B charts. Other artists brought hip-hop and rap into gospel music. The earliest gospel rap recordings came from around 1982 and were essentially Sunday School teaching songs. Following the success of DC Talk, the world of “holy hip-hop” flourished in the 1990s and 2000s through artists such as T-Bone, Knowdaverbs, The Cross Movement, 116 Clique, Lecrae, and Trip Lee.

THE INDUSTRY

In 1964, the Gospel Music Association (GMA) was formed to support, promote, and cultivate the creation and performance of all forms of gospel music. In 1968, the National Academy of Recording Arts and Sciences awarded the first Grammy Award for Best Gospel Performance. In 1969, the GMA established the Dove Awards as a way for the Association to recognize outstanding achievements within the gospel music industry. The idea for the Dove Awards came from singer/songwriter Bill Gaither, and all artists whose music was sold in Christian Booksellers Association-affiliated stores were eligible. In 1971, the GMA created the Gospel Music Hall of Fame to further recognize significant contributions by individuals and groups to gospel music.

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See also: [African Spirituals](#); [Dorsey, Thomas A.](#); [Jackson, Mahalia](#)

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Greek Popular Music

Greek popular music traces its roots to a variety of musical genres, including the music of Asian Minor Greeks, West European, Latin American, North American, Turkish, and Egyptian popular music, Indian film music, and Western classical music. Greek popular music offers a unique fusion of Eastern and Western musical elements and has had a profound influence on Mediterranean musical cultures. Some of the most popular indigenous genres include: *demotika*, *rebetika*, *laika*, *entehna*, political song, *neo kyma*, new-wave laika, and *skyladika*. There are also growing rock, rap, jazz, and electronic dance music scenes in Greece.

Greece, or the Hellenic Republic, is located in southeastern Europe and is a country located at the crossroads of Europe, Western Asia, and Africa. The modern Greek state dates back to 1830 and was formed after gaining independence from the Ottoman Empire. Treaties after the First and Second Balkan Wars almost doubled the area and population of Greece. After the Greco-Turkish War of 1921–1922, the population of Greece was further increased by 1.5 million people (mostly Christians) due to the influx of Asia Minor Greeks. The arrival and settlement of Asia Minor Greeks had a profound and long-lasting influence on Greek popular music.

In the 1920s, Asia Minor Greeks brought with them a long-established tradition of musical innovation and originality that blended Greek language with Eastern musical styles. The musical landscape of the time in Greece consisted of demotika (rural folk songs), songs from the 1821 revolution, Western-influenced operettas, Neapolitan-style Ionian island serenades called *kantades*, tangos and foxtrots (popular among the wealthier and elite classes), and songs about dislocation and drug dependency (popular among the poorer classes) played on stringed instruments similar to those of the Asia Minor Greeks (Pappas, 1999, p. 354). The music that Asia Minor Greeks brought with them was rebetika. Rebetika (known as the urban blues of Greece) is an urban folk style of music which originated at the start of the 20th century in Aegean ports and was originally a subculture associated with drugs, crime, and economic hardships. The roots of this music can be traced back to about the 1850s onwards, in Asia Minor's Smyrna (Izmir); in Istanbul, in the port of Syros; in the working-class areas of Athens, Pireaus, and Thessaloniki; and in the United States (Emery, 2000, p. 11). Rebetika is an urban musical form whose main instruments include the long-necked *bouzouki*, the *baglamas* (smaller versions of the bouzouki), and the guitar. The particular style of music the Asia Minor Greeks brought with them from the eastern Aegean was Greek-Ottoman café music, also known as the Smyrnaiko style of rebetika. Greek-Ottoman café music was dominant until the mid-1930s, when the Pireaus bouzouki style of rebetika gained popularity. However, rebetika did not gain a wide popular audience until the late 1940s.

During the fascist dictatorship of Ioannis Metaxas (1936–1941), the Axis Occupation (1941–1946), and the Greek Civil War (1946–1949), rebetika was censored by the Greek state. From the 1930s until the Greek Civil War in the late 1940s, rebetika was mostly defined in negative terms by the state. It was looked down upon as the song and culture of the “underworld” and of those not respectable enough to be members of the Greek middle classes. These associations began to change in the late 1940s once rebetika gained popularity among the Greek middle classes.

During the 1950s, rebetika provided the background for several new strands of Greek popular music: laika, entehna (art-popular song), and

political song. The genre of neo kyma (new wave) also emerged during this time period. Laika, the “songs of the people,” first emerged in Athens from rebetika in the 1950s. Laika is a broad-based genre of Greek popular music which originally emerged as a simplification of rebetika in order to make this type of music more broadly marketable. The influences of laika included rebetika, West European, Latin American, North American, Turkish, and Egyptian popular music and Indian film music (Pennanen, 2005, p. 116). From the 1960s and onwards, laika became fashionable among wealthier segments of Greek society and variations of the genre were produced to suit the tastes of the middle classes who frequented nightclubs and tavernas that featured these musical forms. At this time, laika also started to be performed in *bouzoukia* nightclubs, which to this day play a central role in Greek nightlife.

During the late 1950s and early 1960s, Greek composers created the genre of Greek popular music known as “entehna.” The entehna musical genre combines elements of Western classical music, Greek popular music (including rebetika, laika, rural folk music, and the like) and poetry and is best exemplified by classically trained composers such as Mikis Theodorakis and Manos Hadjidakis. During this same time period, political song also emerged as a genre. Political songs were generally associated with broadly defined left-wing positions and sought to challenge the current status quo. This is not surprising given the political conditions of this time period. On April 21, 1967, Stylianos Pattakos, George Papadopoulos, and Nikolaos Makarezos seized power in a coup d’état. Their period of right-wing military rule was known as the Greek Military Junta of 1967–1974.

During the military junta, the music of Mikis Theodorakis (one of the main proponents of entehna and political song) and the poetry of Yiannis Ritsos were banned. Theodorakis spent the dictatorship in prison, under house arrest, and eventually in exile, while Ritsos remained under house arrest for the duration of the period. Rebetika were once again banned during this period. In the early 1960s, neo kyma emerged in the Athenian Plaka district. This genre was influenced by the politicized folk movements of Latin America and songs of the Greek left. Singer-songwriters such as Dionysis Savopoulos best exemplify the genre of neo kyma. Because his

lyrics were not openly political in nature, Savopoulos was able to release records and perform publicly during the military junta.

In the 1970s and 1980s, after the fall of the military junta in Greece, there was a rebetika revival. Rebetika became widely popular, especially among leftist Athenian youth who had opposed the military dictatorship. The widespread popularity of rebetika both in Greece and among the Greek diaspora overseas was due in part to the anti-elitist cultural policy of the PaSoK party that came to power in 1981. PaSoK promoted the genre through state-sponsored stadium concerts and semi-fictional television shows.

During the 1980s, one of the new musical genres that emerged was new wave laika, a hybrid musical genre that merged laika and rebetika with Western pop music. One of the most popular, and simultaneously most denigrated, subgenres of new wave laika is disparagingly known as *skyladika* (dog music). Skyladika, also known as contemporary folk music, “started as fringe music addressing the alienated, nihilist and consumption ridden aspects of urban life” and drew upon Arabic and Asian musical forms while including elements of synthesizer and electric guitar (Papageorgiou, 2005, p. 121). Originally, skyladika addressed itself to alienated rural migrants who were unable to integrate into the city; it was a type of music popular in the working-class areas of Athens and it was released primarily through independent labels that charged performers to record and produce their records (Papageorgiou, 1997, p. 72). Skyladika have become increasingly popular and are performed in bouzoukia with great commercial success.

According to statistics, more popular music recordings were made in the 1990s in Greece than during all the other previous decades (Pennanen, 2005, p. 117). One of the genres that flourished during the 1990s was Greek pop music, which is sung mostly in Greek and modeled on international pop music. Greek pop offers an eclectic mix of Eastern and Western musical sounds and cultural elements. Long-standing artists such as George Dalaras, Eleftheria Arvanitaki, Glykeria, and Ana Vissi offer engaging mixes of Greek popular music, global pop, and world music. In addition, there are growing rock, rap, jazz, and electronic dance music scenes in Greece. For

example, rap music in Greece began as a subculture in the late 1980s/early 1990s. By the middle of the 1990s, many of the founding hip-hop groups had signed with major labels, but by the early 2000s many of these hip-hop groups had been dropped from their major labels. From 2003 and thereafter, rap music and R & B gained large-scale commercial success (mainly through crossover collaborations between hip-hop artists and Greek popular artists, such as the popular rap group Goin' Through collaborating with artists such as Stelio Roko, George Mazonaki, David Lynch, and Peter Andre, among others). As a result of the strength of indigenous musical genres (such as rebetika, laika, etc.), localized forms of rock, rap, jazz, and electronic dance music have had a difficult time gaining legitimacy within the popular music industry in Greece. Though artists from these genres, such as rap artists, have gained commercial success, many of these genres are still seen as “foreign” musical forms.

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See also: [Cretan Lyra](#); [Nisiotika](#)

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Gregorian Chant

Conventionally, *Gregorian chant* refers to the vocal music of the Latin Liturgy of the Roman Catholic Church. This melodic repertoire accompanied the Catholic liturgy for more than a millennium; the Second Vatican Council (1962–1965) replaced the Latin service with local vernaculars. The songs comprising this repertoire were restored in the late 19th century by the monks of the Benedictine Abbey of Solesmes.

Gregorian chant is named after Pope Gregory I (ca. 540–604 CE), known as Saint Gregory the Great. Gregory I radically reformed the liturgy during his pontificate (590–604 CE). His *Antifonarium Cento* became the basis for the unified version of liturgical chant adopted by the entire Western Church. The traditional iconography pictures him on the papal throne, holding a stylus and a book while a dove (which symbolizes divine inspiration) dictates the songs for the liturgy to him. Recent theories claim that the repertory nowadays known as Gregorian chant derives from the unifying action of several local traditions carried on by Pope Gregory II (669–731 CE), and the Frankish kings Pippin the Younger (ca. 714–768 CE) and Charlemagne (ca. 742–814 CE) between the eighth and ninth centuries.

None of those local traditions still survive in Western Europe, with the exception of the Ambrosian chant, spread over *Mediolanum* (nowadays Milan, Italy) and its surroundings, due to the political and religious role played by Lombardy's capital between the late Roman Empire and the high Middle Ages. Other local traditions were extant in Europe in early medieval times. The Greco-Byzantine chant, which originated in Constantinople and the Middle East, is still used in today's Orthodox Church in the Christian East (for instance, Bulgaria, Romania, and Greece). Aquileian and the Beneventan chants were diffused respectively in today's Udine district (northern Italy) and Benevento, near Naples. Roman chant was diffused in Rome, while the so-called Gallican tradition spread over France. Finally, the Old Spanish chant, addressed as Mozarabic (among the Arabs), was strongly influenced by the culture of the Muslims, who ruled Spain until the Christian *reconquista* of Toledo in 1051.

The fusion between the Frankish Gallican chant and the Old Roman tradition spread all over Europe from the ninth century onward, replacing most of the local traditions and giving birth to Gregorian chant. The Gregorian chant repertoire concerns the two principal classes of services of the Christian liturgy: the Office and the Mass.

The chants of the Office, first codified by St. Benedict (ca. 480–ca. 546 CE) in his *Rule*, are sung every day at stated times by the clerics. Specifically, they are *Matins*, *Lauds*, *Prime*, *Terce*, *Sext*, *Nones*, *Vespers*, and *Compline*. The Office, the music for which is collected in the *Antiphonale* (Antiphoner), consists of prayers, psalms, canticles, antiphons, responses, hymns, and readings.

The *Antiphonale* derives its name from the *antiphon*, a short melody that precedes and follows the performance of a psalm. The chants of the Mass were grouped into two sections called *Ordinarium* (ordinary) and *Proprium* (proper). The first features chants whose texts do not change throughout the entire span of the liturgical year. The songs of the *Proprium* varied on a day-to-day basis, according to the current festivity. The *Ordinarium* included five chants, which appeared relatively late in the liturgy: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. Although their poems do not change, they are set to a large number of different melodies.

The *Kyrie*, used in every Mass, makes clear reference to the original liturgical language, Greek. Three simple invocations make up this relatively short piece: *Kyrie eleison*; *Christe eleison*; *Kyrie eleison* (Lord, have mercy; Christ, have mercy; Lord, have mercy). Prior to the 20th century, they were each repeated three times, but due to the new regulation enforced by the Second Vatican Council, the formula is now sung only once. The *Gloria* is a prayer to the glorification of Christ, and it is performed on festive days only—with the exception of Advent and Lent—as is the *Credo*, through which faithful Christians state the truth of their belief. The *Sanctus* and *Agnus Dei* are sung in every Mass.

The chants of the *Proprium* were *Introitus*, *Graduale*, *Alleluia* (replaced by *Tractus* on certain penitential festivals such as Easter and Lent), then *Offertorium* and *Communio*. This sequence had been added by the ninth century. The *Introitus* (introit) is the entry chant for the Mass. Originally a

whole psalm was meant to be sung, where verses and antiphon alternated; later a single psalm verse survived, to be performed together with the *Gloria Patri*. The *Communio* (communion chant) is performed during the administration of the Eucharist. As with the *Introitus*, the earlier version of the *Communio* involved the alternation of verses and antiphon, while later it became a short song delivering the antiphon only.

The *Graduale* (gradual) is the oldest of these forms. It was likely named thus due to its being sung on the *gradus* (step) of the ambo. It is made of two sections, a solo part and a response by the choir. The same noun is used to denote a liturgical book, also called *Antiphonale missarum*, featuring the chants for the Proper for the whole liturgical year. Sometimes it contained the *ordinarium* as well, as an appendix. The *Alleluia* originated in the Judaic liturgy; in Hebrew it means “Praise Yahweh.” It is an independent composition of joy in responsorial form, similar to the gradual. It alternates the alleluia itself, which is sung twice, and a versicle.

The *Offertorium* (offertory), so named because it was sung during the procession that brings bread, wine, and any sacrificial offerings to the altar, has a function similar to that of the Introit and Communion. It was first in antiphonal style but later developed a more embellished style. The *Proprium* was organized according to the Christian liturgical year, which starts on Easter Day (the Sunday immediately following the feast of the spring full moon); 50 days thereafter, Pentecost takes place. The number of weeks after Pentecost is variable in order to allow a four-week period of Advent before Christmas. After Epiphany (January 6), another further variable period leads to the *septuagesima*, comprised of the nine weeks prior to Easter.

Gregorian chant was mainly transmitted orally, but during the ninth century this repertoire witnessed the birth of a new musical notation. Such *neumatic* musical notation consisted of staffless signs in the shape of accents and punctuation marks. The etymology of the noun *neume* goes back to the Old Greek, either from *neuma*, which means “sign,” or from *pneuma*, meaning “breath.” *Neuma* refers not to a single note, but to the note, or notes, sung to a single syllable (thus a single breath). Neumes did

not carry any rhythmic meaning, nor did they give any indication of pitch; they merely suggested the relation between two consecutive notes.

Neumatic notation was not meant to replace memory, but rather to be used alongside it. The monastery of St. Gall, located in today's Switzerland, played a remarkable role in the development of this notation, which reached a peak of complexity in the 10th century. Its notation is one of the earliest, and is renowned as being extraordinarily elaborate. Its use of *litterae significativae* (meaningful letters) significantly improved neumatic notation by indicating variations of rhythm (e.g., *c* standing for *celeriter*: "quicker"), and pitch (*e* standing for *equaliter*: "same as the previous note").

At the beginning of the 11th century, it became possible to indicate small intervals, such as semitones (diastematic notation), through the use of colored lines (initially just a red line for F and a yellow line for C). Progressively, more lines were added, hence establishing the tetragram (four-line stave). The invention of diastematic notation is ascribed to an Italian Benedictine monk, Guido d'Arezzo (ca. 992–1050 CE). Although his role in this has been relatively downplayed, he certainly brought together improvements from all over Europe to compile the *Micrologus*, a treatise which represents the most important musical achievement since Boethius (475/80–524 CE). He developed new techniques for teaching the monks how to sing Gregorian chant more quickly than ever before. His main mnemonic method used the first syllables of the hymn to St. John the Baptist written by Paul the Deacon, which started each line on a successively higher degree of the scale.

By memorizing this melodic scheme, the singer was able to calculate the position of the semitone, always occurring between *mi* and *fa*. Thanks to Guido's invention of the tetragram, from the beginning of the 12th century Gregorian chant became completely diatonic, as the semitone was now the smallest interval one could notate (it had been possible to represent microtones with the adiastematic notations). With the tetragram, neumes changed their shapes and became more quadrate, leading to the squared notation still in use today by the Vatican editions of the Catholic liturgy.

The rhythmic interpretation of neumes is intensely debated among scholars, but a main theory prevails, claiming that such music is organized

through so-called “free rhythm.” This does not mean absence of rhythm; rather, it indicates singing according to the length and stress of the syllable, where each *protasis* (forward movement) necessarily requires a sort of cadence (*apodosis*).

Unfortunately, contemporary theorists do not shed much light on the matter. Gregorian chant theory is based on early medieval treatises, where theorists mainly concentrated on analyzing prosody, metrics, and the nature of the intervals. They mostly repeated, more or less explicitly, concepts featured in the fundamental *De institutione musica* by Boethius. Boethius brought Greek musical tradition into Latin culture. Like him, other Latin authors (e.g., Cassiodorus, Isidore of Seville) borrowed music theory and terms from Greek culture. It is for this reason that the peculiarly Greek concept of *oktoechos* (eight sounds) is at the root of the eight modes theory used in Gregorian chant. The term *mode*, in this context, refers to a set of diatonic scales, characterized by their fundamental sound and the differing sequence of tones and semitones. Four basic modes—*protus*, *deuterus*, *tritus*, and *tetrardus*—are called “authentic” and start respectively on D, E, F, and G. Each of them is extended downwards in a series of four notes to obtain four additional plagal (oblique) modes. Together these constitute the eight ecclesiastical modes.

Although the main musical stress of the songs was on the *finalis* (first note of the mode), there was a secondary focus on the *repercussio* (repeated note), usually corresponding to the fifth grade in the case of authentic modes. The modal system was a great aid for the medieval performer, who could take advantage of it by memorizing the repertoire through melodic formulas arranged according to modes.

Jacopo Mazzeo

See also: [Classical Music, European](#); [Concerto](#); [Medieval Secular Song](#); [Psaltery](#)

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Griot

A *griot* (pronounced “gree-oh”) is a West African professional musician, storyteller, and oral historian. As artisans who usually work in the service of noble or economically powerful patrons, griots are masters of several verbal art forms, especially epic historical narratives, praise-singing, recitation of genealogy, folktales, song lyrics, and proverbs. Griots also specialize in a number of song styles and musical instruments, which vary widely among ethnic groups. In addition to these central skills, griots often have other responsibilities, which may include serving as political advisers and spokespeople, conflict mediators, and teachers. The word “griot” is an umbrella term referring to similar social roles that exist in many cultures of the West African Sahel. Local terms include the Mande *jali* (primarily in Mali, Senegal, and The Gambia), Wolof *gewel* (primarily in Senegal and The Gambia), Moorish *iggio* (primarily in Mauritania), Soninke *gesere* (primarily in Mali, Senegal, The Gambia, and Guinea-Bissau), and Fula *gaulo* (a migratory ethnic group living throughout West Africa), among others.

Other cultures in Africa and around the world have positions similar to griots in their skillsets and social role. They may be called bards, praise-singers, court musicians, or storytellers, and there is often a specific word for them in the local language. In Africa, for example, the Ethiopian *azmari*, Yoruba *oniyalu*, Xhosa *imbongi*, and Fang *mvvet* all have social roles and status similar to the West African griots. Because of this, scholars disagree about whether the term “griot” applies to a broad region of Africa, or only

the smaller area of Senegambia and its neighbors. Most agree that the crucial identifying attributes of griots are their role as oral historians and musicians, their specific situation in the social hierarchy, their hereditary transmission of skills, and their connection to the historical and cultural nexus of the West African Sahel.



Griots are professional musicians and literary artists found in West Africa. Pictured are griots in Cameroon. (Maurice Ascani/Gamma-Rapho via Getty Images)

The word “griot” comes from the older term *guiriot*, which was first recorded by French colonists in the 17th century and seems to be based on a jumbling of local African words. The term is useful today because it

emphasizes a point of unity among several different West African cultures, which share this similar social role. However, it is important to remember that West African music is characterized as much by its diversity as by its unity, and that each cultural community has its own distinct ways of making music and telling stories. Each of the local terms for griots refers to musicians who play different instruments, sing different songs, tell different stories and oral histories, and occupy specific positions within their society. Because the more general term “griot” does not encapsulate these specific cultural characteristics, West African musicians most often refer to themselves by the term specific to their cultural group, though they may also use “griot” when speaking with cultural outsiders.

The word “griot” was popularized in the United States by the 1976 novel *Roots*, written by African American author Alex Haley, and the hugely successful TV miniseries that was based on it. While doing research for the book, Haley met with a Gambian griot who helped him trace his genealogical lineage back to a Mandinka ancestor named Kunta Kinte. Since then, many African Americans have adopted the term to refer to storytellers, musicians, and keepers of cultural heritage. For example, numerous rappers, jazz musicians, and poets have been called griots, and the term lends its name to cultural institutions such as the Griot Institute for Africana Studies at Bucknell University and the Griot Museum of Black History in St. Louis. The city of Baltimore, Maryland, even appointed an “Official Griot” in 1983. This diasporic usage of the term celebrates the importance of African roots and modes of cultural expression, though it often omits the hereditary transmission and ambivalent social status that characterize traditional West African griots.

The griot position exists across so many cultures because of the common history that unites much of Sahelian West Africa. Complex societies have existed in the region since at least 1500 BCE. One of the first major civilizations that we know of is the empire of ancient Ghana (800 to 1235 CE), which covered a large region in what is now Mali and Mauritania (much further north than the present-day country of Ghana). This eventually became the empire of Mali (1235 to 1600 CE), which stretched into the present-day countries of Senegal, The Gambia, and Niger. Both of these

early civilizations traded extensively across the Sahelian and Saharan regions, spreading their economic influence as well as cultural ideas, including the role of musicians in society. Both empires developed hierarchical social structures, which were similar in some ways to the feudal societies of medieval Europe. Villages reported to vassal states, which reported to larger kingdoms, which in turn paid homage to the central empire government. This hierarchy probably extended into everyday life as well, with different social positions ranked from indentured servants to artisans to nobility and royalty.

Islam has also been highly influential in West African social life for centuries. Islamic leaders and teachers, called *marabouts*, gained momentum by converting West African rulers and kings starting in the 10th century. Muslim religious ideas spread through the Ghanaian and Malian empires, including the use of singers to announce daily prayer times and to praise religious and political leaders. Contact with European traders (beginning in the 15th century) and formal colonization (beginning in the late 19th century) also had profound effects on West African societies. For example, Europeans supported large empires by utilizing their long-established trade routes and, later on, they sometimes encouraged and rigidified hierarchical social structures to facilitate the collection of taxes, the administration of laws, and the capture of slaves.

There are different ideas about how griots entered into this historical situation. Some scholars believe that griots originated in ancient hunter's cults, which used music to initiate new members and to praise the bravery and skill of their leaders. This practice would then have been adopted by leaders of the ancient Ghanaian empire, who employed griots to spread their renown and keep track of their family and political history. Many Mande griots trace their family lineage back hundreds of years to the historical figure Bala Faseke Kouyate, who served as a praise-singer and advisor to Sundiata Keita (ca. 1217–1255 CE), the founder of the ancient Malian empire and the heroic protagonist of an epic song cycle that is still sung by griots today. Islamic griots often trace their lineage even further back to a man named Surakata. In the Quran, Surakata is an infidel who tries to kill the prophet Mohammed (ca. 570–632 CE) but converts to Islam

when he witnesses the prophet's power. Surakata then travels with Mohammed singing the praises of Allah to all who will listen, in a sense becoming the first griot. Which (if any) of these historical origins is really true remains in debate, though it is likely that multiple cultural and historical streams contributed to the present-day griot position. Griots themselves may emphasize one or another history to suit a specific situation or audience.

Griots occupy a specific position within the social hierarchies to which they belong. With a common legacy of regional empires, many West African cultures traditionally had a hierarchical social organization based on a tripartite division into freeborn or noble people, artisan classes, and serf or slave classes. The griot position is one of the artisan classes, which may also include leatherworkers, blacksmiths, potters, carpenters, and religious poets, among others. The specifics of these artisanal divisions vary depending on the social or ethnic group: in Mande society, the artisan classes are called *nyamakala*; in Wolof and Fulbe they are called *nyeenyo*; and in Mauritanian Hassanaya they are called *ma'allimin*. Typically, the artisanal occupations are hereditarily determined, meaning that only people born into griot families were allowed to serve as griots. In Mande cultures, the speech and music of griots is thought to unleash a potentially dangerous force called *nyama*, which can be safely controlled only by properly trained people from certain families. Although scholars have sometimes focused only on male griots, women also frequently serve as griots (or *griottes*), at times drawing from a specifically female verbal and musical repertoire. As with the other artisanal occupations, the skills necessary to serve as a griot are closely guarded within families. In addition to their primary occupation, each of the artisanal positions serves specific cultural functions which are their duty and sole privilege to fulfill. Griots are known not only as musicians, entertainers, and historians, but also as skilled conflict mediators and advisors to nobility and political leaders.

Within West African societies, the griot position is typically viewed with ambivalence. On the one hand, griots are vital bearers of culture and history, and they are known to be exceptional entertainers. Likewise, they can wield considerable power in their roles as mediators of conflicts and

advisors to political leaders. On the other hand, griots are sometimes looked down on because they may be seen as sycophantic puppets of the wealthy and powerful, and they are also notorious for demanding money from audience members. The Malian novelist Manthia Diawara recounts his intense dislike of griots because, to him, their involvement in hierarchical social structures represents the opposite of an idealistically egalitarian, democratic society; and yet, when he attends a griot concert in a nightclub, he gets so caught up in the performance that he almost unwittingly gives the griot singer a crisp \$100 bill. Likewise, the contemporary Malian singer Salif Keita, who was born into a noble family directly descended from the legendary founder of the Malian empire, has discussed the pressures he faced when he decided to pursue music, because the griot profession was considered below him and musicians were regarded as immoral and irresponsible. In the most extreme cases, griots are said to have been buried in trees rather than the ground to avoid polluting the earth, which reflects both their scorned social status and the fear inspired by their mastery of words.

Today, this hierarchical social structure has become much more fluid, though social stratification and inequality still remain. Rather than working in the patronage of noble-born families, griots have adapted to new social and economic environments by seeking out more diverse venues and audiences. Likewise, people from non-griot families may decide to pursue careers in music, whether it be local traditional music or regional and international popular musics. Even so, musicians from griot families continue to be prevalent in West African music scenes, national folkloric ensembles, and even international superstardom. Both traditional and popular musics in West Africa continue to be inspired by griot musical instruments, style, and repertoire.

Although griots are sometimes thought of only as verbal artisans, it is the combination of verbal and musical skills that gives griot performances their power. Music played by griots is extremely diverse. They may play stringed instruments, xylophones, or drums, and they may sing a cappella or with accompaniment. They may perform for private social events, public rituals, or political events, and they may perform in nightclubs, public gathering

spaces, private homes, street corners, or international concert stadiums. They can be heard on the radio, on cassettes and CDs, on personal cellphone music collections, and of course on digital media. Griot music is always rooted in deep history and tradition, but griots may also create new popular musics that blend their family traditions with internationally popular music styles. Some griots have become nationally important cultural figures, and a small number have achieved the status of international superstardom.

In addition to their vocal skills, griots typically specialize in one musical instrument, either a plucked lute, a harp or harp-lute, a xylophone, or a drum. Griot plucked lutes go by a variety of names depending on the culture, including the Wolof *xalam*, Fulbe *hoddu*, Moorish *tidinit*, Mande *ngoni*, Songhay *molo*, and Soninke *gambare*. Although they may differ in playing style, repertoire, size, number of strings, decoration, and use of electric pick-ups, the basic format is very similar. Typically, the instrument's oval or boat-shaped resonator is carved from a single piece of hardwood covered in animal skin, with a round neck attaching to a fan-shaped bridge that supports three to five nylon strings. The strings are all different lengths, and they are played in a combination of up- and downpicking with the index finger and thumb. This family of plucked lutes may have originated in the Ghanaian empire or may date back to cultural contacts with the ancient Egyptian empire, which used similar instruments. Collectively, the West African griot lutes are considered to be prototypes of the American banjo, which was first built by enslaved African Americans in the Caribbean and the United States. Some of the best-known players today include Bassekou Kouyate (1966–) and Cheick Hamala Diabaté, among others.

Griots from Mande cultures (*jalis*) are famous for playing the *kora*, a large chordophone with 21 strings made from a large calabash gourd covered with cowskin and a hardwood neck. It is called a harp-lute or bridge-harp because, like a lute, the strings are supported by a bridge that sits perpendicular to the soundplane but, like a harp, the strings are arranged in a line that is perpendicular to the soundplane. The left hand plays short, repetitive patterns (called *kum-bengo*) while the right hand plays stock

melodies and virtuosic improvised runs (called *birimintingo*). The unique kora likely originated in the Senegambian region and more recently spread to other Mande cultures in Mali and Guinea. It is played almost exclusively by men. The best-known living kora players are Malian Toumani Diabaté (1965–) and Gambian Foday Musa Suso (1950–), who both play in traditional, popular, and fusion styles.

Moorish women griots (*iggi*) play another harplike instrument called the *ardin*. Like the kora, it is built from a large calabash resonator covered with animal skin, but the ardin has 10 to 13 strings and does not have a perpendicular bridge. Sometimes described as a link between West and North African styles, music played by Moorish iggios is based on a series of melodic modes which each have a color designation of black, white, or mixed. The two most famous iggios are Dimi Mint Abba (1958–2011) and Malouma Mint Moktar Ouid Meidah (1960–), both women with powerful voices who accompany themselves on the ardin.

Mande griots may also play a xylophone called the *balafon*. The balafon consists of a series of hardwood bars, each with a small calabash resonator underneath, which are struck with rubber-tipped playing sticks. It is mentioned prominently in the Sundiata epic. In this origin story, Sundiata's griot Bala Faseke Kouyate was captured by a rival king who owned the first balafon. When Sundiata conquered his rival, Kouyate took the balafon and spread its popularity throughout the Malian empire, becoming the first true jali in the process. This original balafon is supposedly kept today in Guinea by members of the Kouyate family.

Griots may also play drums. There are hourglass-shaped pressure drums, such as the *tama*, and the collection of tall cylindrical drums known as *sabar*. Pressure drums are held underneath the arm and played with one or two curved sticks. By squeezing the drum under the arm, the drummer can increase the tension on cords that tighten the head, thereby changing the pitch of the instrument. Using sequences of tones and rhythms, griot drummers can pronounce messages and proverbs with their drums. This is why they are sometimes called “talking drums.” The sabar is a large drum played by Wolof and Serer griots, and increasingly by non-griot musicians. Typically played in an ensemble of five or more drummers along with other

musicians, sabar music is the foundation of local dance circles (also called sabar) as well as the popular Senegambian dance music called *mbalax*. The sabar's best-known exponent is the Senegalese griot Doudou Ndiaye Rose (1930–) who, along with his 43 children, has brought the instrument and its complex rhythms into national and international settings.

West African popular music draws inspiration from griot music. Griot instruments such as koras and sabars can frequently be heard on tracks that also include synthesizers, electric guitars, and horn sections. Senegalese superstar Youssou N'Dour (1959–) was born into a griot family on his mother's side, and he drew on his family traditions in shaping the popular mbalax dance music. The Malians Salif Keita (1949–) and Ali Farka Touré (1939–2006) and Senegalese Baaba Maal (1953–) have no hereditary ties to griot lineages, but they learned to play music under the tutelage of griots. All three performers play guitar in a distinctive style that draws from the techniques and repertoire of griot instruments such as the kora and ngoni.

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See also: [Kora](#); [Mande Music](#); [Xalam](#)

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Guitarrón Mexicano

The Mexican *guitarrón* is a very large acoustic bass with six strings; the Chilean type has 24 to 25 strings. Although its pear-shaped soundbox resembles a guitar, the *guitarrón* evolved from the 16th-century *bajo de uña*, and its use was first recorded in the Ameca-Cocula Valley in central Jalisco. Versions of the *guitarrón* made before 1900 usually had four or five gut strings (like the *vihuela*), rather than the modern six. It is used as the bass instrument in *trío*, *orquesta típica* (a late 19th-century mixed string ensemble of five to seven players), and *mariachi*, for which it had replaced the *arpa* (diatonic harp) in most regions of Mexico by the late 19th century.

The strings are arranged to facilitate playing in series of parallel octaves to increase volume (called "double-string" style in *mariachi*). Due to the high action and tension of the thick strings, *guitarróneros* (*guitarrón* players) develop strength and dexterity in both hands. The left quickly depresses octaves and makes rapid scalar flourishes. The right must "pull" the strings away from the instrument body to produce the proper tone.

Strings are typically a combination of three heavy gauge metal and three plastic (originally gut). It is tuned A'-D-G-c-e-a.

The guitarrón is a unique type of folk bass due to its size and shape; it possesses a large, vaulted (convex) body topped by a comparatively short neck. Some folk instruments are fretless, but urban guitarróneros have gradually begun to prefer instruments with as many as eight widely spaced frets. The broad top of the body is usually made from spruce, *grenadillo*, or *tacote* (a light Mexican native wood similar to balsa), while the back and sides (usually 13 cm or five inches deep) are of walnut, cedar, or mahogany. Despite the large, slightly ungainly size of the instrument, it is very light and portable. The deep sides have a slight V shape, as does the back of the instrument. This high, ridged contour contributes to the guitarrón's characteristic deep cavity and produces a loud, full, resonant tone. Its sonorous sound carries easily and does not require electronic amplification.

The *mariachi* ensemble began as a Jaliscan string group typified by one or two violins, harp, and regional guitar. By the 1930s, it had developed into the urbanized form we currently recognize—violins, trumpets, Spanish guitar, vihuela, a guitarrón, and sometimes the Jaliscan diatonic harp. The rhythmic core, or *armonía*, of mariachi music consists of the vihuela, guitar, and guitarrón and must be coordinated and precise. Their parts interlock and provide syncopation over which the melodic instruments play contrasting melodies and improvisations.

Although the guitarrón may play parts of the melody, it only does so to support the harmony and rhythmic structure of a piece, rather than to deliver a complete melodic line. It is often referred to as the “heartbeat” of Mexican folk ensembles. In a *ranchera*, the rhythmic organizing principle as forwarded by the *armonía* often falls along a quadruple or triple meter with stresses on the first and third beats.

Mexican folk music's low-class origins and its association with drunkenness and machismo have caused composers such as José Luis Quiñones to use the figure of the guitarrón player as a symbol of traditional Mexican music and of its stigmatized status. His hit song “*Se fue con el mariachi*” (“She Took Off with the Mariachi”) describes a woman abandoning her lover in favor of an old guitarrónero: “*Y la ingrata se ligó al*

viejo del guitarrón” (“The ungrateful girl banded together with the old guitarrón player”), and “*El hijo de Garibaldi a mi mujer me quitó con su guitarra grandota todita la apantalló*” (“Garibaldi’s son took away my wife: he conquered her with his giant guitar”).

The guitarrón has been featured in visual art, popular music, and poetry of the 20th century. Pablo Picasso’s first adult cardboard construction (1912) was titled *Guitarrón*. He built a Cubist version of a Spanish guitar, and surrounded it in his studio with drawings of expanding and contracting instruments. The guitarrón’s sound on the track “New Kid in Town” on the Eagles’ *Hotel California* album (1976) was contemporaneous with Ernie Ball’s development of the acoustic bass guitar. Contemporary poet Gary Soto uses the guitarrón to evoke rejuvenation and freedom from modernity, and as a way to experience authentic pleasure in his 1992 “Ode to El Guitarrón.”

Laura Stanfield Prichard

See also: [Conjunto](#); [Conjunto \(Norteños\)](#); [Mariachi](#); [Mexican Regional Music](#); [Polka](#)

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Gumba

Gumbe (also spelled *goombay* and *gombey*) is a genre of music that has its origins in the traditional music of Guinea-Bissau and Sierra Leone. It is also the name of a square-frame drum that is played both in West Africa and certain islands of the Caribbean.

The instrument is normally played while sitting, with the drum in between the player’s legs. The gumbe is a frame drum, which means it does not have a large resonating cavity, and the sound comes from the vibration of the head only. Often with a frame drum, the player increases the tension of the head by pressing on part of it to change the pitch. In this case, the head is tightened by using the foot. The drum is played by descendants of

the Krio people from West Africa, and was supposedly used to warn of impending attacks of an enemy. It was also used as part of ceremonies to communicate with ancestors, and for predicting future events.

This instrument has an interesting history that is tied to the story of the slave trade in West Africa and the Caribbean. When Jamaica, originally colonized by Spain, was overtaken by the British in 1655, a group of freed slaves went into the rugged mountains of the island, fought off any white settlers that tried to come near them, and established their own culture, which lasted for more than 200 years. This ethnic group, which was partially descended from the Krio of West Africa, was called the Maroons (other Maroons fled to nearby Suriname and French Guiana, along the north coast of South America). They made gumbe drums out of simple materials such as wood and goatskin, and used them as part of ritual dance ceremonies.

Gumbe also refers to the music that was originally played on this instrument, but has evolved into a genre of Afropop in its own right. The West African version of the style is centered in Guinea-Bissau and Sierra Leone, and is primarily percussion and vocal-based. As is true of many of the music styles from the developing world, the history of Gumbe is inherently connected with the region's political history. (The former Portuguese colony Guinea-Bissau is not to be confused with the neighboring country of Guinea, also called Guinea-Conakry, which is a French-speaking former French colony.)

Guinea-Bissau and Sierra Leone are among the poorest countries in the world, and both have been wracked by ethnic violence, dictatorships, and civil wars throughout the 20th century. The general poverty of the area has forced musicians to make music out of whatever materials they can find, and the gumbe drum is no exception. The drum is traditionally played in an ensemble that also consists of shakers, bottle percussion, and musical saw (used as a scraped percussion instrument, not a melodic instrument as in Appalachian folk music). One significant type of shaker that was common in Sierra Leone was a "Milo" can, known by the name of a brand of a malt powder product made by Nestlé (similar to Ovaltine). When emptied of its contents and refilled with stones or beads, it gives the characteristic sound

of a music genre called “Milo jazz.” The foremost artist of Milo jazz was “Dr. Oloh” (Israel Olorunfeh Cole, 1944–2007) of Sierra Leone. He was active from the 1970s through the 1990s.

Gumbe is a combination of earlier styles of Guinea-Bissau, much of which was lost during the civil war of 1998–1999. Unlike some other African countries, Guinea-Bissau has several ethnicities living within its borders. It is a relatively small country, and ethnic conflict in an enclosed geographic space has been exacerbated by close proximity to a possible rival. Some earlier musical styles from which gumbe developed, such as Tinga, were largely acoustic, especially in the earlier decades of the 20th century. In addition, earlier styles were associated with ethnicities and even religions, as some were Christian and others were Muslim or linked with traditional belief systems. Guinea-Bissau is a former colony of Portugal (it gained its independence in 1973) and has several ties to that country and to Brazil, from which it derives some musical influence. However, for many years, Gumbe music was only recorded outside of the country, in Portuguese studios.

One of the most important performers of Gumbe was Zé Carlos (José Carlos Schwarz, 1949–1977), who formed a group called Cobiana Djazz. Although they only recorded one album, released in 1977, this group was at times persecuted by the government of Bissau, and became a voice of the opposition. Zé Carlos later became the Minister of Arts and Culture under the new government. Sadly, he died in a suspicious plane crash near Havana, Cuba, in 1977. Before he died, Carlos had the honor of performing and recording his song “Diju di Galinha” with South African singer Miriam Makeba, who was at the time exiled from her home country and living in Ghana.

Kaba Mané (1957–) is another Guinea-Bissauan artist, popular in the 1980s with a dance style called *kussundé*, named after the kora-like traditional harp of the region. Mané sings in the Balanta language and plays electric guitar, but his style is influenced by the kora. He has recorded most of his albums in Paris, where he still lives.

Other Guinea-Bissauan musicians immigrated to Portugal and recorded there also. Justino Delgado is a popular artist who sings in Portuguese and

combines traditional rhythms with a healthy dose of synthesizers and energetic guitar work. Delgado has also become involved in the politics of his native country, and at one point considered a run for the presidency.

Gumbe may also be tangentially related to a genre of Bahamanian music called goombay. Much of the 20th-century Caribbean musical history is dominated by calypso and reggae and other styles that became successful on the United States mainland. Goombay was one of those styles, and is closely associated with tourism and performances at hotels in Nassau, even though the gumbe drum is only used occasionally. One of the most famous of these hotel performers was Blake Alphonso Higgs (1915–1986), known by his stage name of “Blind Blake” (not to be confused with an earlier American blues performer who also used that name). Blind Blake was a performer on guitar and banjo, and also a songwriter. In fact, the Beach Boys were inspired to adapt the Caribbean folk song “John B. Sail” into their hit “Sloop John B” after hearing Blind Blake’s version.

Christopher Gable

See also: [Kora](#); [Mento](#); [Rara](#); [Riq](#); [Tassa Drumming](#)

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Guoyue

Guoyue literally means “national music” in Chinese. This term is used both in China and in Taiwan. In the broadest sense, it can be applied to any music composed for Chinese musical instruments and the format includes solo, ensemble, or large orchestra. Nowadays it is also referred to as *minyue* (which means “folk music”) or *zhongyue* (which means “Chinese music”).

The usage of *guoyue* can be traced back to the Sui-Tang period (581–907 CE), which refers to *yayue* (literally “court music”), but the term is not pervasively used until the beginning of the 20th century, when it was employed to distinguish between the Western music that was being newly

imported to China, and traditional Chinese music, including Chinese instrumental music, opera, folk music, and so on. When the Communist Party of China took over mainland China and established the People's Republic of China in 1949, "guoyue" was used in Taiwan (Republic of China), while "minyue" and "zhongyue" were used in China.

Although "guoyue" can be used to refer to any Chinese music, this term is often applied to Chinese art music more than folk music. Under the influence of large orchestras from European countries, Chinese intellectuals became interested in modernizing and revitalizing the traditional Chinese music and proposed establishing a Chinese orchestra, a form that is based on the structure and principles of a Western symphony orchestra but using Chinese instruments instead. The Chinese orchestra consists of bowed strings, mainly the *huqin* family; plucked instruments, including *yangqin*, *pipa*, *liuqin*, *zhongruan*, *daruan*, *sanxian*, and *guzheng*; wind instruments, such as *dizi*, *sheng*, *suona*; and percussion instruments such as *luo* (gongs), *gu* (drums), *bo* (cymbals), *Tanggu*, *muyu*, and *qing*.

Famous guoyue pieces include "The Moon Mirrored in the Erquan Pool," which was composed for *erhu* solo first and later orchestrated; "Horse Racing," an *erhu* solo piece; "Suzhou Travel," for *dizi* solo; "Dance of the Yao People," which was originally composed for a Western orchestra; "Dance of the Yi People," for *pipa*; "Ambushed from Ten Sides," for *pipa*; and "Hundred Birds Pay Homage to Phoenix," and "Spring Flowers on Moonlit River," both for Chinese orchestras.

Besides of China and Taiwan, many Asian countries also have Chinese orchestras. Notable Chinese orchestras include the China Broadcasting Chinese Orchestra, China National Traditional Orchestra, Shanghai Chinese Orchestra, Hong Kong Chinese Orchestra, Singapore Chinese Orchestra, Taipei Chinese Orchestra, National Chinese Orchestra (Taiwan), and Philippine Cultural College Chinese Orchestra.

Chloe Hsun Lin

See also: [Erhu](#); [Guzheng](#); [Huqin](#); [Pipa](#)

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Guthrie, Woody (1912–1967)

Woody Guthrie was a folksinger, songwriter, and author whose songs stand among the greatest testimonies to the Great Depression and the Dust Bowl era. He was also a prolific writer and cartoonist. With a playful, often ornery, hillbilly persona that he turned on and off at will, Guthrie accompanied himself on guitar and sang with a straightforward, penetrating tone. In the words of Guthrie, “Every folk song that I know tells how to fix something in this world to make it better, tell what is wrong with it, and what we’ve got to do to fix it better” (quoted in Cohen, 2012, p. 31). During the course of his life, Guthrie wrote the lyrics to more than a thousand songs, some of which have become an accepted part of the American folk canon, including “This Land Is Your Land” and “So Long, It’s Been Good to Know You.” “This Land Is Your Land” is arguably Guthrie’s most famous song, and some have called it the unofficial national anthem of the United States.

Woodrow Wilson Guthrie was born on July 14, 1912, to parents Charley and Nora (Tanner) Guthrie in Okemah, Oklahoma. Guthrie was named after the Democratic presidential candidate, Woodrow Wilson, who had been nominated 12 days before the folksinger’s birth. He enjoyed a comfortable, middle-class childhood, but his family experienced numerous tragedies during his teenage years. His father’s real estate business struggled when Okemah’s oil industry plummeted after the end of World War I, plunging the family into dire financial straits. Additionally, Guthrie’s sister and father were seriously burned in two separate household fires, and his sister’s injuries proved fatal; though accounts of the events differ depending upon the source, Nora Guthrie is known to have been involved on both occasions. Shortly thereafter, Guthrie’s mother was committed to an asylum with undiagnosed Huntington’s disease, the disease that would eventually afflict her son as well. Following his mother’s committal and his father’s

convalescence, 15-year-old Guthrie was left to fend for himself, living with friends, neighbors, and on his own.

Guthrie moved to Pampa, Texas, in 1929 to join his father and extended family. Already proficient on the harmonica, he learned to play guitar and became a member of a local band, the Corncob Trio. Despite being a high school dropout, Guthrie was an avid reader and continued to educate himself by means of the local library. He was remarkably well self-educated, though he often disguised it behind a hillbilly facade. In 1933 he married Mary Jennings, setting up residence in a shotgun shack in Pampa; together they had three children, Gwendolyn (“Teeny”), Sue, and Bill. During 1933 and 1934, major dust storms swept through the central United States, causing massive erosion and blackouts that lasted for entire days at a time. The hardships inflicted by the storms inspired some of Guthrie’s earliest songs, including “So Long, It’s Been Good to Know You” and “Dust Bowl Blues.”



American folk musician and political activist Woody Guthrie performing in 1943. (Eric Schaal/Time & Life Pictures/Getty Images)

In 1937, Guthrie, who always had a tendency to wander, left his growing family and traveled west to Los Angeles. There he performed on a radio show called *The Oklahoma and Woody Show* with his cousin, Jack Guthrie, a moderately successful cowboy singer. The show, in its various manifestations (it later became *Woody and Lefty Lou*), met with sufficient success for Guthrie to send for Mary and the children.

While in California, Guthrie also met Ed Robbins and actor Will Geer, who introduced him to leftist politics. Through Robbins, Guthrie began writing the column “Woody Sez” in the Communist publication *People’s*

World. He wrote in an entertainingly exaggerated, folksy tone and often accompanied the column with a witty cartoon. Though never a member of the Communist Party, Guthrie became involved in many of its causes, most notably labor unions, having witnessed the poverty and mistreatment of “Okies” and other migrant workers in the California agriculture industry.

Never one to be stationary for long, Guthrie moved to New York City in 1939. He soon made a place for himself within the small folk music community there, which at the time included Lead Belly (Huddie Ledbetter, 1888–1949), Aunt Molly Jackson (1880–1960), and a young Pete Seeger (1919–), among others. Early on during his time in New York, Guthrie penned the words to “This Land Is Your Land.” Originally titled “God Blessed America,” the song contained several politically oriented verses and came as a direct response to Irving Berlin’s recent hit, “God Bless America.” In 1940, Guthrie spent three days in Washington, D.C., making extensive, and now historic, recordings of his stories and repertoire for the Library of Congress at the request of Alan Lomax (1915–2002), a friend and head of the Archive of American Folk Song.

Not long afterward, Guthrie set out on a cross-country road trip west with Pete Seeger, singing for a variety of union gatherings along the way and writing new union songs such as “Union Maid.” Early 1941 saw Guthrie in Portland, Oregon, writing songs about the Grand Coolee Dam for the Bonneville Power Administration. The month spent in Portland was one of Guthrie’s most productive and resulted in some of his most memorable songs, including “Roll On, Columbia, Roll On,” “The Biggest Thing that Man Has Ever Done,” and “Pastures of Plenty.” In June, Guthrie returned to New York City and joined the Almanac Singers, a folk-singing group that had been recently formed by Pete Seeger, Lee Hays, and Millard Lampell. For the next few years Guthrie often performed with the group, and he contributed significantly to their material. During this time he also produced a creative autobiography, *Bound for Glory*, published in 1943.

In 1943, Guthrie joined the war effort and enlisted with the United States Merchant Marine alongside Gilbert “Cisco” Houston (a close friend and fellow folksinger) and Vincent “Jim” Longhi, and together they served three tours. Following his discharge, Guthrie was drafted into the military for

nine months in 1945 just as World War II was ending. Once released from duty, Guthrie returned to New York City to live with his new wife, Marjorie Mazia, with whom he had been living occasionally since 1942 and with whom he had a young daughter, Cathy Ann. Guthrie and Mary (née Jennings) divorced in 1943.

After the war, Guthrie became a part of People's Songs, an activist group organized by Pete Seeger. He also wrote a large number of children's songs, inspired by his own children, and recorded them for Disc Records. The albums that resulted, *Songs to Grow On: Nursery Days* and *Songs to Grow On: Work Songs for Nursery Days*, showcase Guthrie's childlike whimsy and his fascination with wordplay and rhyme. During the late 1940s, Marjorie and Guthrie had three more children: Arlo, Joady, and Nora. Sadly, Cathy Ann died after an accidental house fire in 1947—yet another incident of fiery tragedy in Guthrie's life.

Though little known outside of the New York folk sphere, Guthrie developed a number of relationships that eventually contributed to more widespread fame. One such friendship was with "Ramblin' " Jack Elliott (born Elliot Adnopoz, 1931–), who idolized and imitated Guthrie much as Bob Dylan would in the 1960s. Elliott toured extensively in England and performed much of Guthrie's repertoire. As a result, Guthrie became widely known in England before he did in the United States. Guthrie also began to accompany the Weavers (a folk group of which Pete Seeger and Lee Hays were members) to many of their engagements, and their recording of his song "So Long, It's Been Good to Know You" reached no. 4 on the pop charts in 1951 (Cohen, 2012, p. 38).

By the early 1950s, Guthrie's behavior was becoming even more erratic than usual. Though initially misdiagnosed with alcoholism, Guthrie was eventually diagnosed with Huntington's disease in late 1952. Despite his divorce from Marjorie in 1953 (and a short-lived third marriage that resulted in the birth of his last child, Lorina), Marjorie became Guthrie's caretaker as his disease progressed. In 1954, his hospitalization became permanent. During this time Guthrie was showered with visits by family, old friends, and new admirers and folksingers who came on pilgrimages to meet him. The most historic of these visitors was Bob Dylan, who first

visited Guthrie in 1961 and included the “Song to Woody” on his first album. When Guthrie died on October 3, 1967, in the Creedmore State Hospital on Long Island, his fame and reputation exceeded any he had enjoyed during his active performing years.

The years following Guthrie’s death saw a panoply of tribute concerts featuring the best-known names in folk music. Recently, a number of popular artists have produced albums using some of Guthrie’s previously unset lyrics, including *Mermaid Avenue* and *Mermaid Avenue II* by British recording artist Billy Bragg and the band Wilco, as well as *Wonder Wheel* and *Woody Guthrie’s Joyous Happy Hanukkah* by the Klezmatics. Most significantly, Guthrie’s legacy continues in the music of those he influenced, such as Bob Dylan, Ramblin’ Jack Elliott, Pete Seeger, and his son Arlo Guthrie.

Christy J. Miller

See also: [Dylan, Bob](#); [Folkways Records](#); [Lomax, Alan and John](#); [Seeger, Peter](#)

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Guzheng

Guzheng, or *zheng* (*gu* means “ancient”), is a Chinese plucked zither with movable bridges. It has a history extending over more than 2,500 years and is considered the ancestor of several Asian zither instruments. Guzheng originally had five strings and a bamboo body. In the Qin dynasty, general Meng Tian (d. 210 BCE) increased the number of strings to 12, altered the shape of the guzheng, and used wood instead of bamboo. In the Tang dynasty, it was further expanded to 13 strings. Today the size of guzheng varies from 120 to 170 cm long and 20 to 35 cm wide, depending on the

number of strings, which ranges from 13 to 25. Today a guzheng usually has 21 strings and measure 65 inches (163 cm) in length.

According to *Shuowen Jiezi*, an early Chinese dictionary that was edited by Xu Shen from the Han Dynasty around 100 CE, guzheng originally was an instrument made of bamboo. Today, however, the soundboard is usually made of wutong wood or white pine wood, with the bottom being flat and the upper arched. A hardwood, such as red sandalwood, rosewood, or boxwood, is used for the sides. Traditionally strings are made of silk, but today they are commonly made of steel wound with nylon. The strings are tightened on pins at one end and stretched over individual, movable bridges, which helps to tune the instrument to a pentatonic scale according to the mode system, and then wound around tuning pegs at the other end.

There are some explanations of the origin of guzheng. One of the most famous is a story about two people who fought over the *se* (another bamboo zither) and broke it into two halves, which became guzheng. Indeed, the pronunciation of “zheng” is close to that of “fight” in Chinese, and some believe that this is where the name came from. Another story from *Shuowen Jiezi* is that the name of the zheng derived from its sound, which is more reliable, but does not explain the origins of the word. The character zheng has two parts: the radical *zhu*, meaning bamboo, which indicates the material; and the phonetic element *zheng* which implies the sound or “to quarrel.” One thing of which we are sure is that guzheng was developed before the Qin dynasty. The music of guzheng is considered to be the music of Qin, which comes from an article by Li Si (280–208 BCE): “tapping and scrapping jars and instruments of baked earth, playing the zheng, slapping the thighs and singing a song pleasing to the ear—that is the true music of Qin” (Li Si, 1958).

There are many different schools of guzheng performance. They can be broadly identified as Northern and Southern, but they are varied from region to region. Northern style is associated with Henan, Shandong, and Shaanxi, whereas the Southern is associated with the Chaozhou and Hakka regions of eastern Guangdong, Hangzhou of Zhejiang, and Fujian.

Chloe Hsun Lin

See also: [Huqin](#); [Koto](#); [Pipa](#); [Qin](#); [Zither](#)

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Gyil

The *gyil* (plural, *gyile*) is a type of African xylophone from northwestern Ghana, northeastern Côte d'Ivoire, and southern Burkina Faso. Gyil music is played almost exclusively by the Dagara, Lobi, Dagaaba, Losaale, Birifor, and Sissala people. A regional iteration of the xylophone, *gyile* have between 12 and 14 keys, major or minor pentatonic tuning, wooden frames, and gourd resonators. They are played by a *gyilimbwere*, who sits on a short stool. The *gyil* is thought to be derived from the *kpan kpul* or pit xylophone, which is constructed with 14 keys strung together, placed over a shallow pit resonator, and played by a musician who sits on the ground. Today, *kpan kpul* is usually played by children learning traditional repertoire of the *gyil*.

The *gyil* is made from dry wood harvested from the *nega* tree during the dry season between October and February. The keyboard is attached to the frame using leather strips, and dried gourds of various sizes are hung beneath the bars in two rows. The *gyil*'s highly desirable "buzzing" sound is created by small holes punctured in each gourd, covered by spider egg sac casings, and placed facing outward to project the buzzing sound. Xylophone beaters, called *gyilibie* ("child of the *gyil*"), are made of a hard wood and have rubber ends made from wrapped natural rubber or automobile tire tread. Held between the index and middle finger, the stick rests down the middle of the player's palm.

Gyil

Made from the wood of the *nega* or *liga* tree, the *gyil* (sometimes spelled *gyill*) has many similarities to its central and south American counterparts, the marimba and marimba del arco. The hardwoods used to make the instrument's keys (*nega* or *liga* for

the gyl, rosewood, for the marimba) share similar acoustical properties. Interestingly, in both of these building traditions the instrument's keys must dry and age for a prescribed time after harvesting—the longer the better. High-quality gyl, for example, are often decades old before the instrument is considered to reach its peak. Famed gyl master the late Bernard Woma played an instrument that was nearly 100 years old.

The gyl repertoire can be divided into two subcategories: (1) music for funerals, and (2) recreational music performed at festivals, naming ceremonies, weddings, and other more casual gatherings. Both funeral and recreational music employ the gyl ensemble, including a lead gyl part; a supporting gyl; and the *kuor*, *ganga*, and *lar* drums. The lead gyl plays the melody, which requires excellent hand independence as the part uses independent motions, forming a composite rhythm. The supporting gyl part is similar to the lead, except that the player's left hand frequently utilizes the wooden end of the mallet to tap a repeating rhythm (*kparo*) on the lowest key of the instrument.

Kuor is a drum made from a hollow calabash with the top removed and covered with the skin of a monitor lizard, which is stretched tightly over the opening and fastened in place with tacks. Played using fingers on the drum head, kuor produces two sounds: an open tone and a higher, sharp slapping sound. Ganga is a double-headed, cylindrical drum played with sticks. It is made with thick cowhide heads and produces a low sound to complement the gyl. Lar are a pair of smaller kettle drums with closed bottoms. They are carved from wood and have goatskin heads, thinner than those of the ganga, that are laced around the bottom of the drum and played with a thin branch. These drums are never heard within one ensemble at the same time and are used in different ways by the various ethnic groups that play gyl ensemble music.

At a young age, gyilimbwere begin learning the traditional repertoire unique to their culture through oral tradition. Scholarly attempts to transcribe gyl ensemble music in traditional Western notation have presented several issues. Highly syncopated and extra-metrical embellishments make it difficult to notate both the gyl parts and the dense drum parts. This music is a coded language, each song with distinct

meaning and implications difficult to capture in Western notation. Additionally, gyile are not built using standard pitches or intervals between the bars.

Although gyil music is a geographically insular tradition, similar instruments called *balafons* and other xylophones are also found in Western Africa and throughout the African continent. It is important to note that these instruments have their own unique meanings and heritage separate from that of the gyil.

Phoebe E. Hughes

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H

Handy, W. C. (1873–1958)

Widely hailed as the “Father of the Blues”—to the disdain of many musicologists and African American scholars—William Christopher Handy rose to prominence from the post-Reconstruction American South as a musician, bandleader, composer, author, and publisher, securing for blues music a position of lasting significance in the American mainstream and throughout the world today. Born in Florence, Alabama, on November 17, 1873, in a log cabin built by his grandfather, an African Methodist Episcopal (AME) preacher, Handy became musically inclined during his formative years, but received no encouragement from his parents. Upon acquiring a guitar with money he had dutifully saved, Handy was rebuked by his father, who considered musical instruments tools of the devil. Forced to return the guitar, Handy was instead enrolled in organ lessons, which were soon abandoned. Taking up the cornet, Handy played in a band as a teenager unbeknownst to his parents.

Various experiences prefaced and influenced Handy’s career. Having earned a degree in 1892 from present-day Alabama Agricultural & Mechanical University, Handy was unable to earn a living teaching in Birmingham schools and turned temporarily to industrial work in Bessemer. During this time, he organized a string orchestra and taught musicians how to read shape notes before forming the Lauzetta Quartet. With lofty ambitions, the group traveled to Chicago and later to St. Louis, but never achieved notable success. Upon the group’s disbandment, Handy left Alabama for Evansville, Indiana, where he joined a popular regional band. In 1893, Handy played cornet at the World’s Columbian Exposition

(Chicago World's Fair), an event to which the Lauzetta Quartet had traveled the year before only to discover that it had been postponed.

Though Handy experienced the woes of a struggling musician, he stubbornly persisted. As news of his musical prowess spread, Handy was invited to Henderson, Kentucky, where he was transformed “from a hobo and a member of a road gang to a professional musician” (Handy, 1941, p. 32). While performing at a barbecue in Henderson, Handy met Elizabeth Virginia Price, who would eventually become his first wife and bear his six children. Learning from the director of a local German singing society, Handy immersed himself in music and honed his skills.

Relocating to Chicago in 1896 to join Mahara's Minstrels proved to be crucial for Handy, who described the move as “the big moment that was presently to shape my course in life” (Handy, 1941, p. 32). Handy toured with the Minstrels from 1896 to 1900, performing in Chicago as well as Texas, Oklahoma, several southeastern states, and as far south as Cuba, earning a salary of six dollars per week. Upon their return from Havana, the group performed in northeast Alabama, where Handy's father, once adamantly opposed to show business vocations, embraced his son's performing for the first time. The road-weary Handy and his wife decided to remain with relatives in his hometown of Florence. Alabama A&M President William Hooper Council soon offered Handy a music teaching position, and Handy taught at the college from 1900 to 1902. Feeling underpaid and disenchanted with the college's emphasis on European classical music, Handy rejoined Mahara's Minstrels and began directing a band organized by Clarksdale, Mississippi's “colored” Knights of Pythias.



Musician and composer W. C. Handy was an important figure in the popularization of blues music. (Michael Ochs Archives/Getty Images)

In 1903, the nine-hour delay of a train in Tutwiler, Mississippi, proved to be a blessing in disguise for Handy, whose epiphany on the station platform was triggered by the song of an itinerant singer. Handy later recounted: “A lean, loose-jointed Negro had commenced plunking a guitar beside me while I slept. His clothes were rags; his feet peeped out of his shoes. His face had on it some of the sadness of the ages. As he played, he pressed a knife on the strings of the guitar in a manner popularized by Hawaiian guitarists who used steel bars. The effect was unforgettable. His song, too, struck me instantly” (Handy, 1941, p. 74).

The profound impact of his encounter with the bluesman prompted Handy to examine this distinct but variable music, which was rooted in enduring folk songs, field hollers, and spirituals, and encompassed the ethos of a people whose centuries of sacrifice, hardship, and heartbreak had found expression in song. Interestingly, when Handy received that first exposure to blues, “it may well have been in existence in a recognizable form for as long as 30 years.” With widespread distribution throughout the American South, various forms of blues were well-established by the early 1870s. Exploring the songs from the vantage point of a developing songwriter, Handy discovered that blues “consisted of simple declarations expressed usually in three lines and set to a kind of earth-born music that was familiar throughout the Southland” (Handy, 1941, p. 75).

A move to Memphis in 1909 further contributed to Handy’s creative output. Amid the vibrancy of the Beale Avenue nightclubs, Handy performed and composed in earnest. Asked to write a campaign song to elect E. H. “Boss” Crump mayor of Memphis, Handy accepted, but later rewrote the song, which he named “Memphis Blues.” Published in 1912, it was his first big hit. While it is arguably not a true blues song, Handy’s success with “Memphis Blues” precipitated the era in the 1920s during which female blues pioneers—largely former vaudeville performers such as Bessie Smith, Ma Rainey, and Ida Cox, and their respective piano accompanists—would precede the commercial success of the Delta guitarists with whom blues is primarily associated today. Though its structure and lyrical content can be debated by blues purists, “Memphis Blues” most certainly “inspired other composers to pen ‘blues’ songs, including Perry Bradford, who wrote ‘Crazy Blues’ for singer Mamie Smith” (Santelli, 2001, p. 191).

In partnership with businessman Harry H. Pace (1884–1943), Handy began his music publishing venture in 1912. Eager to advance in the world of music publishing, Pace and Handy moved their office in 1917 to the Gaiety Building on New York’s Times Square, where “Beale Street Blues” (which would prompt the renaming of Memphis’s Beale Avenue) and the smash hit “St. Louis Blues” were published by the year’s end. Irked at the initial lack of interest in his music by black performers, Handy found that

white artists, including the Original Dixieland Jazz Band, were among his earliest constituency. In addition to his own compositions, Pace and Handy published songs by other writers, including “Shake, Rattle and Roll.” Although Mamie Smith recorded “That Thing Called Love” and “You Can’t Keep a Good Man Down” from the Handy catalogue in 1920, it was her release of Bradford’s “Crazy Blues,” the first blues recording, that ably demonstrated the marketability of “race” records (phonographic recordings by African American performers). As sound recordings replaced sheet music as the primary means through which blues was marketed, Handy and other publishers could either face inevitable decline or adapt to the changing times. Handy saw his sheet music sales plummet, and his partnership with Pace ended amicably in 1920. Continuing with his music publishing, Handy started a record company in response to the reception of “Crazy Blues” and other blues recordings, but his record label proved unprofitable.

While Handy can neither be credited as the inventor of blues nor overlooked for his pivotal role in giving blues its commercially viable, contemporary form, historians and critics have been “justifiably annoyed at the way he was billed as ‘the father of the blues.’ ” Still, his “success with ‘St. Louis Blues’ and other hits made his sheet music company on Broadway perhaps the largest black-owned business throughout the 1920s and early 1930s in New York City, and he was the foremost African American competitor there among the prolific and mostly white song composers and sheet music marketers whose offices were known collectively as Tin Pan Alley” (Robertson, 2009, p. 15).

On March 28, 1958, Handy succumbed to pneumonia in a New York hospital. Reportedly, some 25,000 mourners attended his funeral at Harlem’s historic Abyssinian Baptist Church, and an additional 150,000 people congregated along the street to pay homage. It was also in 1958 that *St. Louis Blues*, the motion picture chronicling his life, was released. The film starred Nat “King” Cole, Pearl Bailey, Mahalia Jackson, Ruby Dee, Cab Calloway, Ella Fitzgerald, and Eartha Kitt.

The songs of W. C. Handy have been recorded by numerous artists, including Bessie Smith, Louis Armstrong, Bing Crosby, Jelly Roll Morton,

Billie Holiday, Fletcher Henderson, Alberta Hunter, Ella Fitzgerald, Etta James, Lena Horne, Les Paul, Doc Watson, Chuck Berry, Bob Wills, Chet Atkins, and Guy Lombardo. His songs continue to be recorded today by artists from a variety of genres. In addition to performing, writing, and publishing music, Handy authored or edited five books.

Greg Freeman

See also: [African Spirituals](#); [Armstrong, Louis](#); [Blues](#); [Field Hollers](#); [Jackson, Mahalia](#); [Jazz](#); [Original Dixieland Jazz Band](#); [Race Records](#); [Rainey, Ma](#); [Smith, Bessie](#); [Tin Pan Alley](#); [Vaudeville](#)

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Harana and Kundiman

Comprising a large repertoire in the Philippines, *harana* (from the Spanish *jarana*, “serenade”) is the umbrella term for Tagalog courtship serenades. A full harana consists of a series of courtship songs, accompanied by acoustic guitar. The *pananapatan* (also *pagtawag* or *pagpapakilala*) is sung at a young lady's closed window (this same term is also used at Christmas to refer to caroling in groups). After a second song, she opens the window and invites the serenaders into the house. They sing a *pasasalamat* (song of thanks), then a *pagtumbok* and *paghiling*, which request that the young lady respond with a song. Then a series of songs is exchanged between the young lady and the serenaders. When the serenaders leave, they sing a *pamamaalam*. The texts of these songs follow the structure of traditional Tagalog poetry (*plosa*), consisting of quatrains of seven-syllable lines.

Kundiman, lyrical triple-meter love songs popular in the late 1800s, evolved from pre-Christian courtship songs (*komintang*) of the Tagalog into

concert songs with smoothly flowing melodies, accompanied by piano. They usually begin in a minor key, with the second half (answering the first) shifting to major. Both sections are usually repeated, and the melody of the second part may be sung or played instrumentally. The lyrics usually portray the pleadings of a lover willing to sacrifice all on behalf of his beloved.

Early kundiman were a staple of Tagalog folk *haranistas* in the early Spanish colonial period. The Spanish *zarzuela* promoted the harana and the development of the indigenous Kundiman in the Tagalog provinces. Kundiman has also served as a vehicle to disguise patriotic sentiments: in their long struggle against an oppressive Spanish regime, Filipinos saw it as a tool that would ultimately unite revolutionaries to wage war during the Spanish-American War. “Jocelynang Baliwag” (1896), though dedicated to a real woman, incited patriotic fervor. “Bayan Ko” (My Homeland) is a 1928 kundiman with lyrics by Jose Corazon de Jesus and music by Constancio de Guzman, composed to protest American colonial rule in the mid-century and repurposed by rock singer Freddie Aguilar for Cory Aquino’s 1986 campaign. It was sung during every protest during the martial law. Aguilar’s “Katarungang” (Justice) became an anti-Marcos protest song.

Tagalog *sarswela* (zarzuela) composer Bonifacio Abdon (1876–1944) first combined native tunes with European elements. His most famous piece is “Magandang Diwata” (Beautiful maiden), a patriotic song that quotes from the folk kundiman “Awit Ng Pulubi” and “Jocelynang Baliwag.” Dr. Francisco Santiago (1889–1938) brought the kundiman to the concert stage: his “Pakiusap” and “Anak-Dalita” became favorites of the celebrated Italian soprano Amelia Galli-Curci, who sang them on international recital tours.

The Spanish monarch King Alfonso XIII (1886–1941) requested visiting sopranos to perform kundiman in the royal court throughout the 1920s. Composer Nicanor Abelardo (1893–1934), on returning from his studies at the Chicago Musical College (United States) in 1931, expanded the form’s harmonic vocabulary beyond tonic-dominant relationships (“Nasaan Ka, Irog?”) and combined the old komintang form (“Mutya ng Pasig”) with narrative poetry. He taught composition at the University of the Philippines

Conservatory of Music, advocating for the composition of indigenous art songs.

Kundiman with modern instrumentation (*rondalla* [plucked string ensemble] consisting of Spanish guitar, acoustic bass, and sometimes violin) have featured in the repertoire of many Filipino entertainers, including Diomedes Naturan's "Three Dahlias" (1930s), opera singer Silvia La Torre (1933, nicknamed "Reyna ng Kundiman/Queen of Kundiman"), Pilita Corrales ("Asia's Queen of Songs"), rock singer Freddie Aguilar ("Anak" and the political anthem "Bayan Ko"), and Ruben Tagalog (1922–1989, nicknamed "Hari ng Kundiman/King of kundiman").

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See also: [Philippines, Music of the](#)

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Hardanger Fiddle (Hardingfele)

The Hardanger fiddle is an iconic folk string instrument from Norway. As a member of the string family, it closely resembles the construction of a traditional European violin in size and construction, but its additional layer of sympathetic (freely vibrating) strings give the Hardanger fiddle a distinct timbre (sound color), the sound of which has become synonymous with Norwegian musical identity. Since its creation, a wide array of composers has been drawn to the Hardanger fiddle's vibrant resonance, as well as the folklore that surrounds this unique instrument.

The earliest known form of the Hardanger fiddle dates back to the mid-17th century. Its name is most likely derived from the Hardanger fjord (a

steep cut in the mountainous terrain formed by moving glaciers) of Norway. Its construction includes a wood frame, similar to a violin, with a hollow resonating chamber. Very often, the wood case is ornately decorated with paintings, pen-and-ink drawings, or even gemstones. Yet the most unique aspect of the fiddle is its double set of strings, something entirely foreign to other instruments in the violin family. This sympathetic set vibrates below the four upper strings, which the player activates by bowing or plucking with the fingers. Unlike the common European violin, the Hardanger fiddle neck is comparatively wider and shorter to accommodate the extra group of pegs to which these sympathetic strings are attached. As a result of the natural vibrations that occur when the performer bows or plucks the upper strings, the lower set of strings resonates with sounding pitches of an interval of a fourth or fifth lower (often referred to as “drones”). Whereas early versions varied between three and six primary strings, modern fiddles now use the standard set of four. These qualities allow the performer to play polyphonic melodies (simultaneous melodic lines)—a hallmark of the instrument and its music.

The unique construction of the Hardanger fiddle also allows for multiple tunings and playing techniques that are not associated with other forms of the fiddle. Depending on the particular mode or scale of the folk song that is being played, the Hardanger fiddle can adopt a great variety of different tunings of its four strings. In addition, both sets of strings can be tuned to different intervals, thereby producing a wider variety of sounds than standard violins. Variations in tuning systems are also contingent upon the particular region from which the performers originate, as folk music differs greatly according to the specific subcultures that traditionally inhabited Norway.

Taken together, the features created by the combination of strings and tunings provide for an equally unique technique of playing. The relatively flat bridge allows players to bow on two or more strings at once (known as “double stops”), thus producing a percussive sound that is favorable for certain folk songs and dances. In addition, performers may use special ornaments to decorate melodies that can be executed through frequent bow changes, which highlight the complex rhythms of Norwegian folk music.

The uses of the Hardanger fiddle vary widely and range from the performance of folk songs/dances to more modern orchestral scores. It has also been employed in a variety of venues, from public competitions and festivals to more private fiddle clubs and domestic settings. It is within the category of folk songs and dances, however, for which the instrument was first employed in the history of Norway. Regions primarily in the Southern and Western parts of the country, such as Telemark, Hallingdal, and Valdres, all exhibit different cultures and customs. These distinctive regions have thereby given birth to an equally vibrant and eclectic body of folk music. This instrumental dance music is referred to as *slåtter*, and includes categories such as the *springar* (a couple's dance in 3/4 time), *halling* (a lively dance in duple meter), and the *gangar* (a walking dance often in duple meter). Differences in tempo, mood, and rhythmic accents all contribute to the diversity of the folk music for which the instrument has traditionally been employed.

The popularity of the Hardanger fiddle expanded throughout the course of the 19th century as many prominent musicians began to employ it within different musical styles, thus bridging the spheres of folk and high art. Ole Bull (1810–1880) was among the first Norwegian figures to spread the iconic sounds of the Hardanger fiddle across the Western hemisphere. His career as a virtuoso string player, coupled with his love of folk music, fueled the appeal of Norwegian nationalism throughout the Scandinavian peninsula. Bull's frequent concert tours, which stretched from Germany to the United States, helped to cement the Hardanger fiddle as a unique symbol of Norway. In addition, Norwegian composers such as Edvard Grieg (1843–1907) turned to the Hardanger fiddle as a source of artistic inspiration. Grieg famously transcribed the sounds of the fiddle into arrangements for the piano, thus helping to bring its unique sound into more genres. For instance, his famous *Slåtter*, op. 72, for solo piano is based upon traditional fiddle tunes from the Telemark region of Norway. Grieg's arrangement is particularly notable not simply for its ability to bring the traits of the fiddle to new audiences, but also for its potential to engage that sound in a modern style marked by harmonic complexity.

Today, the Hardanger fiddle is frequently used in folk music competitions, as it has been since the 17th century. Its role as an important part of Norwegian folklore has been extended to the modern medium of the motion picture, as evidenced in soundtracks of films such as *The Lord of the Rings* and *Fargo*. Most importantly, the ongoing traditions and transformations of Norwegian folk music draw a distinct parallel to the Norwegian cultures they represent. The Hardanger fiddle thereby stands apart from other folk instruments for its distinctive and wide-ranging expressive capabilities, linking communities that contribute to the diverse cultural landscape of Norway, both past and present.

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See also: [Fiddle](#); [Nordic Jazz](#); [Norwegian Folk Music](#)

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Harmonium

The harmonium is a portable organ-like keyboard instrument with bellows that are pumped using the hands or feet. The hand-pumped harmonium is used widely throughout South Asia in most genres, with the exception of South Indian *karnataka* classical music. Unlike most instruments of South Asia, its scale is tempered and no microtones are possible. This instrument was brought to India by Christian missionaries. Although the harmonium had its origins in the medieval period and fell out of favor in Europe and the United States after its popularity peaked in the late 19th century, it has

found a new home in the musical world of the Indian subcontinent, albeit with some controversy.

Danish professor Christian Gottlieb Kratzenstein (1723–1795) created the first free-reed organ in 1780. It was improved by French inventor Alexandre Debain (1809–1877). He named it “harmoni” and patented it in 1842. French reed organs, both foot-pump and hand-pumped types, were brought to colonies throughout the world in the mid-19th through early 20th centuries. They were preferred over the piano because they were more portable and less susceptible to the weather. Missionaries used the instrument to accompany hymn singing. Although the instruments were initially bought by mail order, by 1875 Dwarknath Ghose of Kolkatta was manufacturing harmoniums. He made the instrument more durable, with a simpler mechanism than the French models, and he added drone stops for use in Hindustani classical music.

The harmonium with the hand pump has become popular throughout the Indian subcontinent, and it is used in nearly every type of music in North India. During the nationalistic period in India from 1940–1971, the harmonium was banned from the national radio, because of its associations with the British colonizers. However, when the ban was lifted, musicians continued to play this practical and rewarding instrument.

There two kinds of harmonium—single reed and double reed—and most span three to three and one-half octaves in range. There are 22 microtones called *sruti* in Indian music theory, and most solo instruments in the Indian subcontinent are capable of creating ornaments with subtle microtones. However, the harmonium is usually limited to Western-tempered tuning with no microtones (though there have been some attempts to create harmoniums that play quarter-tones). The lack of microtones and the tempered tuning are the main reasons that people criticize use of the harmonium in classical Indian musical performance.

Despite these limitations, there are several reasons for its popularity. The instrument is relatively inexpensive, portable, and easy to play. Singers can accompany themselves and the instrument provides a melodic guide. The drone can replace the *tampura* of Indian performance practice and it provides the drone in a practice setting. Some additional benefits of the

instrument, according to harmonium performer Kedar Naphade, are: sustained sound, support for vocalists to place scale degrees (*swara*), and the ability to play crisp *taans* (quick runs as part of improvisation). Many composers use the harmonium when composing original songs. The harmonium is the instrument most commonly found in Indian homes. Educators also find it convenient when teaching group vocal classes.

Harmoniums were first made on a small scale in India starting in 1925, and by the 1940s were being made on a large scale. One of the early harmonium makers in the 1940s was Sri S. P. Bhagat of Mumbai, whose harmoniums were played by the major performers. The principal cities for harmonium production are Mumbai, Delhi, and Kolkatta. Kolkatta specializes in manufacturing scale-change transposing harmoniums, which feature a switch that transposes all pitches. This allows the player to transpose quickly to suit a singer's vocal range. The sruti harmonium adds quarter tones, attempting to emulate the ancient 22-note sruti scales. Harmoniums are manufactured widely in South Asia using a variety of types of wood. Most of the reeds are made in Palitana in Gujarat, but imported German reeds are used for high-end instruments.

Most performers play with the dominant hand while pumping the bellows with the opposite hand. Because South Asian music is generally monophonic, the melodies can be played with one hand. Foot-pump organs are more popular in Europe because they free both hands for playing harmony; in addition, European musicians tend to sit in a chair and pump with the feet. The foot pump is not practical in South Asia, as performers almost always perform while sitting on the floor, with the harmonium directly in front. However, in Qawwali Islamic devotional chanting style and some folk styles, one side of the instrument rests on one leg with the rest of the instrument resting on the floor. Street musicians or demonstrators sometimes use a strap or scarf around the shoulders to play the instrument while standing and walking on the street.

The main parts of the harmonium are: the bellows, which force air through the instrument; the reeds, which adjust the sound and dynamic level; drone stops (which create a constant sound of a single note); and coupler (on a double harmonium, the same key one octave lower will be

played), along with one or two handles to carry the instrument. The reed area is covered by a piece of wood that is carved into a filigree pattern to allow lower frequencies to pass, while muting the higher frequencies. Harmoniums can take the form of a box with a handle on each side for carrying, or a suitcase-style portable version with one handle.

Harmonium notation uses Indian solfège syllables called *sargam*. In ascending order, they are: *sa-re-ga-ma-pa-dha-ni-sa*. There are 12 chromatic notes indicated with sharps, *bikrito suwara*, and flats, *komol*. Octaves are differentiated by the following terms: *udara* is the name for the lower octave, *mudara* is the middle, and *tara* is high. Fingering is notated with special symbols.

Harmonium is extremely versatile as an accompanying instrument for vocalists. Some prominent harmonium players in India who perform as accompanists are Pandit P. Madhukar, Pandit R. K. Bijapure, Pandit Manohar Chimote, Pandit Tulsidas Borkar, Dr. Sudhanshu Kulkarni, Dr. Ravindra Katoti, Ajay Joglekar, and Vyasmurthy Katti; in Bangladesh, Nakul Kumar Biswas is well known. Solo harmoniumists include Pandit Muneshwar Dayal, Pandit Montu Banerjee, and Pandit Pamabhusan Jnan Prakash. One of the most important pioneers of the solo style is Pandit Tulsidas Borkar of Mumbai. More recently, Dr. Arawind Thatte from Pune has sought to create a separate identity for the harmonium as a solo instrument, and the practice of solo performance is increasing.

The harmonium was banned from All India Radio from 1940 to 1971 because of its associations with British colonialism. When the instrument was banned, a large group of harmonium players staged a “funeral” for the instrument in front of the radio headquarters at Delhi, where they buried 11 instruments in a pre-made “grave.” Although other instruments accompanied singers on the radio during this time, the harmonium was still widely used in live performances. Starting in 1971, the ban was partially lifted; singers now may accompany themselves with the harmonium, but it is not allowed as a solo instrument, with the exception of use in children’s programming. Furthermore, there are no full-time harmonium players on staff at All Indian Radio. Despite these restrictions, it is played in a wide range of musical styles in live performance and on broadcasts.

Modern Indian musical educational institutions adopted the harmonium to teach singing and music to large classes of students. The harmonium is convenient for teaching tunes, and students learn with written notation in sargam. This is in marked contrast to the traditional aural transmission methods. Overall, the harmonium has had a strong democratizing effect on Indian music, overturning many of the traditional social class and caste associations with various instruments in classical music. The instrument has become a staple in the homes of music lovers in the Indian subcontinent, and it is likely to maintain its popularity into the future.

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See also: [Dhrupad](#); [Rakha](#), [Alla](#); [Sitar](#); [Tabla](#)

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Hawaii, Music of

The Hawaiian archipelago (formerly called the Sandwich Islands) became an American state in 1959. Now known for its cultural pluralism, Hawaii was the northernmost group of islands settled by Polynesians and had a flourishing Polynesian culture when discovered by Captain Cook in 1778. There has been a strong revival of interest in traditional Hawaiian styles of music and dance, and these now flourish alongside Western-influenced art and popular music.

There is no word in the Hawaiian language that translates generally as *music*, but a diverse vocabulary exists to describe rhythms, instruments, styles, and elements of voice production. Traditional Hawaiian music and dance were functional, used to express praise; communicate genealogy and mythology; and accompany games, festivals, and other secular events.

Hawaiian folk music includes several varieties of chanting (*mele*) and music meant for highly ritualized dance (*hula*). Mele is traditionally accompanied by an *ipu* (a double gourd, struck with the hand or on a mat) and/or a *pahu* (sharkskin-covered drum). The term “mele” originally referred to any kind of poetic expression, but now is usually translated as “song.” Two elements required for excellence in chanting are prolonged vowel fluctuation and the admired technique of *‘i‘i* (rapid chest-tone tremor).

When *a cappella* religious chants for solo voice (*mele‘oli*) are accompanied by dancing, additional chanters, and percussion, the form is called *mele hula pahu*. Group chanters or singers (*haku mele*) are highly trained composers and performers, expected to extend song forms through improvisation. There are prescribed rhythmic structures for the accompaniment of all *mele hula*. Contrasting formulæ are assigned to the introduction, each stanza, the interludes between stanzas, and the cadence. The poetry that accompanies mimetic dance is highly nuanced and complex, and many subtleties of vocal styles survive today (such as the rapid *kepakepa* and the carefully enunciated *koihonua*). Specific types include *mele inoa* (naming chants), *mele pule* (prayers), *mele he‘e nalu* (surfing themes) and *mele koihonua* (recitations of genealogies).

Of the 18 traditional categories of musical instruments, 10 are primarily associated with mele hula. In sitting dances (*hula noho i lalo*), the dancers usually accompany themselves on instruments or with body percussion. Standing dances (*hula ku i luna*) are usually accompanied by one or more seated chanter-drummers. The older, more traditional type of hula is called *kahiko*, while modern varieties are called *‘auana*.

Accompaniment may be provided by the *pahu* (allegedly adapted from a Tahitian temple drum called *pahu heiau*); *ipu* (gourd); *‘ili ‘ili* (lava stone castanets worn by water action); *‘ulī ‘ulī* (paired gourd rattles, filled with seeds or stones, and feathered with colors representing fire or lava); *pu‘ili* (paired bamboo stick rattles, slit multiple times longitudinally and struck together or on a palm); and *kala‘au* (wooden rods). Pu‘ili are traditionally played sitting, and accompany love or naming chants, whereas kala‘au sticks provide a steady rhythm supporting a longer hula story chant. Male

dancers wore *kupe'e niho 'ilio* (dog-teeth anklets), and *ka 'eke'eke* (bamboo pipes) were struck vertically on a hard surface.

The *'ohe hano ihu* (*'ohe* = bamboo; *hā* = breath, *ihu* = nose) is an indigenous nose-blown flute made from a bamboo tube that has two or three finger holes. *Kumu hula* (dance masters) were said to be able either to make the flute sound as though it were chanting, or to chant as they played. In the early 20th century, young men still used the *'ohe hano ihu* as a way to win the affection and love of a woman. Two different oral traditions explain the use of the nose for playing the *'ohe hano ihu*. According to one, the *'ohe hano ihu* is played with air from the nose rather than from the mouth because a person's *hā* (breath) is expressive of the person's inner being. Another alleges that as the *hā* travels from the *na'ao* (gut) through the mouth, the *hā* can be used to lie. When the *hā* travels through the nose, it cannot lie. Therefore, if a young man loves a woman, that love should be expressed in the music he plays with his *'ohe hano ihu*.

The *'ulili* (a spinning rattle of three gourds), the *ipu hokiokio* (gourd flute), and *'ukeke* (stringed mouth bow) are all “solo” instruments, and other sound-making objects include the *pu la'i* (leaf trumpet), the *oeoe* (bullroarer), the *ni'au kani* (coconut-shell jaw harp), and the *pu kani* (triton- or helmet-shell signal trumpet).

From 1778 onward, Hawaii began a period of acculturation with the introduction of numerous styles of European music, including Protestant missionary music. The collection *Na himeni Hawaii* was published in 1823, and the first Western singing school opened the following year. Sailors and *vaqueros* (Spanish-speaking Mexican cowboys) imported by King Kamehameha III (1813–1854) beginning in 1832 introduced the guitar and *falsetto* singing to Hawaiian cowboys (*paniolos*).



Traditional Hawaiian musicians, sisters Nalani (left) and Pualani Kanaka'ole, chant and play *ipu hekes* (double gourds). (Jack Vartoogian/Getty Images)

The first full-scale concert oratorio was presented in 1860, and operas by Verdi, Donizetti, and Bellini were presented by traveling Italian troupes in 1862. Many generations of the Hawaiian royal family studied under Henri Berger (1844–1929), who was sent from Prussia in 1872 at the request of King Kamehameha V (1830–1872). Berger founded “The King’s Own Band,” now called the Royal Hawaiian Band (the oldest municipal band in the United States) and became fascinated by Hawaiian folk music. He first published many types of traditional music and instructed Hawaiian musicians and composers in European styles. With the arrival of the ship *Ravenscrag* in 1879, Portuguese immigrants brought the *braguinha* and *machêta da braça*—small, four-stringed variants of the *cavaquinho*—from Madeira and began to call them *’ukulele*. The etymology of this word is disputed, as *uku* (“flea” or “gift”), *ukeke* (an indigenous three-string mouth bow), and *lele* (jumping, dancing, or coming) may all have contributed to the appellation. The virtuosic playing of Portuguese field worker João Fernandes was described as “like a jumpy flea.” King Kalākaua (1874–1891, the last reigning king of Hawaii) enjoyed the playing of some of his English officers and requested that ukulele be featured in performances for royal gatherings. Called “the Merrie Monarch,” he collaborated with Henri Berger on “Hawaii pono’i”—the national anthem and, later, state song.

German singing societies (1880s–1890s) and small orchestras (1881–1884 and 1895–1902) were also active in Hawaii during this period.

Queen Lili'uokalani (1838–1917, the last monarch and only queen regnant of Hawaii, 1891–1895) was an accomplished songwriter and published author. She sang; played keyboard instruments such as piano and organ; and performed on guitar, zither, and ukulele. Her notable musical contributions include translating the Hawaiian creation chant (*Kumulipo*), combining traditional Hawaiian poetic forms with missionary harmonies, and composing the nationalist lament “Aloha ‘Oe.”

Steel-string guitars also arrived with the Portuguese in the 1860s, and *kī ho`alu* (slack-key fingerpicked style) had spread across the chain by 1889, when Joseph Kekuku claimed to have invented the *kila kila* (steel guitar). Modern slack-key guitar, in which all strings are tuned to a major chord, has become entirely instrumental. There are currently four sizes of ukulele: concert (smaller size developed in the 1920s), soprano or “standard” (the original size), tenor (1930s–), and baritone (1940s–). Less common are the sopranino (also called piccolo, bambino, and pocket uke), the bass (invented in 2009), and the taropatch ukulele, with six to eight strings in four courses. The most popular four-string ukulele tuning is a C6 chord (G4, C4, E4, A4, which in that order is called the “My dog has fleas” tuning by traditional players).

The Chicago World Columbian Exposition of 1893 was the earliest mainland presentation of Hawaiian music. At the beginning of the 20th century, Hawaiian dance bands (usually guitar quartets) played *hapa haole* (half-white songs) combining ragtime, popular song, and superficial elements of Hawaiian music. Victor made the first Hawaiian song recordings in 1906, and the 1912 show *Bird of Paradise* introduced elements of Hawaiian music and dance to Broadway.

During the Panama-Pacific Exposition in San Francisco of 1915, Hawaiian vocalists, dancers, and bands were featured in the Hawaiian Pavilion, visited by 18 million people. Both the ukulele and the lap steel guitar were featured daily throughout the nine-month-long international fair, and thousands of ukuleles were sold to tourists. This created nationwide

enthusiasm for Hawaiian music: ukuleles were quickly incorporated into Tin Pan Alley songs, jazz combos, and even country/“old-timey” bands.

The swift and intricate rhythms of Tahitian and Samoan music influenced Hawaiian music in the 1920s. A uniquely Hawaiian style of jazz developed at the Moana and Royal Hawaiian hotels, and Hawaiian music/dance shows became an integral part of local tourism. Among the earliest and most popular musical attractions was the *Kodak Hula Show* (1937–2002) in which tourists purchased Kodak film to photograph dancers and musicians. The 1930s–1950s were the “Golden Age of Hawaiian music,” due to a synthesis of folk and popular styles and the prominence of stars such as Lani Lani McIntire, John Kameaaloha Almeida, and Sol Hoopii.

The Hawaiian Renaissance of the 1960s marked a resurgence in interest in traditional music, especially slack-key, among ethnic Hawaiians. Long-standing performers such as Gabby Pahinui found their careers revitalized and inspired a legion of followers who played a mix of slack-key, country, rock, and other hybrid styles such as Hawaiian-language hip-hop (*na mele paleoleo*) and Jawaiian (a local style of reggae music pioneered by the band Simplicity).

Major music festivals include the Merrie Monarch Hula Festival (1964) and several slack-key, steel guitar, and jazz events. Several large hotels and the new LDS Polynesian Cultural Center on Oahu feature pageants of traditional music and dance music in the afternoon or evening. The Honolulu Symphony Orchestra, founded in 1900, is the oldest such ensemble in the United States west of the Rockies. The University of Hawaii (1907–), Hawaii Opera (1960–), and Honolulu Symphony Chorus (1978–) have inspired many similar groups throughout the islands.

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See also: [Polynesia, Music of](#); [Polynesian Hymns](#)

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Highlife

A style of popular music that first emerged along the Gold Coast of West Africa, highlife blended distinctive African rhythms with Western instrumentation to claim a mantle as the most influential and ubiquitous form of dance music in Ghana during the early and middle decades of the 20th century. Though its popularity waned thereafter, by the beginning of the 21st century, highlife's influence could be detected throughout the West African musical landscape, in such genres as Afrobeat, gospel highlife, and hiplife. Highlife's chief practitioners include some of the most popular musical acts in modern African history, such as E.T. Mensah, Fela Kuti, Ebo Taylor, and Victor Olaiya.

Deploying a triple offbeat rhythmic pattern native to the traditional music of the Akan people of present-day Ghana, highlife was nonetheless a manifestation of the dramatic social, cultural, and political changes occurring in the region due to the onset of European colonial rule. Then known as the Gold Coast, present-day Ghana was occupied by the British in 1867. As the new colonial power effected an economic transformation of the territory, more and more Africans began migrating to the coastal city of Accra, taking up work as colonial functionaries, domestic servants, and manual laborers. Though they carried their indigenous musical styles with them, they also were attracted to the Western instruments associated with European culture, including guitars and the brass instruments of British military drum and fife bands. It is from this marriage of African and Western musical conceptions that highlife was born, around the beginning of the 20th century, and popularized by such prominent acts as Kwame Asare, Lions Heart, and the Excelsior Orchestra. Such music proved especially popular with the small but emerging black middle classes of the largest cities—men and women who had leisure time and fashioned themselves as modern and upwardly mobile—and it is from this association that the music gained its name. As the highlife musician Kwadwo Donkoh once explained, “This particular fusion with three successive beats became the favorite of the people of the ‘high life,’ the high living people; you might say the relatively well-to-do” (Plageman, 2013, pp. 61–62).

As highlife music gained in popularity in the early decades of the 20th century, it did not take long to spread from Ghana to neighboring West African countries such as Nigeria, Sierra Leone, and Liberia. Wherever highlife traveled, it drew its inspiration from any and every musical style, from Nigerian *juju* to palmwine guitar music; at the same time, the music also evolved as West African musicians were exposed to other popular musical styles, including Afro-Caribbean calypso music and American jazz. Highlife music underwent an especially dramatic transformation during World War II, when American soldiers stationed in West Africa introduced swing music to local musicians, who eagerly picked up on the new sounds and adapted them to highlife's distinctive rhythmic palette. As E. T. Mensah later remembered, the Americans "usually came to town with a fat load of money, count so much and buy say two or three bottles of beer.... Bars began to spring up during the war so that any small corner there was a kiosk. They didn't mind sitting down at these bars from six at night to twelve midnight, drinking, talking, and listening to jazz and swing on the gramophone" (Mensah, 1986, pp. 13–14).

It was to entertain such troops, as well as to find new sources of musical inspiration, that highlife musicians began appropriating American and Afro-Caribbean musical styles for their own purposes, in the process creating new variations of highlife that would catapult the music to greater heights of popularity. After the end of World War II, the Tempos Band, led by Mensah, emerged as the predominant dance band in Ghana, and its upbeat and infectious rhythms became the soundtrack to the postwar optimism of the 1950s, which would witness Ghana's national independence as the first sub-Saharan African nation to free itself from European colonial rule. In particular, Mensah's hit 1957 song, "Ghana Freedom," celebrated national independence and the leadership of its first prime minister, Kwame Nkrumah. As Nkrumah and Ghana became symbols of the new African renaissance, Mensah's highlife music had an enormous impact on other West African musicians, including Bobby Benson and Victor Olaiya in Nigeria, and the Ticklers Dance Band of Sierra Leone.

No longer was the music associated only with the well-to-do in African society; highlife then became a music closely aligned with efforts to

transform Ghana and neighboring countries into unified nations. In fact, during the 1950s and 1960s, political elites in Ghana and elsewhere attempted to appropriate highlife as the music of what Nkrumah called the “African Personality,” an effort to eradicate the last vestiges of European cultural imperialism on the African continent. Yet, as the new political elite largely failed to deliver on the promises of national liberation, many West Africans began rebelling against government attempts to define their culture, and abandoned highlife as a music hopelessly compromised by its connections to a corrupted political elite. Emblematic of this shift was the legendary Nigerian musician Fela Kuti, who began his musical career playing highlife with his band the Koola Lobitos before forming the Africa ’70 band that would launch the Afrobeat musical style. As Fela explained, “Highlife is a loose term which has no reference to any concrete happening in actual life” (Veal, 2000, p. 23). In part thanks to such pronouncements, as well as a general economic downturn that led to the shuttering of many West African nightclubs in the 1960s and 1970s, highlife music declined in popularity during the last decades of the 20th century.

Nonetheless, highlife’s imprint can still be found throughout the West African musical landscape, not only in the Afrobeat styles popularized by Fela, but also in numerous musical styles popular throughout West Africa, from reggae highlife to gospel highlife and hiplife. Like American jazz, highlife has consistently resisted the attempts of elites and cultural power brokers to define the boundaries of the music, thereby remaining a vital musical force that speaks both to the enduring power of precolonial African culture and its capacity to incorporate outside influences without betraying the aesthetic integrity of the music.

David Crawford Jones

See also: [Afrobeat \(Afropop\)](#); [Kuti, Fela](#); [Masakela, Hugh](#)

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Hōgaku

A general term for Japanese music, *hōgaku* is defined as Japanese traditional classical and theater music. Hōgaku music incorporates everything from imperial court music, *shōmyō*, *gagaku*, and folk songs, to popular tunes, arrangements of J. S. Bach's works, avant-garde composers' music such as works by Cage and Stockhausen, and improvisational works. It does not typically include Ainu or Okinawan music. Hōgaku also describes any music that is made with traditional Japanese instruments, including the *shamisen* (a three-string banjo-like instrument), *shakuhachi* (five- and seven-hole bamboo flutes), *biwa* (four-string lute), *sho* (mouth organ), *hichiriki* (double-reed aerophone), *koto* (zither), and traditional drums.

Hōgaku developed during the time from the 17th to 19th centuries known as the Edo, or Tokugawa, period (1615–1868). This was a period of isolation from outside contact that enabled Japan to develop its own artistic resources without excessive foreign influence. It was further influenced by the Meiji Restoration of 1868. The blind koto master Miyagi Michio (1894–1956) is known as the father of modern Japanese music (*shin hōgaku*) that blended Western musical ideas with indigenous Japanese music. Michio's music was the bridge between old and new during Japan's period of change from the Meiji era to the Taishō period (1912–1968), then onward to the Shōwa period (1926–1989). Michio's "*Haru no iemi*" (Spring Sea), written for koto and shakuhachi, is one of the most famous hōgaku works and still enjoys popularity today.

Like Michio, other composers of the early 20th century often worked in three areas: Western-style compositions (albeit with Japanese lyrics); "new folk songs" in near-traditional style; and a hybrid that draws on the pentatonic major and minor scales. After World War II, a hybrid form of traditional Japanese and Western classical music emerged and became

known as “contemporary traditional music.” The genre enjoyed popularity during the mid-1960s, along with a revival of *enka*. Tōru Takemitsu’s “November Steps” is a fine example of contemporary traditional music. Commissioned by the New York Philharmonic Orchestra in celebration of the ensemble’s 125th anniversary, the work is written for shakuhachi and biwa with orchestra. Seiji Ozawa conducted the November 1967 premiere of the work, which endeavors to highlight musical elements of both Japanese and Western traditions. “November Steps” does not follow traditional Western musical form, but instead considers each sound individually.

During the past 30 years, hōgaku has benefited from its role in Japan’s cultural renaissance. This rekindled interest in traditional music is concomitant with Japan’s escalating global economic power, which has fostered a new sense of national pride, combined with an increased foreign interest in traditional cultural elements. Hōgaku concerts regularly occur in Japan’s larger cities, as evidenced by the July 1996 edition of the monthly *Hōgaku Journal*, which listed 98 live performances in and around Tokyo, as well as performances abroad including concerts in the Middle East, Europe, and Southeast Asia. Hōgaku listings range from classical and contemporary to improvisational and folk styles, including a variety of traditional instrumentation.

The 1990s witnessed a second occurrence of interest in hōgaku precipitated by the global music trend in popular music with bands incorporating instrumental techniques. While performance groups such as the *Nihon Ongaku Shūdan* (Ensemble Nipponia, also known as Pro Musica Nipponia), established in 1964, continue to be active today, the past 10 years have witnessed the formation of new ensembles comprised of talented musicians; in addition, the demand for public performance in addition to guild performances has fostered hōgaku’s growth. Performance practice takes many guises, ranging from concerts where only *kimono* are worn and the performers kneel on the floor; to ones where Western orchestral attire is worn, the performers sit on chairs, and follow a conductor; and ones where casual dress is worn and the performers move freely about the stage.

The new generation of hōgaku musicians is also making use of technological advances for audio recordings, videos, electronic instruments and the Internet. The more adventurous among recent pop musicians reflect globalization by mixing Western, Japanese and other elements with hōgaku in the best post-modern tradition. Recent years have brought forth arrangements by commercial musicians of shōmyō with other instruments and musical styles (e.g., synthesizer, shamisen) or for the concert stage.

One successful example is the Wagakki Band, consisting of seven instrumentalists and singer Yuko Suzuhana. The group combines traditional instruments (koto, shakuhachi, shamisen, and *taiko* drum) with standard rock-band instrumentation to create a new genre of music that fuses vocaloid songs (digitally produced) with *wagakki* and Western rock. Wagakki Band's first music video, "Tsuki Kage Mai Ka" (Moon Shadow Dance Flower), which is a cover of the Hatsune Miku song, employs electronic dance music combined with distorted guitar riffs and traditional Japanese instruments. Groups such as Wagakki Band promote *wayou secchuu*, a blending of styles which is one very important way of keeping hōgaku in the hearts and minds of future generations of musicians and music aficionados.

Eldonna L. May

See also: [Gagaku](#); [Japan, Music of](#); [Koto](#); [Shamisen](#); [Taiko](#); [Wayang Kulit](#)

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Hornbostel, Erich Moritz von (1877–1935)

Erich Moritz von Hornbostel was an Austrian interdisciplinary scholar who contributed substantially to the world of ethnomusicology and organology.

Along with Curt Sachs, Hornbostel developed a classification system that is still utilized for musical instruments in the possession of museums and libraries. During the first three decades of the 20th century, Hornbostel's and Sachs's research and theory on organology and classification of musical instruments dominated the ethnomusicological world. Hornbostel is also considered one of the founders of comparative musicology.

Erich Moritz von Hornbostel was born in Vienna, Austria, on February 25, 1877, into an environment that developed musical culture. Although he studied several subjects, music was integral to his education. His mother, Helene Magnus, was a Jewish singer who enjoyed the songs and lieder of Johannes Brahms. Young Hornbostel studied harmony and counterpoint with noted musicologist Eusebius Mandyczewski (1857–1929).

Hornbostel studied philosophy at the University of Vienna and the University of Heidelberg, and earned a PhD in chemistry from the University of Vienna (1900). In 1905, he became an assistant to Carl Stumpf (1848–1936) at the University of Berlin. The following year (1906), Hornbostel went to the United States to research the music of the Pawnee tribe. From 1906 to 1933 he was director of the Phonogramm-Archiv in Berlin, and concurrently a professor at the University of Berlin (1917–1933).

A few years after his appointment as professor at the University of Berlin, Hornbostel taught music psychology, comparative musicology, and music as it related to ethnology. Although himself apolitical, he left Germany (due to his mother's Judaism) only months after the National Socialists attained power in 1933. Initially Hornbostel went to Switzerland, then to the New School for Social Research in New York. However, ill health forced him to spend his final years in London.

Hornbostel's major contribution to ethnomusicology was *Classification of Musical Instruments*, authored with Curt Sachs, and originally published as “*Systematik der Musikinstrumente: Ein Versuch*” in *Zeitschrift für Ethnologie*. His classification is seen as a systematic arrangement of musical instruments for use by musicologists, ethnologists, museum curators, and other collectors. Hornbostel and Sachs based their four-class system of instrumental music upon a system devised in 1875 by Sourindro

Mohun Tagore (1840–1914). In 1880, Victor Charles Mahillon (1841–1924) developed Hornbostel's ideas further, basing his classifications upon the earlier work in zoology, with terms such as *classe*, *branche*, *section*, and *sous-section*. In their publications on musical instrument classification, Hornbostel and Sachs noted the pitfalls that the ancient Chinese experienced when they classified instruments based on material, to distinguish those made of stone, metal, wood, bamboo, or other substances. Hornbostel thus chose the means of sound production as the basis for his system. Hornbostel and Sachs chose a numerical system, rather than a lexical system, with terms free of linguistic inferences. They believed that nicknames and “popular etymology” would mislead those new to organology. Their classification scheme covered the complete universe of instruments, in a manner similar to that developed for books by Melvil Dewey (1851–1931), in his *Decimal Classification and Relative Index*, originally proposed in 1876. Hornbostel and Sachs expressed their admiration for Dewey's numerical system.

Hornbostel and Sachs devised four categories, based on the method of sound production:

1. Idiophones, in which sound is produced by striking, plucking, or by friction;
2. Membranophones, whose sound is produced by striking, plucking, or applying friction to tightly stretched membranes;
3. Chordophones, comprising one or more strings stretched between fixed points; and
4. Aerophones, that utilize air as the vibrating mechanism, either as free aerophones, or wind instruments proper that send the air through the instrument; the latter is further divided into those instruments in which the musician employs single or double reeds, or lips, to produce sound.

The categories are further subdivided utilizing suffixes with several digits. Hornbostel and Sachs also stated that any system must leave room for further divisions. Museologists and musicologists, including Francis W. Galpin (1858–1945), added categories to this classification system (such as electrophones, for example).

Those who explored new ideas and theories were often criticized by contemporary scholars of the day. One such case was Hornbostel's "Theory of Blown Fifths," in which he divided the sound spectrum into cents. Hornbostel hypothesized that overblowing a bamboo pipe would render a "blown fifth" equal to 678 cents, smaller than the pure fifth (702 cents) or the tempered fifth (700 cents). He called the composite scale, often more than seven tones, a *material* scale (*Materialleiter*), and those basic to specific songs the *use* scale (*Gebrauchsleiter*). Chief among the objectors to this theory was Manfred F. Bukofzer (1910–1955), who discovered that the intervals were dependent upon a wider number of variables than Hornbostel has assigned; thus there was no consistent intervallic deviation.

As one who pioneered the field of comparative musicology, Hornbostel wrote not just of musical instruments, but also of the differing uses of melody, harmony, and rhythm by various cultures. He analyzed the ethnic musics of Europe, Asia, Africa, and the Americas, and studied what was called at that time "exotic" music. In 1906, anthropologist Franz Boas submitted recordings to Hornbostel and Otto Abraham, who transcribed songs of British Columbia's indigenous populations. Hornbostel used this same transcription technique for music from other regions of the world, including Japan, Oceania, Asia, and Africa.

Music in the Orient was originally issued with a Parlophone-Odeon recording in 1931 as *Musik des Orients: ein Schallplattenfolge orientalischer Musik von Japan bis Tunis*. Reissued by Decca (1951) and subsequently by Smithsonian Folkways (1992), Hornbostel sought a collection that had both high sound quality and a representation of various ethnological groups. He used the term "Orient" in a broad sense, including music from Japan, China, Indonesia, Siam, India, Persia, and Tunisia.

In his capacity at the Institute of Psychology, which became known as the Berlin Phonogramm-Archiv, Hornbostel contributed to the literature that related psychology, acoustics, and sound. In his research into experimental science, Hornbostel developed concepts derived from the junction of *gestalt* theory, musical perception, and acoustics. His articles appeared not only in musicological journals, but also in those for disciplines such as anthropology, physiology, psychology, and pharmacology. Hornbostel also

collaborated with physician Otto Abraham on problems of tone distance, and with gestalt psychologist Max Wertheimer on how people detect the location of physical sound sources.

The Phonogramm-Archiv became a repository for sound recordings of music. The invention of the phonograph, with its dual carriers of the time (Emil Berliner's gramophone discs or Thomas Edison's wax cylinders), proved crucial in the early years of comparative musicology. In his capacity as director, Hornbostel provided wax cylinder recording machines to fieldworkers, and developed meticulous guidelines for the collection and preservation of field recordings. Hornbostel also tested approximately 200 musical instruments, and made meticulous notes about their characteristics; his transcriptions also illustrate the extent to which he carefully recorded each musical note. "Hornbostel's Black Box" includes detailed descriptions of these instruments, and resides in the Archives of Traditional Music, founded in Bloomington, Indiana, by George Herzog (1901–1983), who had served as an assistant to Hornbostel at the Phonogramm-Archiv during the 1920s.

From 1922 until his death, Hornbostel and Stumpf edited *Sammelbände für vergleichende Musikwissenschaft* (Collected Volumes for Comparative Musicology). In this journal Hornbostel published several of his ethnomusicological articles on the indigenous music of Native Americans, Africans, Asians, translations of others' musicological research, and his collaborations with Otto Abraham, Carl Stumpf, and Jaap Kunst.

Hornbostel had hoped to become part of the faculty of Cambridge University, but died before the opportunity came to fruition.

Ralph Hartsock

See also: [Densmore, Frances](#)

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Huayno

Huayno is a genre of music and dance from the Andean region; it is especially common in Bolivia and Peru, but also present in Ecuador, northern Chile, and northern Argentina. Due to regional variants, like other words in Quechua (language family from the Andes region), *huayno* has different spellings, such as *wayno*, *wayñu*, and *huaino*, among others.

Huayno dates back to precolonial times, and appears to have Incan origins. Its first historical record is from around 400 years ago. Given that written records of Andean culture began with the arrival of European colonizers, it is only logical that no previous mention of huayno is found. This, however, does not tell us how long before that the style emerged. Huayno is widely considered an unchanged music, present in our day exactly as it was in precolonial times. Thus, to many it represents an untouched legacy, a direct link to the past. Such was the case of Peruvian novelist, poet, and anthropologist José María Arguedas (1911–1969), who suggested that the music of huayno had suffered little change, although the lyrics have evolved rapidly and have taken infinitely diverse forms, almost one form for every person. The indigenous and the mestizo from today, as

did those of a hundred years ago, still find in this music the entire expression of their spirit and all of their emotions. The same ancient huaynos are sung by mestizos today, and even though there are only traces of the old lyrics, the music has changed little from the ancient music. New huaynos, which have started to appear as the work of renowned popular composers, are really variations on the classical themes.

The idea of music unchanged through time is not particular to huayno, and is in fact very common in comparative musicology. It is important to point out, however, that although the result of both lines of thought was practically the same, the intentions were notoriously opposite. Whereas comparative musicology saw dynamism only in Western classical music, the idea of an untouched huayno comes from the idea of the music's power to survive against outside impositions or influences. It is, however, very difficult to measure what of the ancient huayno remains today. Scholars suggest that the "conquistadors" and the colonial authorities could not or did not want to understand the music of the Andean ancestors, and chose to ignore it or even condemn it. This did not change much with the Republic (after independence from Spain). Thus, there are almost no records of this music in either period, making it very difficult to measure the volatility of huayno through history.

Although today it retains some of its ancient musical, choreographic, cultural, and social characteristics, it is very likely that huayno has also undergone some changes through time. It is also important to point out that huayno has, and probably always has had, significant regional variants in its music, dance, and social meaning. Huayno is usually danced in pairs, but can also be danced in big rounds of both men and women, or just men, or just women; there is no rule, and the important thing is the *muyu muyu*, the circling and twirling made to the happy rhythm of the music.

Originally performed with panpipes and *quenas* (Andean flutes), and perhaps some percussion, huayno incorporated postcolonial instruments such as the charango, guitar, violin, and harp. Another substantial change was in its scale and harmony. Although many experts agree that it was originally constructed in a pentatonic structure (a very common scale in the Andes), it is now found with other melodic structures, and thus has adopted

European harmony into its musical structure; later on it incorporated the melodic minor scale that “corrected” the augmented second between the sixth and seventh grades of the harmonic scale.

The form of huayno is classified as having a binary structure, composed of four phrases with a variation in the last one: A A B B'. Today, however, many new forms are found in huaynos, and again, the form changes according to the geographical region. Language has also had an important influence in the musical form. Originally in Quechua and Aymara, huaynos sung in Spanish had to adapt the phrases to a new metric.

The rhythmic base of the huayno is basically a 2/4 time, with each beat having an eighth note followed by two 16th notes. Some experts, however, claim that the pattern that best represents the rhythm of huayno are sequences of eighth-note triplets, where, depending on the lyrics, the accent may fall on any one of the eighth notes, thus prolonging it and shortening the other two. The prolongation of one of the notes in a triplet, and the resultant shortening of the other two, could also be interpreted as an eighth note and two 16th notes relationship. Although the 2/4 time, with the different variants presented, is a good approach to understanding huayno rhythm, it is important to know that huayno cannot be written precisely. The stressing and prolonging of different notes in an apparently imprecise or even random manner is not an embellishment, but rather an intrinsic part of the music. The fact that each region has its own and very particular way to interpret huayno shows us that there is nothing random about the nuances of each huayno.

Felix Eid

See also: [Andean Region, Music of the](#); [Bolivia, Music of](#)

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Huqin

Huqin (*hu*: "barbarian"; *qin*: "string instrument") is a general term for Chinese bowed string instruments. The name indicates the origin of the instruments, which came from the "barbarian" tribes of northwestern China. Over the course of a thousand years, the huqin has evolved and developed into numerous variations. Huqins are usually played vertically. The resonators can be made of wood, bamboo, coconut shells, gourds, horns, and/or brass; normally are hexagonal, tubular, round, or octagonal in shape; and are covered with animal skins or wooden boards. Most have two strings, though some have three and four strings. The strings are traditionally silk or sheep gut, though today metal or nylon strings are commonly used. The bow is typically a lightly bent bamboo stick with horsehair stretched along it, and the bow is often threaded between the strings of the instrument. Huqins were never court instruments, but rather folk instruments that closely related to people's everyday musical lives. They have been used to accompany everything from folk singing to opera performances, and by street musicians and beggars to professional

performers. It was not until the early 20th century that the *erhu* (*er* meaning “two,” or second) was elevated as a solo instrument, described as the “Chinese violin,” and came to represent the sonic signature of Chinese music.

The Chinese bowed instruments are believed to have developed from plucked string instruments. Written records of huqin predecessors as lutes plucked with the fingers date back as far as the Tang dynasty (618–907 CE). The early ancestor of the bowed lute was known as *xiqin*, named after a northern nomadic tribe. During the Song dynasty (960–1279 CE), *xiqin* was described as a foreign instrument by the music theorist Chen Yang (1064–1128) in his *Book of Music*. It had a bamboo neck and a wooden soundboard, and was sounded by rubbing a strip of bamboo against the strings.

From the late 11th century onward, bows with horsehair were employed on the huqin, and were assimilated throughout the Yuan dynasty (1279–1368 CE). During the Ming dynasty (1368–1644 CE), names of instruments were as fluid as their designs. Musicians would give new names to all kinds of huqin when they adopted them and modified the general design of the instruments to increase suitability for the local styles of opera. By the end of the Qing dynasty (1644–1911 CE), varied kinds of horsehair huqin were in use throughout China, employed for ensembles and accompaniment and popular among street musicians and beggars.

In the 20th century, the huqin was dominated by the influences of Western music and Chinese politics, as evidenced by changes in performance technique, aesthetics, instrument construction, and the organization and composition of music. Today, there are numerous instruments in the huqin family; among them, the *erhu* is probably the most popular and can be regarded as representative. Each of the huqin instruments is specific to cultures and regions and is played in distinctive styles. The following are just a few examples.

Starting around the rise of the *bangziqiang* opera forms in the late Ming/early Qing dynasty, the huqin developed its first important musical roles in Chinese dramas. The *banhu* (“board”-*hu*) was popular in northern China by the 18th century, used primarily for *bangzi* opera as well as

various local operas. It has a coconut-shell resonator with one side covered with wooden board. Similarly, the *yehu* (“coconut”-*hu*) also has a coconut-shell resonator, though it is covered with a piece of coconut wood. It is important in Cantonese, Hakka, and Chaozhou musical traditions in southeastern China and Taiwan. A kind of *yehu* used in Taiwanese opera is called *kezaixian*. Another huqin popular in southern China and Taiwan is the *erxian* (“two-string”), which is an earlier name for two-string bowed instruments. There are two variants which are used in Cantonese, Chaozhou, and Nanguan music.

The *jinghu* (“capital”-*hu*) is the principal melodic instrument in Peking opera, which was developed in the late 18th century. Both the neck and the small tubular, snakeskin-faced body of the *jinghu* are made of bamboo. It is the smallest and highest pitched instrument in the huqin family. The *zhuihu* (also *zhuiqin* or *zhuizixian*) is significant in local operas and storytelling in Henan and Shandong provinces. It has a fretless fingerboard against which the strings are pressed while playing.

From the 1920s onward, several instruments were invented using the *erhu* as a model, in order to increase the range of the bowed string family used in the modern Chinese orchestra. The *gaohu* (“high”-*hu*) was introduced by the Cantonese composer Lu Wencheng (1898–1981) in the late 1920s as a higher-pitched adaptation of the *erhu*. It is a leading instrument of Cantonese ensembles, in which it is held with the resonator between the knees. In the modern Chinese orchestra, it serves as a high-range instrument in the bowed string section. The *zhonghu* (“middle”-*hu*) is a larger *erhu* tuned a fifth lower. It was developed in the 1930s to act as the alto huqin in the orchestra. The *gehu* (“reformed”-*hu*) and *diyin gehu* (“bass”-*gehu*) are large bass huqin developed in the 1950s. They are a fusion of the huqin and the cello/bass. They have four strings, and the tuning, bowing, and many playing techniques are similar to those for the cello and bass; however, the instrument’s volume and timbre are influenced by the giant snakeskin attached to the resonator.

Huqins are also popular among China’s many ethnic groups. To give some examples, the *matouqin* (horsehead fiddle, *morin khuur* in Mongolian) is an important instrument of the Mongolian ethnic group. The

wooden body is typically shaped like a trapezoid with two strings made from nylon or horsetail. It is held nearly upright, with the instrument body either in the musician's lap or between the musician's legs. The bow is held in front of the strings instead of being threaded between them.

The *sanhu* ("three-(string)"-*hu*) is used by several ethnic groups in Yunnan, southwest of China, to accompany dance. It has three strings, and the resonator is covered by sheepskin or frogskin. The *maguhu* ("horse-bone"-*hu*) is used primarily by the Zhuang and Buyei ethnic groups of the southern Chinese province of Guangxi. It has two strings, and the resonator is made from the femur bone of a horse, cow, or mule, with the front end covered with snakeskin. The *aijieke* is a traditional four-stringed instrument of the Uyghur and Uzbek ethnic groups, popular in the Xinjiang province of western China. The resonator, shaped like a hemisphere, is made of peachwood, covered on the front with hide or board. The bow is separated from the strings. It is used to play folk tunes and traditional *mukamu*-style music.

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See also: [Erhu](#); [Guoyue](#); [Guzheng](#)

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I

Icelandic Ballads

Icelandic ballads, of which there are many categories, have their roots in medieval Iceland. These ballads, known traditionally as *fornkvæði* (old poem) but later adopting the name *sagnadans* (narrative dance) (Hughes, 2005, p. 212), are typically based on knightly tales and folklore—material similar to that of the Icelandic *rímur* literary style. They differentiate from *rímur* in that themes of chivalry, legend, and the supernatural (such as elves and other mythological creatures) prevail over themes of heroism, as in *rímur*; also, themes of passionate love and hatred are overarching concepts, stemming from subjects of unrequited love, frustration, or lust (Ólason, 1993, p. 32). From the 17th through the 19th centuries, a thorough collection and categorization of all ballads took place. In the middle 20th century, Jón Helgason categorized all *sagnadansar* (1986), discovering roughly 110 ballads; this number is debatable, as other scholars have argued that some of these works are in fact not ballads at all, but other works of similar literary form (Hughes, 2005, pp. 213–214).

It is believed that the first international ballads made their way into Iceland some time before 1500 CE through Norway; most likely through the contacts with the archiepiscopal see at Trondheim or the Hanseatic trading post of Bergen (Hughes, 2005, p. 212). The latter was an important trading post, or *kontor* (office), as it established strong trade relations along the coastal regions bordering the North and Baltic Seas. Traded goods consisted of furs, cloth, timber, honey, and grains such as wheat or rye. With material goods came the trade of cultural heritage; as a trade post commonly serves as a center of cosmopolitan growth and worldliness, these trade posts exchanged British, Germanic, and Scandinavian cultural

artifacts. It can be assumed that literary styles and genres were one of the many things exchanged at these trade posts.

The term “ballad” itself is part of a European literary tradition, referring to popular or traditional song beginning around the 13th century CE (Porter, n.d.). The term “ballad,” from the Latin *ballare* (literally, “to dance”) is a reference to a narrative song-and-dance form. In Iceland, the ballad (known at this time as the *fornkvæði*) was a form of oral literature that used music as a means to transmit the story. Icelandic ballads, much like other Nordic or Scandinavian ballads, share many similarities in their construction with ballads of other nearby countries such as Great Britain (Ólason, 2006, p. 60). Ballads of Great Britain, and of Scandinavian regions, at this time featured an excessive amount of dialogue, broken into couplets or quatrains (smaller, self-contained stanzas of two or four lines) with the interpolation of a refrain.

An example of a quatrain, consisting of two couplets, is the English nursery rhyme “Hickory Dickory Dock”:

Hickory, dickory, dock,
The mouse ran up the clock,
The clock struck one,
The mouse ran down,
Hickory, dickory, dock.

The fifth stanza acts as a refrain, and bears little to no effect on the story itself; this is the same in Icelandic balladry. Early ballad stanzas did not feature alliteration as a literary tool, and rhyme schemes for stanzas were constructed in an A A X X form, with “X X” comprising the refrain material to be repeated in each subsequent stanza. Many of these ballads are not in fact Icelandic by place of composition; rather, many were imported from Norway, the Færoe Islands, or Denmark. Because these ballads were imported, rather than composed or written in Iceland, many original cultural artifacts—names, places, and in some cases, whole sentences—remained unaffected by the translation from their native tongues into Icelandic. Additionally, syntactical errors—grammatical mistakes, poorly constructed sentences, and odd diction—are frequent in Icelandic ballads, due to the

attempted translation and homogenization of foreign materials (Hughes, 2005, p. 214). Ólason claims that this might have caused these ballads to take on a “poetic air” (Ólason, 1982, p. 98). This translation of foreign languages also reinforced the Icelanders’ collective articulacy of the Icelandic language.

The development of ballads has been anything but evolutionary: Ólason states that “seldom is anything of significance added” (Ólason, 2006, p. 62), but things have been lost or simplified. The tales of knights and courtly love dominated the ballad genre—but the Icelandic *rímur* seemingly covered all of the jocular stories, or tales of heroes or holy men.

Joseph Harris alludes to the striking inverse relationship between a ballad’s popularity and the quality of ballad writing: the earliest ballads—such as the *Tristrams kvæði*, which draws from the Tristram and Isolde tale—were composed during the golden age of balladry. By the 17th century, when *Gunnars kvæði* was composed, the ballad had become a dated literary and musical style, and “was no longer creative nor recreative” (Ólason, 1991, p. 122); much like the fugue in academe today, it became a regimented, compartmentalized literary genre that was more (or less) studied than compositionally practiced. Thus, these later ballads suffered greatly in their stylistic depth, perhaps due to the lack of a productive climate for the ballad genre. Inversely, the popularity of these late ballads greatly outweighs the popularity of earlier ones; Ólason attributes this to the lack of authority of earlier ballads, due to their age, the singer’s conscious limitations of the text, and the lack of respect given to earlier ballads.

Today, the ballad has become a more academic genre than has its counterpart *rímur*. This discrepancy in Icelandic popularity may be due to *rímur* being a uniquely Icelandic literary genre, whereas the ballad was an exposition of international folklore. *Rímur* has seen a considerable rebirth in popular Icelandic culture, mostly through the collaborative efforts of popular musicians and folklorists such as Steindór Anderssen and Sigur Rós. There is still a considerable amount of research left to be done on the Icelandic ballad, although its similarities to other Nordic ballads indicates that much could be gained from comparative analyses.

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See also: [Medieval Secular Song](#); [Rímur](#)

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Indian Folk Songs

Folk songs embody the raw emotions of almost every aspect of human life. Although in the current phase of globalization a vast impact of bourgeois and elite cultures is visible on folk songs, and under the postmodern conditions it has been difficult to extricate folk from elite culture, folk songs are still quite popular in India and have a motivating force. In elite culture, we see that trends and fashions are coming closer to many folk artifacts, and the intelligentsia is fascinated by (or forced to listen to) the folk under the pressures of alternative modernity. Folk songs are closer to folk spirit, in comparison to other folk genres such as folk tales, folk sayings, folk drama, and so on. The reason is nothing but the poignant appeal of folk songs due to their rhymes and content. Folk literature, handed down through the generations, consists of a rich body of creation myths, folk tales, animal stories, rhymes, songs, riddles, and proverbs in which the spoken word is closely connected with specific images, dance enactment, song cycles, symbolic acts, and plays.

Folk songs are often found in agrarian societies. For a country like India, where agriculture is the main occupation of the people, folk songs become exceedingly significant. The rich cultural traditions also add value to them.

The folk songs in the Indian milieu are no longer considered negative or backward artistic expression. We find a discourse of the marginalized people in them. They are unique in their capacity to help us look at the patterns of life from an alternative perspective. They have also shown a mild criticism of authority, hegemony, and torture, but have never shown the destructionist motif. Folk songs reflect on traditional knowledge, wisdom, convention, practices, and ways of the people as collected and continued through oral tradition. These songs are always fresh, raw, noncanonical, agrarian, and popular in their locality and especially in folk subculture, having a unique mass culture.

Indian folk songs can be divided into folk lyrics and folk ballads. Folk ballads may be divided further into three categories: (1) the traditional secular ballads or incidental ballads, (2) the traditional mythological and religious ballads, and (3) the minstrel ballads (both traditional and contemporary). Among these, traditional mythological ballads have prime importance. The traditional secular ballads elucidate the cult of the Indian ethos and lofty human values. The incidental ballads highlight many events of national importance in Indian history—national, contemporary, and mythological. The *Alha* and other genres of songs, especially in the *Raso grantha*, fall into this category. The traditional mythological and religious ballads present the tradition of Hinduism, focusing especially on its practical aspects. They sing the glory of religious personalities, saints, gods, and goddesses. They also present the rich composite culture of India in Sufi, or Muslim mystic, songs. The minstrel ballads became popular in the middle ages of Indian sociopolitical history. The court poets started creating these ballads, and the tradition continues even today. In political rallies, supporters of a political leader are often found singing the glory of the leader or the political party in a hyperbolic way with quite visible conceits and imagery.

Folk lyrics may be broadly categorized as *samskara* lyrics, age lyrics, season lyrics, *vrata* (fasting) lyrics, deity lyrics, labor lyrics, and caste-based lyrics. Because India is a country of numerous dialects and traditions, it is neither appropriate nor possible to discuss in detail a particular folk song or lyric; rather, this article focuses on providing genre-based

characteristics of the folk songs. The thoughts and emotions in the various lyrics are largely similar; the only perceptible difference is that of language.

The Sanskrit word *samskara* means to prepare or to make perfect, and it generally refers to a major ritual in one's life, such as a purification ritual. The *samskara* lyrics provide the foundation of Indian folk belief and religion. These lyrics enshrine popular culture of one Indian holistic view of life. In general, the subdivisions are birth *samskara* lyrics (sung at the time of child birth); *mundana samskara* lyrics (sung at the time of first shaving of the hair on the child's head); *yagyopaveeta samskara* lyrics (sung on the occasion of offering the sacred thread of Hinduism to a child, traditionally the beginning of education); marriage *samskara* lyrics (called marriage *sangeet* in popular usage, sung before and after the marriage ceremony); *gamana samskara* lyrics (sung as the bride moves from the parental home to the home of the husband); and the lyrics of last ritual. Indian philosophy recognizes four *ashrama* in human life: the *brahmacharya*, the *grahastha*, the *vanaprastha*, and the *sanyas*. When a person dies after completing a long and perfect life, in some cases songs are sung. Indian Hindu tradition marks 16 *samskaras* beginning from the time of conception to the last day of life in the world. In the life of householders (the *grahastha*), these *samskara*-based lyrics have great importance. They prevent human life from becoming monotonous and relate to the philosophy of life as a complete whole and to seeing it not in fragments but in unity and coherence.

In a traditional Indian way of life, there are also popular lyrics suitable for different life stages. From early childhood until old age, there are cradle lyrics, childhood lyrics, youth lyrics, and devotional lyrics (*bhajan*). India is a miniature world in itself, and the Indian way of life reflects a keen environmental awareness. The tropical climate of the country holds rich fascination with its changing seasons, and that has given rise to a set of season lyrics. The season lyrics include *Kajali*, *Hindola*, *Faag*, *Holi*, *Charakhi*, *Bindiaya*, and others, and they add to the festivities of the seasons. Among the season-based folk lyrics, *baramasa* is popular in almost every part of India. Its theme revolves around the separation of the lover from his or her beloved and its effect on the personalities and actions of the characters concerned. In Indian literature, seasons are depicted normally in

two forms: *rituvarnana* and *baramasa*. The condition of togetherness and union of the lover and the beloved is depicted in *rituvarnana* and that of separation in the *baramasa*. In the *rituvarnana*, the poet divides the year into three or six time periods as different *ritus*, and in *baramasa*, the year is analyzed in 12 months. The correlation of season and psyche is reflected through the narrative of *baramasa*. In *baramasa* the characteristics of a season work as the catalyst in affecting the psyche of the beloved, and in associating herself with nature, she translates her anxiety, separation, and the good past days spent in union. The narration of *baramasa* depicts the circularity of the Indian concept of time.

The *vrata* lyrics are another significant branch of folk lyrics. For many, the Indian lifestyle is grounded in spirituality. For purging the soul from a spiritual and religious point of view and for keeping the metabolism at peace from a medical point of view, *vrata* (fasting) has been prescribed for different days of the year. Different days meant for *vratas* have certain stories and songs associated with them that are performed mostly in the evening. Deity lyrics are sung in the eulogy of the gods. In large part they are addressed to Shiva Ji, Sri Rama, Sri Krishna, goddess Durga Ji and her different forms, goddess Parvati Ji, Hanuman Ji, and others. Labor lyrics are meant for easing stress and fatigue while performing different kinds of work in farms, fields, and production houses. The caste-based lyrics are almost obsolete today, as the division of caste and creed is discouraged, but we cannot ignore the existence of *kahar* (the palanquin-bearer) songs, *mallah* (rover) songs, *aheer* (deer) songs, *lodhis* (Lodhi caste) songs, and others that are reminiscent of these social divisions.

Folk lyrics are quite relevant in the contemporary context because they carry the tradition, glory, and prosperity of folk wisdom to readers and listeners who may be unaware of their value. They are also useful in establishing healthy cultural relationships among different groups within the nation and beyond national boundaries, because ultimately they speak the language of love and equality. The studies of folk lyrics provide a storehouse of information and value to other disciplines of knowledge, including sociolinguistics, social anthropology, demography, literature, and philosophy.

See also: [Bol](#); [Dhrupad](#); [Harmonium](#); [Rakha](#), [Alla](#); [Sitar](#); [Tabla](#)

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Indonesian Pop Music

Both cosmopolitan and eclectic in nature, Indonesia's popular music consists of four principal genres: *gambus*, *dangdut*, *kroncong*, and *jaipongan*, all of which have shaped the cultural identity of the nation. Of these, only *jaipongan* is indigenous to the culture; the remaining genres carry cultural influences from a widely diverse universe that includes Western rock music, Arabic music, Bollywood films, and popular song.

The name *gambus* originally derived from an Arabic stringed instrument (the modern *oud*) that denotes its relationship with Islam. The instruments of *gambus* can include *qanun* (zither) and *dombak* (drum), and its music features short, sequential phrases with simple danceable rhythms. The vocal style is more Middle Eastern than Indonesian. Performers dress in *kaffiyeh* and *agal* (the latter an Arab headdress worn by men). *Gambus* lyrics feature Islamic subject matter, but also are valued for their musical qualities. Some conservative Muslims disapprove of the music because it is primitive and sensual in performance practice, and thus is not seen as consistent with proper Islamic values. Modern *gambus* recordings are primarily sung in Arabic, but instead of being praise songs instead feature arrangements of Arabic pop songs. *Gambus* performers are typically young men, with Orkes *Gambus* El Bass admirably representing this musical style.

Dangdut musically represents the urban poor; it arose initially in Jakarta, before spreading to other cities. Initially, the music was a combination of Indian and Malaysian film songs, reflecting social situations such as poverty and misfortune, as well as flirtation. It is disseminated to the public through recordings, films, and social and broadcast media. *Tabla*-like drumming style is a significant feature of the music, with a pattern that

incorporates a low pitch before a strong beat then followed by a heavier, higher-pitched sound on the strong beat. The rhythmic pattern can be imitated using the syllables “dang-DUT,” possibly the origin of the genre’s name.

Gong Size

The Indonesian and Balinese *gamelan* ensembles are known for their gongs of various sizes, the largest of which are called the *gong ageng*. Made of bronze, these gongs range in size, usually from around 60–70 centimeters (26–30 inches) across, but can reach in excess of 100 centimeters (40 inches) in diameter and weight in excess of several hundred pounds. Bronze gong ageng are very expensive and sometimes less expensive iron copies are substituted—though this comes at the cost of a change in sound. Contrary to popular belief, the gong ageng is made of three interlocking pieces of metal riveted together, with the central knob formed by hand via intense hammering. The hammering and contouring are necessary to achieve a definite pitch, which is the hallmark of the gong ageng’s sound.



Indonesian dangdut singer Rhoma Irama and his band Soneta performing in 2019. (Adek Berry/AFP/Getty Images)

Dangdut enjoyed success under the aegis of the pop star Rhoma Irama (1947–), who dominated the genre until the mid-1990s. Irama revolutionized dangdut in several respects, first by incorporating Middle Eastern musical inflections and reducing the Indian and Malaysian elements, which appealed to Indonesia’s Muslim youth culture. He also added elements of American rock music (electric guitar riffs, synthesizers, and back-beat rhythmic patterns) and enhanced the lyrics to incorporate elements of social protest, poverty, and political corruption (e.g., “the rich get richer and the poor get poorer”) instead of the laments of early dangdut

songs. These innovations brought both acclaim and disdain: Irama was banned from state-controlled television and radio for the radical, incendiary comments in his music. Irama later began to incorporate more Islamic religious messages in his lyrics, even though dangdut is primarily secular. While Rhoma Irama represents one trend in dangdut, singers such as Mansyur S. remain true to the Indian film music element in the genre.

Kroncong, dating from the 1920s, is a form of popular dance music incorporating elements inherent in polka and waltz. Typical instrumentation features violins, guitars, ukulele, and indigenous drums; the incorporation of European musical instruments distinguishes it from other popular music forms. It derives its name from a stringed instrument of the same name that is similar to a ukulele. In performance, it features lyric melodic lines, *cantabile* vocal style, and simple harmonies punctuated by the pizzicato rhythmic patterns and the kroncong's backbeat strumming. Its rise in popularity can be traced to the adaptation of four- and eight-bar Tin Pan Alley song forms (A A B A) and the incorporation of the note bending and "blue notes" inherent in jazz. As a result, kroncong became an international commercial music while remaining true to its Javanese roots, which made it a music of popular appeal. This popularity galvanized public opinion during World War II when it became an outlet for nationalist sentiment against Japanese invading forces. Modern kroncong is more rock-inflected; however, there is still a strong market for the older forms.

The other category of Indonesian popular music is derived from Western youth culture's popular music, sung in the vernacular. This music, known as *pop Indonesia* and based in Jakarta, has followed the trends of American popular music in form, style, and content. Likewise, its audience gains access to the music through social and broadcast media, rather than live performance. Its lyrics are noncontroversial (often love songs), and appeal to well-educated, affluent consumers. Indonesia's answer to Christian pop music, known as *pop rohani* (spiritual pop) is a subgenre of pop Indonesia and exhibits a more robust ensemble, including a female lead singer; female back-up singers who provide call-and-response patterns; and a "band" of guitars, violins, keyboards, and percussion including tambourines and the tabla-esque drums associated with dangdut. Subject matter for these songs

focus on morality and behavior. Similar to the origins of rap and hip-hop in the United States, both dangdut and pop Indonesia's grassroots origins fostered a cottage industry in music that enabled amateur musicians across the island to write their own songs in local dialects, record their work economically, and disseminate the songs to consumers absent government support.

Jaipongan is a form of pop music that bears the distinction of being derived from folk entertainments of West Java (Sunda); unlike gambus, dangdut, and kroncong, it does not incorporate foreign musical influences. It features a female singer/dancer and a small group of musicians playing *rebab*, gong, three *kethuk* (horizontal gongs common in Javanese gamelan ensembles), *saron* (a bronze, seven-bar mini-xylophone used in gamelan ensembles), and drums. Jaipongan also imbues the spirit of community music-making in a type of audience participation performance where male audience members join in the performance. The word "jaipongan" itself was derived from syllables imitating drum sounds; and, like all Indonesian music, drumming and rhythmic patterns are the foundation of the genre. The musician Gugum Gumbira (1945–) is cited as the progenitor of the discipline, as he introduced the compilation of various Sudanese musical components that initiated the jaipongan phenomenon in the mid-1970s, beginning with his group's first public performance in 1974. Eclipsed by other musical genres in the 1980s, Gumbira created staged performances of jaipongan, transforming it into an accepted national stage dance. Although its international popularity was short-lived, jaipongan has remained popular as a regional popular music among the Sudanese in West Java.

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See also: [Gamelan Orchestra \(Javanese\)](#); [Kebyar](#); [Wayang Kulit](#)

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Iranian Classical Music

Iranian classical music (also known as Persian classical music, or Persian art music) has its roots in both urban and court music traditions dating back to the Sassanian dynasty (224–651 CE) of the Persian Empire. In the mid- to late 19th century, Iranian classical music fully developed into the standardized practice that is known today, under the guidance of prominent court musicians. Since this period, classical music has been centered on the *radif*, a complex musical system of modes and melodies that dictates the structure and also guides the improvisation of a solo or group performance. Today, Iranian classical music continues as a rich cultural tradition in Iran as well as in the Iranian diaspora.

HISTORY

Throughout the Sassanid period, music culture was developed primarily in the court, where musicians were highly respected and held prominent positions. The Sassanids saw the use of various instruments, including harps, lutes, flutes, and bagpipes. Under Sassanian Emperor Khosrow II, who ruled from 591–628 CE, the musician Barbad is credited with creating the earliest known musical system. This system was based on the Zoroastrian calendar: seven modes, known as *khosrovani*, for the seven days of the week; 30 derivative modes, known as *lahn*, for the days in a month; and 360 melodies, for the days in a year.

Beginning in 642 CE, the Arab invasion resulted in a wider spread of Persian cultural influences across the Muslim world, as Persian musicians and scholars became increasingly well-known and sought after. During this time, music scholar Al-Farabi wrote *Kitab al-musiqi al-kabir* (*The great book on music*), a famous work compiling information on musical instruments and musical theory. One of Barbad's disciples, Ibn Sina, also documented concepts of music theory, including notions of consonance and dissonance, as well as the effects of music on people. Today, 12 main musical modes, known as *dastgah*, are named following some of the modal

names used in Ibn Sina's writings. In the late 13th century, the scholar Safi al-din wrote highly influential works that helped in the development of a foundation for urban musical tradition: *Kitab all-adwar* (*Book of cycles*) and *Risala al-sharaffiyya fi al-nisab al-ta'lifiyyaa* (*Sharafian treatise on intervallic relations*).

From the 16th to the mid-19th centuries, there was a decline in music scholarship due to the strict Islamic—specifically Shi'a—attitude toward music. Many religious leaders believed that music exerted an immoral influence upon its listeners and was not suitable for Muslims who should be focusing more on achieving closeness to Allah. During this period, music was relegated to private performance, focusing on solo art music. Master *setar* player Mirza Abdollah (1845–1918) began to standardize the *radif*, a system of modes which were sectioned into groups known as *dastgah*. The consequential system of 12 *dastgah* became the foundation for all musical improvisation within this newly developed classical music.

From the mid to late 19th century, as music began to re-enter court life, the shahs of Iran employed French music scholars to lead their court musicians and further develop and modernize Persian music traditions. Bousquet organized a military band for royal ceremonies at the court, and Rouillon and Lemair established a school of music, which introduced Western instruments and the idea of fixed Western notation.

TRADITION OF THE RADIF

The *radif* is a hierarchical, highly detailed modal system of Persian art music, which was loosely standardized in the late 19th century. Throughout the early 20th century, the *radif* remained dependent upon local music traditions and was taught orally from musician to musician. It wasn't until the mid-20th century that the system of modes became fully standardized, as they were increasingly available in printed Western notation and annotated to include notes and practices specific to Persian tuning and performance traditions. With the introduction of new technology, sound recordings of the *radif* also became available.

The *radif* is composed of 12 distinct *dastgahs*, which in turn, consist of individual *gushehs*, or melodic pieces, which provide a modal framework

for improvisatory performance. The dastgahs are defined by a set of pitches, or *maqam*, and a specific melodic character, or *mayeh*. Within the dastgah groups, the individual gushehs may be manipulated and improvised upon. Each gusheh carries its own specific name, as it represents a different genre within the radif tradition, and serves a specific function within a performance (whether it is introductory, conclusive, or transitory) to introduce dance-like sections or new modulations. The number of gushehs varies between dastgahs; some contain a large number and others only a few.

Traditionally, the art of Iranian classical music has been taught orally through private instruction from master to student. Students focus on the mastery of one instrument, including singers who learn to sing while playing a specific instrument. Because performance is entwined with improvisation, learning the radif is essential. Each dastgah is learned and gradually its respective gushehs are also learned—a process that may take years to fully master. Once the foundation and basic structures for improvisation are mastered, students may experiment with form and length of pieces.

COMPOSED CLASSICAL PIECES

In the late 19th and early 20th centuries, the tradition of performing the radif became influenced by Western traditions, such as Western instrumentation (tuned to Persian standards) and Western notation. The introduction of Western orchestral music influenced instrumental ensemble performance and contrasted with Persian solo playing. This gave rise to more composed, as opposed to improvised, pieces, particularly in the early 20th century. There are three types of instrumental composed music: *pishdaramad*, *reng*, and *chaharmezrab*. In addition, there is another form of composed music known as *tasnif*, or *taraneh*, which is reserved for vocal performance.

Composed pieces utilize the dastgahs along with their respective gushehs, but are rooted in set meters, unlike the radif which are rhythmically free or nonrhythmic. A variety of rhythms are employed, such as compound duple, simple duple, triple, and quadruple meters. Pieces

begin with a theme indicative of the maqam and the mayeh, followed by sections referencing a specific gusheh. Only the chaharmezrab, which is intended for a solo instrument, is monothematic and does not follow this sequence.

Pishdaramad, credited to the tar master Darvish Khan (1872–1926), is known as an introduction to the other pieces to follow. It is usually composed for ensemble playing, but can sometimes be performed by a solo instrument. It is a short piece, usually between two and five minutes in length, and is most commonly performed in duple time in a moderate tempo, although sometimes a triple or quadruple meter is also used.

Reng is a traditional dance piece, which draws upon the gushehs but is performed at a much faster tempo in a 6/8 dance meter. Reng is most commonly the finale of a dastgah solo performance, but may also sometimes be played by an ensemble. Chaharmezrab is composed as a solo instrumental piece, demonstrating virtuosic mastery of an instrument. It is the least fixed of the composed types of pieces. Melodically, chaharmezrab is simple, with some rhythmic syncopation and melodic improvisation allowed, including some modular shifts. This piece may precede the pishdaramad, follow the chosen dastgah, or be placed before or after the gushehs, elaborating upon their particular modes. Sometimes it can be found at the end of a performance, instead of the reng, or it may precede the reng. The chaharmezrab has gradually become more popular as interest in virtuosic displays has increased.

Tasnif involves a vocal solo with an instrumental accompaniment played either by the soloist or by an ensemble. It is similar to pishdaramad in structure, but is typically performed toward the end of a performance, before the reng. Tasnifs are often set to classical poetry from Persian poets such as Rumi, Hafez, or Sa'di. More contemporary tasnifs are set on poetry that contains social messages or nationalistic sentiment. Alternatively, taraneh (sometimes used synonymously with tasnif) can be performed, which takes the form of a love ballad that has been influenced by Western melody and harmony.

IRANIAN CLASSICAL INSTRUMENTS

A wide array of instruments is used in Iranian classical music, although some, such as the *chang* and the *ud*, are no longer popularly used. Today, the most commonly used classical instruments are the *setar*, *tar*, *santur*, *kamancheh*, *ney*, and *tombak*. These instruments are native to Iran, but can often be found in similar or related forms across the Mediterranean, the Middle East, North Africa, and the Subcontinent.

The *setar* is perhaps the most central to Iranian classical performance. Although similar in name to the North Indian *sitar*, their construction differs. Originally known as the *tanbur* (a name which is still used in some native folk music), the instrument became known as the “*setar*” in the 16th century. The *setar* is a long-necked lute with a teardrop-shaped soundbox. Traditionally, it has three strings, usually strummed with the fingernail, spanning in range across two octaves and a fifth. In the 20th century, a fourth string was added to act as a drone. The *tar* does not share the ancient history of the *setar*, but is similar in construction, with the same range but in three courses of doubled strings. The first two courses are used for the melody, while the third course provides a drone. The *tar* is plucked with a metal plectrum, which creates a rich sonority.

The *santur* is a Persian hammered dulcimer, the form of which is very similar to forms found in North India and Greece. The *kamancheh* is a three- or four-stringed spike fiddle that is held upright and played with a bow. “*Ney*” is a generic name for all types of wind-blown flutes or pipes that can be found across the Middle East and North Africa. In the classical tradition, the *ney-e haftband* is commonly used; it is a wooden, rim-blown flute held obliquely, with six finger holes and one thumb hole. A range of percussive instruments are also used in Iranian classical music, including the *tombak*, *tabla*, and *daf*. The *tombak* (sometimes called *tonbak* or *dombak*) is perhaps the most prevalent form: a goblet drum held horizontally or at an angle and played with the fingers and palms of the hands. The *tombak* adds the rhythmic element to ensemble playing, but can also be used in solo, virtuosic performance.

Some Western instruments have made their way into Iranian classical performance as well, particularly in small ensembles. The violin often replaces the *kamancheh*, though modified to Persian tuning, and the *ney* is

sometimes replaced by the clarinet, flute, or trumpet. The piano, despite its fixed tuning that clashes with Persian interval tuning, has also been used in contemporary Iranian classical performance as both an ensemble and solo instrument, and can sometimes undergo minor tuning changes to conform to Persian tuning standards.

When a performance requires a singer, the role of the vocalist is extremely significant. Often the decision as to the overall mood of a piece and the selection of *dastgah*, as well as the selection of poetry to be sung, falls to the singer. The singer may be accompanied by either a wind or a stringed instrument in combination with a percussive instrument, or a larger ensemble of instruments. Vocalists add to melodic phrases by the use of *tahrir*, an ornamental effect of a quavering voice and melodic embellishment. Occasionally, ensemble musicians may accompany the singer with back-up vocals on some of the verses. Prominent Persian music ensembles today that tour across the globe include the Kamkars, National Music Ensemble, Dastan Ensemble, Shakila's Group, and Naghmeh Ensemble.

PERFORMANCE IN THE 20TH CENTURY

Because religious officials often frowned upon public performance, classical music performance remained an elite tradition relegated to private performance in homes and in the court. Only after the early 20th century was Persian classical music opened up to public performance, as radio, television, and film helped bring Persian music traditions (including musical instruction) into the public domain. Following the death of the master tar player Darvish Khan in 1926, one of his former students, Morteza Neydavoud, founded the School of Darvish, where he taught about Iranian traditional music and culture. Neydavoud also documented the *radif* through a series of audio cassette recordings of 297 *gushehs* spanning all the *dastgahs*, for the benefit of future Iranian classical musicians. In 1923, Ali-Naqi Vaziri (1887–1979) founded the Academy of Music of Iran after spending five years studying music in Paris and Berlin. In addition to music lessons, Vaziri delivered lectures, organized Persian music concerts, and encouraged the integration of some European musical concepts he had

learned while abroad. He went on to become the director of the Tehran Conservatory in 1941. Meanwhile, Adolhasan Saba, who became the director of the Conservatory of Rasht in 1927, collected regional folk melodies, which he later incorporated into his own classical compositions. Influenced by these melodies, Saba introduced new time signatures such as 5/4 and 7/4 into the Iranian classical repertoire.

Under Pahlavi rule (1925–1979), music was promoted heavily as an important aspect of national culture. Reza Shah Pahlavi established a conservatory of music in Tehran in the 1930s, under the Ministry of Culture and Arts. His son, Mohammad-Reza Shah Pahlavi, also encouraged the pursuit of music education, as a department of music was created in the University of Tehran in 1965, modeled after the American system and including subjects such as theory, composition, and the study of Western instruments, in addition to the study of Persian music traditions.

As Mohammad-Reza Shah sought to modernize the country, the face of Iranian music changed rapidly. Many master musicians of the Persian classical repertoire felt that Westernized music and music theory were encroaching upon Persian tradition and threatening to take over. At the same time, both Western and Iranian popular music were also growing and, in turn, influencing Iranian music as new forms of hybridized Western/Iranian styles surfaced. Some musicians entered under contract into the Tehran Symphony Orchestra which had been founded in the late 1930s. They regularly performed works commissioned by Western and Iranian composers. Many new composers, pianists, violinists, and singers of Western popular and classical music emerged. An opera company was formed in the late 1960s and the Rudaki Hall in Tehran was built to accommodate increasingly larger productions and the growing size and number of orchestras. The Shiraz Festival, held annually near the ancient city of Persepolis, which ran from 1967 to 1977, showcased the latest musical talent within Iran as well as from the international music community. This included new avant-garde works from Iranian and international composers under the baton of prominent European conductors and their orchestras.

After 1979, the Iranian Revolution brought with it a cultural revolution under the Ayatollah Khomeini, which temporarily brought all music to a halt. There were no musical broadcasts on radio or television; many music schools were forced to close and musical groups disbanded. After the initial years of the new Islamic Republic, music was gradually reintroduced, first in the form of revolutionary songs, after which some folk and traditional music, including classical music, re-entered the public domain. The Tehran Symphony Orchestra re-formed and music programs were slowly reinstated in schools and universities across Iran. However, fluctuating political preferences and laws regarding music continue to put music education and performance under great strain. As a result, many classical musicians have either emigrated to the West, or as in the case of Mohammad-Reza Shajarian, have turned toward touring internationally to sustain their careers.

Theresa Steward

See also: [Dastgah](#); [Kamancheh](#); [Shajarian](#), [Mohammed-Reza](#); [Tar](#); [Tombak](#)

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Irish American Vocal Music

When the Irish came to America, they brought with them their tunes and songs. Many of those melodies have been transformed and subsumed into a new genre of mixed cultural identity: Irish American vocal music. This music took two distinct paths. The first was the music rooted in Ireland,

which changed through emigration, and then developed in new communities. It would later serve as an important creative influence in the development of such genuinely American styles of music as bluegrass, country, and rock and roll. The second path was taken by a portion of this music that adhered to and maintained the traditions and musical styles from the Irish homeland, while other tunes changed and adapted to life in the new country.

For centuries, Ireland existed on the outskirts of Europe. Though geographically very close to the mainland, this tiny island nation had one foot in the First World and one in the Third; it was not fully industrialized and remained predominantly rural. In addition, its more than 800 years of colonization and oppression under the British removed almost all evidence of Gaelic life, culture, and language from Ireland. The Great Famine of 1845 changed everything. Entire villages uprooted themselves and left hopeful for the promise of America: opportunity, religious freedom, and prosperity. Throughout the mid-19th century, a flood of songs entered the United States with the emigrants who sought that new life. Nevertheless, the feeling of cultural isolation they experienced caused them to hold strongly to traditions and communities of their homeland.

Many of these Irish immigrants, mostly Scots-Irish (people from Northern Ireland of Scottish ancestry), settled in the Appalachian mountain regions. The music of this area underwent a transformation over time and became Appalachian old-time music, bluegrass music, or hillbilly music. That sound would later serve as a primary influence on early rock and roll. These emigrants were very involved in the landscape of Ireland and they mourned the land they left. Songs about the green hills and low valleys gave them comfort in America. For these people, the music and songs were a means for them to remain connected to their homeland and to share with younger generations visual descriptions of the homeland they had never seen. In many cases, the songs or tunes remained very similar, throughout several generations, to those that came with the first settlers. Over time, the lyrics changed to adapt to the new surroundings (O'Conner, 2001, p. 17).

By the turn of the 20th century, Irish music and Irish musicians had made a significant impact on the modern American entertainment and

musical industries. Songs like *My Uncle Dan McCann* were popular standards. Many of these songs depicted the political upheaval still underway in Ireland, while at the same time offering support to those both in American and in the homeland. Other Irish songs and personalities had made their way onto the minstrel and vaudeville stages across the United States. Stephen Foster (1826–1864), often considered one of the most American of these early songwriters, was an Irish American. Foster wrote many of his songs, including *O! Susanna*, *Gentle Annie*, and *My Old Kentucky Home*, for the vaudeville or minstrel stage. Additionally, Irish fight Songs, such as *Tim Finegan's Wake*, were hugely popular (Moloney, 2002, pp. 24–30).

Throughout the early 1900s, Tin Pan Alley songwriters continued to popularize and romanticize the idealized vision of Ireland through music. According to Moloney, “By the turn of the century, many were the aging children or grandchildren of survivors of the great famine.... Images of an invented homeland that were harmless and positive tapped into an Irish-American need for affirmation” (Moloney, 2006, p. 394). Songs such as *Has Anybody Here Seen Kelly* (made popular by Bing Crosby) and *Who Threw the Overalls in Mrs. Murphy's Chowder?* were incredibly popular.

After the romance with Tin Pan Alley songs had waned, groups like the Clancy Brothers in the 1960s once again sparked an interest in Irish songs and singing. The Clancy Brothers strongly influenced the American folk revival that took place during the latter half of the 20th century, making Irish American vocal music a primary influence on all American popular music.

Stacie Lee Rossow

See also: [Bluegrass](#); [Celtic Music](#); [Shape-Note Singing](#)

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Irish Dance Music

Although there is no record in ancient Irish literature of the development of dance music, Celts and Norsemen contributed to the sung and danced heritage of Ireland. The Irish words *cor* and *port*, which are used to describe reels and jigs, do not properly signify these dances, but rather indicate lively pieces on the harp meant to accompany them. *Jigeánnai* comes through English (*jig*) from the Italian *giga* and *rileánna* through English (*reel*) from the Anglo-Saxon *ragla*, meaning to sway, walk, or stagger from side to side. The two Irish words used to describe dancing (*damhsa* and *rince*) are borrowed from France (*danse*) and England (skating *rink*), respectively.

After the Anglo-Norman invasion (1169–1172 CE), round dances from continental Europe became popular. Records from the 15th century indicate that caroling accompanied events such as the 1413 visit of the mayor of Waterford to O’Driscoll of Baltimore, and nearly 3,000 people attended the first great Festival of Arts at Killeigh in 1443.

Many references to Irish dances and dance music begin to appear in 16th-century Anglo-Irish and English literature, including roundelays, heys, trenchmores, jigs, and *rince fada* (field dance). Sir Henry Sidney wrote to Queen Elizabeth I in 1569 about the ladies of Galway dancing (group) Irish jigs in magnificent dress; Fynes Moryson was the first to describe the sword and withy dances to her in 1600. The earliest reference to *rince*—“*Rainge timcheall teinne as buibhin tseibhir treinneartmhuir*” (A dance around fires by a slender swift young group)—dates from 1588. Some country dances remained in vogue and were preserved in Ireland even after they were superseded in England by French dances.

Seventeenth-century sources include caustic remarks by Dr. Talbot, Archbishop of Dublin, about the followers of Friar Peter Walsh “dancing jigs and country dances” (1674) and descriptions of the *rince fada* long dance from Dineley’s *Voyage through the Kingdom of Ireland* (1681). Dineley heard the bagpipe, Irish harp, and “Jewes Harpe” in addition to solo fiddle playing. When King James II traveled to Ireland in 1689, he was welcomed with a *rinceadh-fada*, performed by three persons moving abreast, each of whom held the end of a white handkerchief. They advanced

to slow music, and were followed by the other dancers in pairs, each holding a white handkerchief between them. In Richard Head's *The Western Wonder* (1674), he observed "in every field a fiddle and the lasses footing it till they are all of a foam" (Dowling, 2016, p. 77). Other dances mentioned during this period include the withy dance, the sword dance, the war dance, and the long dance.

Eighteenth-century dancing masters were traveling bachelors who dressed elaborately, often in swallow-tailed coats and Caroline hats; they stayed for a "quarter" of one to six weeks in each location and were usually accompanied by a single piper or fiddler. The first steps taught were the rising step of the jig and the side step of the reel, although each master was also expected to compose new steps of his own (such as "Kelly's Number 5" or "Murphy's Reel Number 1"). Dancing masters fixed sugar and straw to their pupils' feet to enable them to distinguish the left from the right, and used jingles to impart the rhythm of the jig step: "Rise upon sugar, sit upon straw." In 1779, Arthur Young, noted English agriculturalist and traveler, wrote, "Dancing is very general among the poor people. Almost universal in every cabin. Dancing masters of their own rank travel throughout the country from cabin to cabin. Weddings are always celebrated with much dancing" (Foley, 2013, p. 13). Although the main 18th-century innovations in Irish dance were the introduction of reel and hornpipe measures, the 19th century was dominated by the arrival of the quadrille and other square-eight dances for four couples. After the quadrille was introduced to Dublin in 1816, a typical suite or "set" of dances comprised *Le pantalon* (in 6/8 time), *L'été* (in 6/8 time), *La poule* (in 2/4 time), *La pastourelle* (in 2/4 time), and *La finale* (in 6/8 time).

In Clare, the Caledonian set was popular; Kerry and Cork favored the Jenny Lind (Ginny Ling), the Victoria, and the Talavara. The Set of Erin and the Orange and Green were danced in the south and southwest. In the counties of Monahan and Fermanagh, and the Aran Islands, the usual pattern of five or six "figures" with a break between each figure were combined into a single sequence. The mazurka was danced to reels and called the *mazolka* (in Monaghan), the *mazorka* (Donegal), the *myserks* (Clare), and the *mesarts* (Kerry).

Aristocratic dancing masters around 1800 also taught deportment, continental court dances, and fencing for sixpence. In Wexford in 1816, pupils paid masters a “13” (there were 13 Irish pence in a British shilling) and paid a “tester” (sixpence-halfpenny) to musicians for a “quarter” of nine nights. By mid-century, the charge was 10 shillings for the master and five shillings for the musician for a “quarter” or up to six weeks. A dance master named O’Kearin from Castleisland in Kerry was the most widely traveled around 1820; he standardized many jig and reel steps. Several of his dances were recorded in O’Keeffe and O’Brian’s *A Hand Book of Irish Dances* (1902), including his *rinne fada*, four- and eight-hand reels, the High Caul Step, and the St. Patrick’s Day eight-hand jig.

Tadhg Sean O’Sullivan (from County Kerry) defined the 12- and 16-hand reels, the half chain eight-hand reel, the Glenbeigh Bridge eight-hand jig, and the Humors of Bandon four-hand jig. John O’Reilly (of Killorglin, County Kerry) invented the Cross Reel and the full chain eight-hand reels, and Thomas Danaher (of Moonegay, County Limerick) created a long progressive dance now called The Walls of Limerick. Three unusual *ceili* dances were collected in Northern Ireland: “The Three Tunes” is the only *ceili* dance to feature a change in tempo and tunes; it and “The Sweets of May” are the only Irish traditional dances to involve extensive pantomimed actions; and “The Trip to the Cottage” differs in construction, avoiding the initial “leap around” typical of *ceili* dances.

The reel began as a medieval dance and seems to be related to the French *haye* of the early 1500s. It was brought from Scotland to Ireland in the late 18th century, where it had been danced as the *reill* since 1590. Reels are lively dances for two or more couples, common in both Scotland and Ireland (the Highland Fling is a Scottish variant). They are the most popular tune type in Irish traditional music, performed in 4/4 or cut time with accents on the first and third beats of each bar. Most reels consist largely of eighth-note and triplet movement, and follow a standard AABB form, called a 32-bar “round.” A round is repeated before a new reel is introduced, and tunes are usually grouped together.

The jig, first mentioned in Ireland in 1674, has many steps and turns, all of which are performed with difficult jumps. There is a distinction between

“regular” jigs, consisting of two eight-measure phrases, and “irregular” ones, varying in length. Musical jigs are mostly native to Ireland. They are played in 6/8 or 9/8 and sometimes accompany Morris dances. The single and slip jig are associated with specific soft-shoe solo dancing still performed in competitions today, usually by female dancers. Fast versions of single jig (and sometimes double jig) tunes are called “slides” and usually end with two dotted quarter notes; slides are used in the dancing of sets.

The history of the British jig, hornpipe, and reel is complex and interwoven. The hornpipe, named after a medieval double-reed instrument, developed in the early 17th century in British maritime settings, as ship companies carried a resident fiddler for dance music. John Playford’s *English Dancing Master* (1651) contained music and illustrations for country-dance hornpipes, although the Irish form has a different profile than the British. Early 18th-century English hornpipes featured supreme displays of heavy footwork and were performed between acts of a play by professional male dancers. The later, common-time hornpipe with constant eighth-note movement (or a dotted eighth/16th note pairs) was adopted by Irish dancing masters after 1760 and replaced an earlier 3/2 figured dance. By the end of the 18th century, the stage or “sailor’s” hornpipe included light hopping and skipping movements akin to Scottish stepping. It can be danced as a solo dance, a couples’ dance, or a ring dance.

At the end of the 19th century, *Conradh ne Gaelige* (the Gaelic League) was established to revive interest in the Irish language and reinvigorate a perceived decay of traditional culture. Conventions featured traditional dance and music—but in discerning “authentic” from “imported” forms, the League deliberately excised some sets from the repertoire. In the 1920s and 1930s, traditional music and dance suffered the ravages of emigration and condemnation by the church. *An Coimisiún Le Rinnceí Gaelacha* (The Commission for Irish Dance) was founded in 1929 to sift “alien” from “native” dance: they only registered Irish-speaking teachers (which ironically excluded some of the older experts who had attended school before Irish was on the curriculum), and published handbooks of dances that were acceptably Irish (*Ár Rinceí Foirne*). The Public Dance Hall Act of

1935 forbade the informal house dances and “crossroads dances” that had been the primary sites of rural social dancing. The act put pressure on dancers to attend formally organized dances in the newly built halls, most of which were run by local clergy. This time revival came in the form of radio and the gramophone. In 1951, *Comhaltas Ceoltóirí Éireann* (Society of the Musicians of Ireland) was established to promote traditional music and dance; radio programs for specialized audiences by archivist Ciarán MacMathúna and piper/folklorist Séamus Ennis promoted traditional music.

In the 1960s, two phenomena brought the traditional arts to the attention of the general public. In 1960, Séan Ó Riada formed the first traditional ensemble that was not a ceili band: Ceoltóirí Chualann, which boasted two fiddlers (one of whom doubled on concertina), flute, pipes, button accordion, singer, *bodhrán* (not a traditional instrument until Ó Riada adopted it), and metal-strung harpsichord (unlike the gut-strung Celtic harps of folk revivalists around 1900, the bardic harp was metal-strung). Ó Riada created new social contexts and formal performance practices for traditional music, partly through his written-out arrangements. Ceoltóirí Chualann spawned other groups, first of which was the Chieftains, with overlapping membership between the two ensembles. Folk ballad groups like the Clancy Brothers with Tommy Makem introduced the new concept of singing Irish songs in harmony. By the 1970s, groups proliferated, led by Planxty, the Bothy Band, and De Dannan. According to Nicholas Carolan, director of the Irish Traditional Music Archive, the tension between cultural “purists” and innovators in Irish traditional music and dance has been everpresent in Irish culture, but has intensified in the past two decades. Pub sessions, the *bouzouki*, the *bodhrán*, keyboard accordions replacing button *bosca ceoil*, and harmonic accompaniment for dancing were unusual before the 1970s.

In Irish traditional music for dancing, rhythms are usually swung, with pairs of eighth notes receiving unequal weight. Dynamics constantly fluctuate, and players employ slides and both finger and breath vibrato. Most elements of articulation derive from the bellows-blown *uilleann* pipes, which in turn developed from the older pastoral bagpipe and *piob mór* (Great Irish warpipes) traditions. When playing C as a quick passing tone, Irish flute and whistle players prefer C-sharp, due to its easier fingering

(most Irish flutes are set up best for playing in D major). Flute ornamentation both for repeated notes and in scalar passages includes “cuts” (achieved by lifting a finger briefly from a closed hole) and “strikes” (also called a tip, tap, slap, or pat, achieved by bouncing a finger over an open hole). Fiddle cuts and strikes are produced similarly, by rapid lifting or striking movements of the left-hand fingers. The cut and strike gave rise to the multi-note ornaments called *rolls* (three repeated tones, the second decorated from above, and the third from below [e.g., G-A-G-F-G, where the note G falls on the beat]) and *crans* (staccato low D played on the chanter of uilleann pipes with descending scalar grace notes [e.g., A-D-G-D-F-D, where the note D falls on the beat]).

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See also: [Bones \(Britain and Ireland\)](#); [Irish American Vocal Music](#); [Irish Step Dancing](#)

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Irish Step Dancing

Irish step dancing has become increasingly popular in all parts of the world, thanks in large part to the international success of *Riverdance* and Michael Flatley’s *Lord of the Dance*. But step dancing has been part of the Irish culture for several hundred years. References to certain dances, such as the *rince fada*, the Irish Hey (dancing in the round), and jigs, date from the mid-1500s when travelers and statesmen compared them to similar dances in Scotland. There was even a letter to Queen Elizabeth from Sir Henry Sidney, dated 1569, that referenced the “Irish jigs danced by the ladies in Galway,” though the reference is most likely to a group version of the dance

(Cullinane, 1987, p. 8). In fact, many of these group or *céili* dances are still taught in dance schools around the world. The *rinne fada* (long dance) is a progressive line dance to a double jig, which can have any number of dance pairs.

Céili

In the United States, two of the most popular forms of participatory dance music are salsa and *céili* step dancing. Although the two styles are very different in their origins (salsa has Latin roots and *céili* hails from Ireland), the modern versions of both styles developed primarily in the United States as part of remade cultural traditions by Irish American and Latin American people and supporters. *Céili* step dancing has roots that more directly connect to the style's homeland; however, the way in which it is danced in bars, clubs, and heritage organizations through the United States is different than in Ireland. *Céili* is, in this regard, a remade tradition that has roots in the past but that lives and is evolving in the present. This is due in no small part to the participatory nature of *céili* dancing which, unlike *Lord of the Dance*-type Irish dance performances, encourages audience members to become participants regardless of age or skill level.

The modern concept of step dancing dates back to around 1750, with the rise in popularity of the county dance masters. The dance masters would travel from town to town and teach their steps to the residents. Arthur Young noted in the late 1700s, "Dancing ... is almost universal in every [cabin]. Dancing masters ... travel the country from [cabin to cabin] with a piper or blind fiddler: and the pay is sixpence a quarter. It is an absolute system of education" (Breathnach 1971, p. 49). A primary feature of Irish step dance, which may have historic significance regarding the evolution of the dance, is the limited movement of the body above the hips, though the rigidity of the arms is a relatively recent development. This posture can be viewed as a staple stylistic component since its earliest times and relates to the weight of the steps. Breathnach describes it as trapping each note of music on the floor. Often a solo dancer would perform dances on a single wooden plank, a door taken off the hinges, or (as related in several anecdotes) on a kitchen table. By keeping the upper body still, the dancers

were able to focus on the intricacies of the steps rather than the style of the arms (Breathnach, 1971, p. 53). Ó Canainn perfectly describes the relationship of the dance style to other artistic ventures in Ireland: “Irish dancers are often criticized for their lack of exuberance and, in particular, for the non-involvement in the dance of any other part of their bodies except their feet. Those who expect the traditional Irish dancer to throw his arms about and shout in the style of another country just do not understand that the normal Irish artistic restraint combined with a minute attention to intricate patterns is exhibited in the dance just as surely as in the *sean-nós* style of singing” (Ó Canainn, 1978, p. 75).

Three standard dances, and their multiple versions, exist in the modern repertoire of Irish dance: the jig, the reel, and the hornpipe. These dances are defined by the musical structure of the tunes. Most dance tunes are in a binary form (AB) and consist of eight-measure “steps” which are typically repeated (A A B B). One time through this cycle is referred to as “turning the tune” or a single round. The A section, or *tune*, is repeated and followed by the B section, or *turn*, which is then repeated. The standard rhythms and meter of each tune define the step used.



Irish step dancing typically involves quick movements of the feet while maintaining a stiff and still upper body. (Patrick Dugan/Moment Mobile/Getty Images)

The jig, a compound meter tune in which the beat is divided into three equal parts, has four variations: the single jig, the double jig (also referred to as the treble or heavy jig), the slip or hop jig, and the slide. The single and double jigs are both in 6/8 meter but have different rhythmic patterns. The single jig employs two groups of three equal eighth notes, whereas the double jig uses a repeated quarter-note/eighth-note pattern. The slip or hop jig is in a 9/8 meter with three sets of three equal eighth notes. The slide is written in 12/8 with a lilting quarter-eighth pattern. Regardless of the formal origin of the jig and the debate as to whether it is of native or Italian

creation, it should be noted that the tunes were native to Ireland, possibly derived from ancient clan marches or songs, or at the least, borrowed from England or Scotland (Breathnach, 1971, pp. 56–60).

The reel and the hornpipe are both written in duple meters where each beat is equally divided into two parts. The reel is typically notated in 4/4 time, but has the feel of two larger beats (cut time) with relatively equal beat stress. It is believed to be of Scottish origin and to have come to Ireland in the mid-1700s. The hornpipe, while still in duple meter, usually employs dotted rhythms and a lilt often associated with sailors' songs of the late 18th century. Until recently, the hornpipe was exclusively for male dancers due to the heaviness of the steps.

The dance masters of the 1700s, who traveled from village to village, would enter festivals and compete for titles against other masters. Winners could often lay claim to additional villages of the masters over whom they triumphed. Dance masters were judged according to the speed, intricacy, and number of steps in their repertoire. A “step” is a single part of the tune (eight-measure phrase). The steps, and the resulting dances, are learned in a genealogical fashion; they are passed from teacher to student, which enabled some dances to survive the diaspora of the 19th century (Casey, 2006, p. 420).

By the mid-1800s, references to dances from local festivals, rural fairs, sporting events, and wedding festivities were plentiful (Hast and Scott, 2004, pp. 26–27). In 1893 the *Conradh na Gaelige* (Gaelic League) formed and began to encourage the revival of the Irish culture that had been limited throughout almost 800 years of British occupation and colonization. Irish dance had become so popular that by 1929 the League, which had been primarily concerned with the promotion of the Irish language (*An Gaelige*), formed *An Coimisiún le Ricni' Gaelacha* (The Irish Dancing Commission) to establish and oversee the rules of teaching, judging, and competition within the newly standardized realm of competitive Irish dance.

Irish step dancing, as defined by *An Coimisiún le Ricni' Gaelacha*, is focused primarily on the footwork, although timing and rhythm are deemed incredibly important. It is also this focus on competition that eventually required the hands to become rigid and fixed. Various writings and

anecdotes prior to 1920 describe small movements of the hands, though not wild and raucous, or the placement of them on the hips by both men and women. Today, the competitive standard is to have the hands and arms still and straight to the body. Competition occurs at all levels from beginner and local *feisianna* (festivals which included language, singing, and dance competitions) to *Oireachtas Rince na cruinne* (World Irish Dance Championships).

Costuming has also become a definitive feature of Irish step dancing. Traditionally, men or women in a *feis* competition might have worn their Sunday-best attire adorned with ribbons. There are references to both women and men wearing a specially made *brath* (traditional shawl) during dancing festivities. These garments were typically rectangular, full-length, hoodless, and sleeveless and attached at the shoulder or breast with a brooch. Around 1920 the length became considered too cumbersome for dancing, so they were shortened and attached at the hip (Cullinane, 1987, pp. 63–64). It was also during this time that ornate embroidery on dresses and vests became commonplace. Many of the designs were based upon the ancient Celtic illuminations seen in *The Book of Kells*.

While the phenomena of *Riverdance* and *Lord of the Dance* both emanated from Ireland, they reflected skills honed by American-born dancers fluent in traditional step dancing. Although Irish dance has been in the United States for more than 200 years, arriving with immigrants during the diaspora soon after its development in the countryside of Ireland, it has been the overwhelming success of these two shows over the past two decades that has brought Irish step dancing to more people worldwide than previously seen in the past 200 years.

Stacie Lee Rossow

See also: [Celtic Music](#); [Irish Dance Music](#)

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Italian Folk Music (Various Regions)

Italian folk music is a heterogeneous set of musical traditions with roots in several Mediterranean and central European cultures. Even after more than 150 years since the unification of Italy, such a repertoire still includes numerous local musical traditions, affected by different dialects and social environments.

On an ethnomusicological level, we can distinguish four main areas: Mediterranean (most of southern Italy and Sicily); central (with both northern and southern influences); northern; and Sardinian, which is characterized by remarkable autonomy. Some subregions can be identified within these four main areas, usually corresponding to the predominant Italian minorities, such as Albanian in the south; French and Provençal in Piedmont and Valle d'Aosta; and German, Slovenian, and Ladin in the northeast.

MEDITERRANEAN AREA

The first main area, the Mediterranean, must be put into the broader and heterogeneous context of the Mediterranean basin, from the Persian Gulf to Gibraltar, from Northern Africa to the Balkan and Greek coasts. Musically, southern Italian culture is mainly melodic, based on an oriental-style modal theory; where any tonal influence is perceivable, minor tonalities are predominant. Melodies tend to be melismatic, and are usually played (or sung) by a soloist. The vocal emission is often loud. Rhythm is generally free, and the music does not rely on strophic forms. Texts are mostly “lyrical” (as the antithesis of narrative), with lines of 11 syllables (hendecasyllables) using paroxytonic rhyme and assonance. Interesting examples of this style come from the regions of Sicily and Calabria, where

subject matters of the songs are related to professions and craftsmanship. For instance, the repertoires *Canti di carrettiere* (Carter songs) and *Vicariote* (prison songs, so called after the name of the old prison in Palermo, *Vicaria*) are usually in the *canzuna* form, made of six or eight hendecasyllables.

A more narrative style, however, is not entirely absent from the southern corpus. Usually Mediterranean “stories” are extended in length, and commonly require a moralizing ending. The most popular of them, which has spread all over the area, is probably *La Baronessa di Carini* (The Baroness of Carini), inspired by a murder which happened in the Carini Castle near Palermo, in 1563 (the lord of the fortress murdered his daughter to punish her for her incestuous love affair with her cousin). In addition to solo songs, there are also polyphonic songs, although these are generally less harmonically complex than some from other areas’ traditions. The polyphonic corpus features mainly processional or working songs. Processional songs use a drone, which is added to the final cadence of a solo section (e.g., the song for the Passion *Santa Crucida*, Ribera, Agrigento, Sicily). In working songs, the polyphony is very simple and mostly heterophonic. The rhythm of some of these songs is designed to correspond to the action of sailors lifting a sail, and can be compared with the English tradition of the *shanties*. Others accompany fishing, or loading and unloading vessels and vans.

NORTHERN AREA

The northern area includes Liguria, Piedmont, Lombardy, Emilia, and Veneto. Similar to the Mediterranean, this area has been culturally affected by several foreign influences, including southern French and Provençal, Austro-German, and Slovenian. The musical folklore is characterized by a focus on melody, rather than rhythm or harmony, and is based on northern European modal traditions. Where any tonal influence is perceivable, major tonalities are predominant. Melodies are strongly embellished but rarely completely melismatic; choral songs are fairly common.

Rhythmic structures are often quite rigid, and texts are strophic, sometimes presenting a refrain. Contrary to the southern tradition, texts are

generally narrative rather than lyrical. Lines can be composed of seven, eight, or nine syllables with oxytone or paroxytonic rhymes, and assonance. Hendecasyllabic lines, likely imported from the south, are used only in the lyrical repertoire.

In the polyphonic corpus, the songs consist of a monodic introduction of the tune, followed by a harmonization of thirds. The polyphonic repertory includes both ballads and functional chants, such as the Christmas carol “*Vo girand per gli osterie*” (Wandering around taverns; Ripalta Nuova, Cremona, Lombardy), and “*La rondine importuna*” (The obtrusive swallow; Ripalta Nuova, Cremona, Lombardy). The “solo ballad” can be considered similarly archaic, using a modal-based melody and intervals such as the fourth and the fifth. This form is still present in Piedmont, for instance with “*Moran dell’Inghilterra*” (Moran from England; Castelnuovo Nigra, Turin), “*Prinsi Raimund/Gli anelli*” (Prince Raimond/The rings; Asti); and “*L’infanticida*” (The infanticide; Melle, Cuneo). “*Moran*” presents strong formal and topical relationships with the Spanish, Catalan, and Anglo-Scottish archaic ballads (e.g., “Young Beicham”). The topic of “*Prinsi*” represents a remarkable source for the study of an ancient European feudal society. “*L’infanticida*,” in contrast, is instead a cruel story about a woman who decides to drown her illegitimate child to wash away the sin of her forbidden love. The song is known outside Piedmont as well, in less violent and brutal versions.

The lyrical traditions still exist in northern Italy, but they must be distinguished from the ones found in the Mediterranean areas. This is especially true in terms of prosody, although such songs can have hendecasyllabic texts (for example, “*Lingua serpentina*” (a sequence of *stornelli* from Ceriana, Imperia, Liguria) and “*Il muratore*” (The bricklayer; Vimodrone, Milan, Lombardy). The nonsense refrain *liolela* appears frequently, likely replacing a lost instrumental refrain, as in the songs “*El me murus el sta de la del sere*” (My partner is on the other side of the river Serio; Ripalta Nuova, Cremona, Lombardy) and “*Polesane*” (Songs from the Poles; Bagolino, Brescia, Lombardy).

Songs with instrumental refrains were likely used for dancing. Archaic texts and music are still present in magic spells, orations, lullabies (e.g., “*El*

vegnarà 'l papa [Dad will come]"; Mésero, Milan, Lombardy; "*Nana cuncheta* [Little baby Cuncheta]"; Chiusa di Pesio, Cuneo, Piedmont), and working songs (e.g., "*Ritmo dei battipali* [pile driver rhythm]"; Venice, Veneto; and "*Ritmo dell'argano* [capstan rhythm]"; Pellestrina, Venice, Veneto). The ritual chant has early origins, although it often presents more recent musical features. In *Viva viva san martino* (Hurrah for Saint Martin), for his celebration on November 11th; Chioggia, Venice, Veneto), a polyphonic and rather melismatic choir responds to the syllabic section sung by the soloist. Songs for Saint Martin have traditionally been associated with the topic of the *vino novello*, an early wine which is usually ready to drink in November. The Christmas carol "*San Giüsep e la Madona*" (Saint Joseph and the Virgin Mary; Cassago, Como, Lombardy) is popular all over Europe, and is even found in the United States. It is based on chapter 20 of the apocryphal gospel known as pseudo-Matthew. A further song, "*Canto di Capodanno*" (Song for the new year; Mezzogoro, Ferrara, Emilia) is dedicated to the celebration of the New Year; the practice of celebrating the New Year with folk songs survived in this area only.

CENTRAL AREA

The central area is not easily definable, not only in musical but also in geographical and cultural terms, yet some well-demarked traits can be recognized. Some of these can be traced back to southern traditions, although the central regions have been affected more by northern characteristics, such as the use of thirds in polyphony in Abruzzi, and the ballade corpus which significantly enriched the Tuscan repertoire. The central territory is demarked by an imaginary line which goes horizontally from La Spezia to Ravenna, and vertically from Rome to Pescara (thus including Tuscany, Lazio, Romagna, Marche, Umbria, and Abruzzi).

The central-area repertoire is mainly melodic, with lots of decoration and melismatic virtuosity. It is largely monodic, although polyphony is common over the Adriatic coasts and the Tuscan Apennines. The vocal style is varied and presents both northern and southern characteristics. In terms of prosody, hendecasyllabic verse is most common; topically, the repertoire is predominantly lyrical. This is heard in *stornelli* from Tuscany, Abruzzi,

Marche, and Lazio; *ritornelli* and *sonetti* from Lazio; and *rispetti* from Tuscany. The ballad, which does not use hendecasyllables, probably has northern influences. “*Il marinaio*” (The sailor; Cesacastina, Teramo, Abruzzi) is a song that has spread over Emilia, Lazio, Tuscany, and even Corsica, probably coming from Tuscany itself. “*La pesca dell’anello*” (Fishing the ring; Vico Canavese, Turin, Piedmont) is one of the most widely disseminated and popular Italian ballads, probably due to its early local origins (it was partially quoted by the music theorist Gioseffo Zarlino, 1517–1590). “*I falciatori*” (The reaper) is a ballad found in the mountains around Pistoia (Tuscany), as well as in Umbria.

Some central-Italian songs present a more narrative style. Mostly hendecasyllabic, they can be either fictional, or based on epic and heroic romances, such as *Orlando furioso* (*The Frenzy of Orlando*, by Ludovico Ariosto, 1516) or *La Gerusalemme liberata* (*Jerusalem Delivered*, by Torquato Tasso, 1559).

SARDINIA

Sardinian music is characterized by a clear regional style due to its organic culture. The formal bases of this musical tradition are the *mutu* (pl. *mutos*) and the *mutettu* (pl. *mutettos*). Mutu and mutettu are monodic songs, sung by both men and women and accompanied by the guitar. They have lyrical texts and lines most often of seven syllables, more rarely eight or 11.

The mutu generally starts with the *istérria* (introduction), composed of a variable number of lines (usually three or four, and no more than 11). Musical material is then developed in the *torrada*, composed of the same amount of lines as the *istérria*, as in the song “*Anninni’ anninnia*” (Anninni’ anninnia; Orgosolo, Nuoro). Other musical forms exist in Sardinia, such as *gozos* (hymns), or musical games for children (e.g., “*Su duru duru* [The Duru Duru]”; Nulvi, Sassari). Among the most common forms of polyphony are *tenores* and *tasgia*, popular in Barbagia, a northern area of the island. *Tenores* are ensembles of four singers: *sa boghe* (voice), *sa mesa boghe* (half voice), *sa contra* (counter-voice), and *su bassu* (bass). *Sa boghe* plays the role of soloist: it opens the song with the exposition of the tune. The other voices follow, singing meaningless syllables, harmonizing

through intervals such as thirds, fifths, fourths, and sixths. An example of this form is the Christmas carol “*Su pizzineddu*” (The infant; Orgosolo, Nuoro), often used as a lullaby as well. The *tasgia* features five voices: *tipli*, *tinora* (tenor), *contra* (counter-voice), *basciu* (bass), and *falsittu* (falsetto). All the voices sing the text, and the role of the highest (falsittu) is to embellish the other four main parts.

Jacopo Mazzeo

See also: [Bagpipes](#); [Launeddas](#)

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J

Jackson, Mahalia (1911–1972)

Once touted as the “World’s Greatest Gospel Singer” by her record company, Mahalia Jackson enjoyed an illustrious career of unprecedented proportions, garnering fans and awards from around the globe. Introducing old-time spirituals to new audiences, becoming a mainstream sensation without abandoning gospel, and using her celebrity status to influence social change, Jackson was a force to be reckoned with.

Born Mahala Jackson on October 26, 1911, in a working-class section of uptown New Orleans, Louisiana, the future gospel star was reared by her aunt, Mahala Clark-Paul (“Aunt Duke”), following the death of her mother in 1917. From a very young age, Jackson possessed a big voice, and news of it reached her paternal cousin Jeanette Jackson and her husband, Josie Burnette, who performed with vaudeville singer Ma Rainey. Jackson’s stern and strictly religious Aunt Duke would not permit her to join the tent-show circuit and Jackson remained at home, where she worked from sunup to sundown like all the other members of the household. Sunday morning church services, both a source of musical inspiration and an outlet for creative expression, profoundly affected her, as did the recordings of pioneering blues singer Bessie Smith.

In 1927, Jackson moved to Chicago, where she was soon invited to become a member of the Greater Salem Baptist Church Choir. It was during this time that Thomas A. Dorsey (1899–1993), a writer and performer rooted in both the gospel firmament and the down-and-dirty blues, became acquainted with Jackson, who by then had added the “i” to her name. Their working relationship proved mutually beneficial: many of Dorsey’s compositions, including “Precious Lord, Take My Hand,” would become

some of Jackson's biggest hits. Having worked with singers such as Sallie Martin (1895–1988), Dorsey was always in search of developing singers.

Through her association with Dorsey, Jackson secured a contract with Decca Records, but the four sides, recorded in 1937, received little fanfare. Sister Rosetta Tharpe (1915–1973) would dominate the gospel music scene during the 1940s, while controversially straddling the line between gospel and blues/jazz. Meanwhile, years spent working with Dorsey would profit Jackson immensely. Her reputation as a soloist with the National Baptist Convention gained her a wide following, and with her 1947 recording of W. Herbert Brewster's "Move On Up a Little Higher," she was catapulted into the limelight as a gospel star and was named the queen of gospel singers by 1950. The Apollo release sold more than a million copies, a number unheard of in the gospel realm. "Move On Up" was followed by a number of other hits with Apollo, including "Amazing Grace," "How I Got Over" (1951), and "Didn't It Rain" (1953). Such was her ability to stir listeners with her interpretation of a song that more than 20,000 callers flooded Danish national radio upon hearing Jackson perform the Christmas classic, "Silent Night."



Inspired by great blues artists and black church music, Mahalia Jackson's majestic contralto, commanding presence, and deep emotion drew the world's attention and helped establish gospel music as a distinct genre. (Library of Congress)

In 1954, Columbia Records signed Jackson, and she began a short-lived CBS radio show, eventually appearing on American national television programs such as *The Ed Sullivan Show* and *The Flip Wilson Show*. Her Columbia debut album, *The World's Greatest Gospel Singer*, included arrangements of traditional songs as well as rousing renditions of Dorsey's compositions, "I'm Going to Live the Life I Sing About in My Song" and "Walk over God's Heaven." Through the years, Jackson's repertoire would include Richard Rodgers's and Oscar Hammerstein's "You'll Never Walk

Alone,” Dorsey’s “Highway to Heaven,” and H. L. Burke’s “Somebody Bigger Than You and I,” as well as “Lord, Don’t Move That Mountain,” a song she wrote with fellow gospel legend Doris Akers.

With an ever-expanding audience, Jackson was frequently pressured to tone down her performance, but she was often “terrifically spirited” and prone to dancing. A testament to her sense of creative independence, Jackson was not easily constrained by formalities, as evidenced by a disclaimer printed on the handbill of her December 1957 concert at New York’s Town Hall: “Because of the spontaneous nature of Miss Jackson’s performance, the order of her selections as well as the selections themselves are subject to change.” As the popularity of her music soared, propelling her into the mainstream, she shrugged off inevitable questions uttered among conservative church ranks: “Why play Carnegie Hall when she could be saving the flock?” Jackson took her music to the world, touring Europe on multiple occasions and performing at venues and events as varied as the Newport Jazz Festival (1957), President John F. Kennedy’s inauguration (1961), and the New York World’s Fair (1964).

Amid the strife of the civil rights movement of the late 1960s, Jackson trampled racial barriers by performing with the Sons of Song, a white gospel trio, at East Tennessee State University in Johnson City in possibly the American South’s first integrated gospel concert. In her autobiography, Jackson insisted, “When you come to hear religious music, you’re not supposed to feel bigger than anybody else, and white people and Negroes applaud just as hard” (Jackson, 1966, p. 10). Though living comfortably in a stylish home in Chicago, far from the racial tensions and prevailing social injustices of the South, Jackson felt drawn to assist the emerging civil rights movement after meeting Martin Luther King Jr. and Ralph Abernathy at the National Baptist Convention in 1956. She wound up singing at a rally to benefit the Montgomery, Alabama, bus boycott, and performances at fundraisers for the Southern Christian Leadership Conference soon followed. As Jackson became immersed in the movement, becoming a friend of King, she was asked to sing at the historic March on Washington in 1963 where, at King’s request, she performed “I Been ’Buked and I Been Scorned.” As King delivered a prepared speech void of his typical

emotional, oratorical fervor, Jackson prodded, “Tell them about the dream, Martin!” Improvising, King’s famous *I Have a Dream* speech poured out, reverberating across the nation and into the American consciousness. Upon King’s assassination in 1968, Jackson sang his favorite song, “Precious Lord, Take My Hand,” at his funeral in Atlanta. Four years later, when Jackson passed away, R & B/soul singer Aretha Franklin sang the same song at her funeral.

From the National Academy of Recording Arts and Sciences, Jackson won Grammy awards with *Everytime I Feel the Spirit* (1961) and *Great Songs of Love and Faith* (1962). Posthumously, she was awarded the Grammy Lifetime Achievement Award (1972) and a final Grammy for *How I Got Over* (1976). In 1978, the Nashville, Tennessee-based Gospel Music Association inducted her into the Gospel Music Hall of Fame. Considered an influence on many modern-day rock-and-roll performers, Jackson was inducted into the Rock and Roll Hall of Fame in 1997. In addition to her phenomenal recording career and successful entrepreneurial endeavors, Jackson appeared in the films *St. Louis Blues* (1958), *Imitation of Life* (1959), *Jazz on a Summer’s Day* (1960), and *The Best Man* (1964).

Greg Freeman

See also: [African Spirituals](#); [Blues](#); [Dorsey, Thomas A.](#); [Gospel Music](#); [Jazz](#); [Rainey, “Ma”](#); [Smith, Bessie](#); [Vaudeville](#)

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Jali

Jali (or *jeli*) is the term for a professional musician, oral historian, and storyteller among Mande cultures in the West African countries of Mali, Guinea, Senegal, Gambia, and Guinea-Bissau. Jali are known for their expertise with the instruments *kora*, *ngoni*, *balafon*, and *tama* as well as their mastery of powerful singing styles, epic historical narratives, folk tales, and genealogy. The jali position is hereditary, meaning that only properly trained members of certain families are allowed to fulfill the duties. The social status of the jali is complex, as they work in the service of wealthy patrons but also exert some power over those patrons. Jali are the most prominent of the *griots*, an umbrella term that refers to analogous social positions in several cultures of the West African Sahel, such as the Wolof *gewel*, Fula *gaulo*, Arabic and Moorish *iggio*, and Soninke *gesere*.

The position of a hereditary praise-singer in West Africa probably dates back to at least the ancient Ghanaian empire (800–1235 CE), which was centered in what is now Mali and Mauritania. The Islamic prophet Mohammed (ca. 570–632 CE) is also said to have traveled with a praise-singer named Surakata, a cultural role that may have contributed to the legacy of praise-singing when Islam gained popularity in West Africa beginning in the 10th century. Emerging from these existing traditions, the first true jali is usually considered to be Bala Faseke Kouyate (or his father, Gnankoman Duwa), who served as a praise-singer and advisor to the founder of the Mande (or Mali) empire, Sundiata Keita (ca. 1217–1255 CE). Present-day members of the Kouyate family trace their lineage and skills back through the centuries to this historical figure, and for this reason they are considered the purest jali family. Other important jali families include the Camara, Diabaté, Sissoko, and Suso lineages, among others. The notion of family lineage, called *jamu*, is central to the identity of a jali.

Mande social structure is based on two major groupings of people: professional artisans (*nyamakala*) and freeborn or noble farmers, warriors, and leaders (*horon*). A third social division of serfs or slaves (*jon*) existed historically but has largely faded away. Jali are part of the *nyamakala* artisan group, which also includes blacksmiths/sculptors (*numu*), leatherworkers (*garanke*), and religious speakers and teachers (*fina*). By performing their professional occupations, the artisan groups may unleash

potentially dangerous spiritual forces called *nyama*. Only properly trained people from certain families possess a birthright and protective power called *dalilu*, which allows them to safely confront specific types of *nyama*. For that reason, certain instruments and songs can only be performed by people born into jali families. In addition to their primary responsibilities, jali also often serve as advisors, conflict mediators, and matchmakers.

The social status of jalis is complex. They are important keepers of cultural knowledge, and their *dalilu* gives them the sole right and power to perform certain types of music. Jalis can also influence political leaders through their power of speech and advising, and they can severely damage a leader's reputation if they feel disrespected. At the same time, though, jalis must work in the service of horon patrons or other wealthy clients, who sometimes negatively perceive them as shameless money-grubbers. Because most West African countries have shifted to a more egalitarian model of democracy in the decades since gaining independence, jalis are sometimes also thought of as relics of the past who supported oppressive hierarchical social structures. Nonetheless, jalis continue to dominate musical production in the Mande world, and they may become highly visible cultural ambassadors if they achieve international popularity.

The professional skillset of the jali is called *jaliya*. It is divided into three primary fields: speech (*kuma*), song (*dònkili*), and instrumental music (*kosiri*). Speech includes the performative recitation of epic historical narratives, genealogies, folk tales, and proverbs. Song includes knowledge of a repertoire of lyrics and poems as well as the skills to sing them forcefully. Instrumental music includes mastery of one of the jali instruments: kora, ngoni, balafon, or tama. While a jali is usually competent in at least two of these fields, they typically specialize in only one. Male jalis (called *jali*) may specialize in any of the three fields, whereas female jalis (called *jalinuso*) most often specialize in song or speech.

Although there is increasing flexibility, traditionally only jali were allowed to play jali instruments, and jali would not play other Mande instruments (such as the harps and drums used by blacksmiths and hunter's guilds). The most iconic jali instrument is the kora, a large harp-lute with 21 strings that is unique to Mande cultures. The ngoni (or *koni*) is a plucked

lute with four or five strings that is closely related to the large family of West African plucked lutes as well as the American banjo. The final melodic instrument played by jali is the balafon, a wooden xylophone with 16 to 20 keys. Jali also play the tama, an hourglass-shaped pressure drum that beats out sequences of tones and rhythms that correspond to Mande words and proverbs. Increasingly, jali musicians have taken up other traditional instruments, such as the *dundun* and *djembe* drums. The guitar is also popular among jalis, with playing techniques and repertoire translated from the kora and ngoni.

Jali perform music for life-cycle ceremonies (such as naming ceremonies and marriages), political events, and stage concerts. The audience typically sits and listens attentively, though they may dance if drums are involved or if the setting is appropriate. A small number of jali musicians have achieved international popularity and tour at festivals and large venues around the world. Traditionally, jali would perform solo or in small ensembles, with musical instruments used to accompany speech and song. Today, jali have developed purely instrumental repertoire to meet the expectations of their changing audiences, and they may play in large ensembles for national and international events. Some of the internationally known jali include Toumani Diabaté, Bassekou Kouyate, and Foday Musa Suso. Salif Keita, Ali Farka Touré, and Baaba Maal are often considered jalis even though they do not come from jali families, and the popular Malian groups Les Ambassadeurs and The Rail Band draw inspiration from jali music.

The jali song repertoire consists of a large number of compositions that are each associated with specific events and historical lineages. Each of the jali instruments has a closely associated set of compositions, though they may borrow from the repertoire of other jali instruments as well. Compositions typically consist of one or more relatively fixed melodic and rhythmic cycles, which are embellished during performances through variation and virtuosic accompanying passages. Because the compositions are cyclical, they may be as brief or long as the performers decide. Contemporary jalis may compose new pieces that reflect their personal beliefs and experiences while remaining grounded in the jali tradition, and

they may draw from popular musics in the United States, Europe, the Caribbean, Latin America, North Africa, and the Middle East.

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See also: [Griot](#); [Mande Music](#); [Xalam](#)

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Janggu

The Korean *janggu* or *changgo* (*jang* "stick" + *gu/go* "drum") is a large double-headed hourglass drum found in most genres of traditional music. Other regional names for the instrument include *changgu* (in central Korean folk music), *solchanggo* (smaller drums with dogskin heads used in *nongak* farmer's percussion bands), and *seyogo* ("slim waist drum," a Chinese historical term). Although considered an accompanying instrument, players may demonstrate virtuosity through complex rhythms, dynamic contrast, and experimentation with timbre and pitch. The *janggu* plays a central role

in contemporary *samul nori* percussion ensembles and has developed a solo repertoire.

Two animal-skin drum heads are mounted over metal hoops which extend 2.5 to 3 inches over the body of the hollow wood drum. The neck of the hourglass shape, called the *jongmuk*, varies in diameter and affects the tone of the instrument. Poplar and paulownia woods are preferred, and surfaces may be decorated. Rope laces run from metal hooks on the hoops; these may be tightened to vary the head tension around the asymmetrical hourglass shape of the drum. The drum is usually placed horizontally on the floor in front of a seated performer for traditional *sanjo* music, but is suspended from the shoulder for parades. The left (*book*) face is struck with the open left hand, producing a deep, resonant bass sound. The right (*chae*, “stick”) face, or the protruding edge of the metal hoop, is struck with a slender stick of bamboo (*yeolchae*) for a drier, higher, and more penetrating sound. *Nongat* musicians add a left-hand bamboo mallet with a ball to strike the left head, and suspend the drum to increase the volume and enhance the virtuosity of the rhythmic patterns. This knobbed mallet is called a *gungchae* (bridge), and is made from plastic or from a straightened (boiled) bamboo root with a hardwood knob. Dancers sometimes strap the janggu to their waists and play the instrument while dancing.

Early images of the janggu date from Koguryo murals (37 BCE–668 CE) and carved metal reliefs on bells from the Silla period (57 BCE–935 CE). The name of the instrument, *janggu-opsa* (one who plays the janggu), first dates to 1076, and it has remained a crucial part of Korean music throughout a millennium of changes in notation and music style. The *History of Goryeo* (1451) describes 20 janggu drums given by the Song Emperor Huizong to the Goryeo Court in Kaesong in 1114 for use in royal banquet music. The instrument may have evolved from the smaller *yogo* or the south Indian *idakka* in the early Silla period. According to the *Akhak kwebom* (1493), both heads were originally of horsehide, thick on the left to represent the masculine (now cowhide, and more rarely horsehide or deerskin) and thin on the right to represent the feminine (now sheepskin, horsehide, or more rarely dogskin). Related hourglass drums include the

Korean *galgo*, the Japanese *tzuzumi*, and the Chinese *tanggu* (called *zhanggu* in the Qing dynasty).

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See also: [North Korea, Music of](#); [Sanjo](#)

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Japan, Music of

Although music relics have been found from prehistoric times, the music of Japan developed largely from borrowed mainland Chinese instruments and art music (beginning ca. 250 CE–700 CE). Additionally, the prevalence of Buddhist religious principles and the indigenous Shintō spirituality helped to shape its musical form and aesthetic. A concerted political effort in the Nara and Heian periods (700–1200 CE) focused on the national ownership of foreign musical influences, leading to the codification of styles such as Japanese court music (*gagaku*), Buddhist chant (*shōmyō*), and Shintō dance (*kagura*). In the medieval era (1200–1600 CE), in addition to the transmission of earlier styles, genres such as narrated *biwa* (a four-stringed lute) music, *nō* theater, and *kyōgen* (a less formal version of *nō*) began to emerge. The country's lengthy period of global isolation in the Edo period (ca. 1600–1868) allowed national styles such as music for *kabuki* theater, *buyō* (a form of Japanese dance), and *bunraku* puppetry to evolve that separated the Japanese soundscape from its incipient musical heritages.

The introduction of Western classical art music and popular music in the late 19th century greatly shaped both the art music and popular music scenes in Japan. In particular, a strong tradition of Western orchestral and solo instrumental music developed over the 20th century and has greatly

influenced Japanese music education. Also, the 20th century saw a great diversity of popular music stemming from the *ryūkōka* (fashionable song) of the early 1900s, which launched the tradition of the *min'yō* (folk song), the *kayōkyoku* (popular song), and the longer-lasting tradition of *enka* (country song or ballad). American popular music styles (jazz, rock, pop, metal, hip-hop) and other styles (reggae/ska) have contributed significantly to contemporary Japanese popular music, in particular, *kumi-daiko*, Visual *kei*, J-pop, and J-Core.

Certain characteristics of Japanese aesthetics, philosophy, and society are essential to the understanding of traditional and Western-influenced music in Japan. Many of these principles can be traced to the transmission of religious and philosophical ideas from China via Buddhism and Confucianism, whereas others exist as a byproduct of *shintō* philosophy or Japanese societal norms. The concept of *yin* and *yang* (developed in ancient China) implies a balance of opposites (night/day, etc.). The application of this concept to music manifests itself in various modes and scales as well as in the balance of sound versus silence or musical performance (the act of playing an instrument) versus mindful intention (cognitive awareness of performance), inducing an overall sense of complementarity and restraint. *Shin-gyō-sō* emphasizes the important qualities and distinctions between formal (*shin*), semi-formal (*gyō*), and informal (*sō*). Another tripartite hallmark of traditional music is *jyo-ha-kyū*, which implies a gradual transition in both tempo (from slow to fast) and texture (from simple to complex). The concept of *ma*, or space, places an emphasis on both musical silence as well as the performer's sense of stillness or concentration during moments of silence.

Elements of nature are often infused in both traditional and modern Japanese music. Additionally, respect for one's teacher, ancestry, heritage, community, musical instrument, and self influences many aspects of Japanese performance, practice, and pedagogy. The Japanese people have a long tradition of enthusiastically accepting foreign cultural markers into the fabric of their society. This process of acculturation is often attributed to the high level of literacy and mandatory education required of a Japanese citizen by law. This education includes music; in particular, Western

classical art music is highly valued and appreciated and has influenced the performance and composition styles of many Japanese music traditions. Due to the fact that oral tradition (as opposed to written notation) predominated the dissemination of music before the late 19th century, *shōga* (a system of syllables used to aid in the memorization of music) continues to be used in the transmission and teaching of traditional Japanese music. Due to the strong sense of community in Japanese society, one will notice unique relationships between urban and rural music traditions as well as between performer and audience member. This Japanese societal trait also manifests itself in the complex relationships between music, theater, dance, text, and performance (intertextuality).

Traditional Japanese scales differ from modern Western diatonic scales. Many various scales exist, some with half-steps (or semi-tones) and others without them. For example, the *in* scale used often in *koto* and *shamisen* music contains semi-tones (such as D-E^b-G-A-B^b) whereas the *yo* scale does not contain half-steps (D-E-G-A-B). The scale more often than not sound pentatonic in nature. The notation system is often dependent on syllabic symbols and much traditional music continues to be imparted to students via oral tradition.

Most traditional Japanese instruments evolved from Chinese counterparts. The instruments used for gagaku (Imperial court music and dance) derived from Chinese musical performance of the T'ang period (eighth century), which migrated to Japan and flourished in the ninth through 11th centuries. This style of music exhibits many ancient musical styles other than Chinese: Indian, Korean, Persian, and so on. Various percussion instruments (mainly drums) such as *da-daiko*, *ninai-daiko*, *tsuri-daiko*, *san-no-tsuzumi*, and *kakko* are used to maintain rhythmic units (different from modern Western rhythm styles). The *shōko*, or gong, punctuates musical phrases and heightens the overall tone of the ensemble. Wind instruments such as the *hacki-kiri* (a short, double-reed woodwind), *ryūteki* (a seven-holed flute), the *koma-bue* (a six-holed flute), and the *shō* (a mouth-pipe with 17 vertically placed reeds) provide color and melodic interest. The *gaku-so* (predecessor of the *koto*) and the four-stringed *gaku-*

biwa (or *biwa*) are used mainly to solidify melodic mode and to provide specific cadential structure.

The *biwa* is a short-necked, plucked instrument (similar to a lute), typically with four or five strings and played with a plectrum. The instrument derives from the Chinese *pipa* and came to Japan in the seventh century. *Biwa* playing over the centuries has extended to all socio-economic strata (from courtier to commoner) and is often associated with a specific style of singing, which originates from *shōmyō* (Buddhist chanting/singing). *Shōmyō* migrated to Japan via Buddhism, flourished during the eighth century, and continues to be used ceremonially. This singing style predominately focuses on the intonation of text and allows for a fair amount of ornamentation. A host of instruments are associated with the performance of this genre, notably *taku* (or clapper), *kane* (a small, suspended bronze bowl played with a mallet), *hatu* (hand cymbals), and *shakujō* (Buddhist priest's rattle). These instruments have infiltrated other styles of music throughout the centuries such as *nagauta* (music for *kabuki*), *gidayū bushi* (music for *bunraku*), and *kumi-daiko*.

Some traditional Japanese instruments are still in wide usage today. The *koto* is a 13-stringed zither (a long, relatively thin, and flat string instrument). The performer plucks the strings with the right hand and alters the pitch of the strings with the left. The *koto* can be used for accompaniment of the voice or other instruments as well as played in a solo, virtuosic style. The *koto* can also be found in ensembles. The *shakuhachi* is a wooden, cylindrical wind instrument. The name derives from its original length: one *shaku* and eight *sun* (one *shaku* equals approximately one foot and can be divided into 10 *sun*), although lengths have varied throughout the centuries. The bulk of the original repertory was composed by itinerate Zen priests of the Edo period. The Living National Treasure, Gorō Yamaguchi, is acclaimed as one of the foremost masters of *shakuhachi* music. The *shamisen* is a three-stringed plucked instrument with a rather long neck (held against the body and played with a plectrum like a guitar). The *shamisen* is mainly utilized in five different capacities: 1) *katarimono/tegotomono* (solo voice with *shamisen* accompaniment); 2) *gidayū-bushi* (narrative-driven music for *bunraku* theater); 3) *utaimono*

(accompaniment for short solo song); 4) *nagauta* (music for *kabuki* theater); and 5) *jiuta/kumiuta* (mainly instrumental music). A popular ensemble for traditional music is the *sankyoku* (three instruments), consisting of the koto, shamisen, and shakuhachi. Finally, a host of various *taiko* (drums) are also used in theater music, festivals (*matsuri*), and for *kumi-daiko* (a modern version of ensemble taiko performance).

In the Muromachi period (1338–1573 CE), two important theater genres emerged. *Nō* theater consists of narrative-driven plays with stylized dance, accompanied by a chorus and sparse instrumental ensemble. The style was originated by drama troupes, who performed outside Buddhist and Shintō shrines; eventually, performance traditions were canonized and documented by several masters (one of the most important being Zeami). In *nō*, the narrative and chorus parts are mostly chanted. The instrumental ensemble consists of a *nōkan* (seven-holed wooden flute), two *tsuzumi* (handheld drums), and a *taiko* (a larger drum, typically on a stand). *Nō* typically utilizes the *jyo-ha-kyū* concept on a formal scale where *jo* acts as the introduction, *ha* the exposition, and *kyū* the denouement. *Kyōgen* is the farcical/comic version of *nō*. In *kyōgen*, not all of the music is chanted; folk songs (*min'yō*) and vocal pieces from *kabuki* are used instead.

In the Edo period (1603–1868), two additional theater genres developed and flourished, which remain very popular today. *Kabuki* theater originated in Kyōto as a new dance/theater genre by female prostitutes in the red-light district. The style quickly garnered popularity and began to be formalized by all-male troupes at the Imperial court and in genre-specific theaters. *Kabuki* utilizes three different styles of music: *gidayū-bushi* (narrative-style singing accompanied by shamisen), *nagauta* (vocal and instrumental ensemble music, predominantly featuring the shamisen), and *hayashi* (wind instruments with percussion). *Gidayū-bushi*, which can also be found in *bunraku* puppet theater, propels the story and is most often sung by a soloist and accompanied by a single shamisen and a percussionist. *Nagauta* (long song) consists of more poetic lyrics and melodic music sung by separate soloists, a chorus, shamisen soloist/s and ensemble, and a team of percussionists. *Nagauta* has two functions: 1) setting the mood for a play and developing the plot (*danmono*); and 2) accompanying dances

(*hamono*). Nagauta music exemplifies several forms. The jyo-ha-kyū aesthetic pervades many of these forms. The *kumiuta* form stems from the shamisen song tradition and consists of an instrumental introduction (*maebiki*), first song (*maeuta*), instrumental interlude (*tegoto*), and a final song (*atouta*). The *jōruri* form is akin to the aforementioned gidayū-bushi. The form consists of eight parts: the *oki* or *okiuta* (introductory song, which sets the dramatic and sonic tone), *michiyuki* (introduces the characters), *kudoki* (a tender section), *monogatari* (the story), *uta* (song), the *odori* (dance), the *miarawashi* (climax of the plot), and *chirashi* (finale/denouement). The *hayashi* ensemble, which is a broader term that applies to similar accompanying ensembles in nō theater and other performances, in kabuki theater consists mainly of drums, flutes, and perhaps a gong. The last musical element of the kabuki performance is the *geza* ensemble that plays offstage, which comprises a variety of instruments depending on the production. Typically, the *tsuzumi* and taiko drums of the hayashi are represented; however, some instruments are atypical for kabuki music, such as the koto and the shakuhachi.

The music for *bunraku* puppet theater follows the *gidayū-bushi* or narrative form (similar to the jōruri form outlined earlier). The term *gidayu* originates from the acclaimed puppet master, Takemoto Gidayu, who significantly developed the narrative form of bunraku. The music consists of a vocalist/storyteller, the shamisen, and occasionally the koto or *kokyū* (a general term used for a bowed stringed instrument similar to the shamisen). Bunraku is still very popular in Japan today.

After the door to the West opened in 1868 (at the beginning of the Meiji period), Western art music flooded the professional, educational, and domestic sectors of Japanese music life (this phenomenon is often referred to as *yōgaku*). A special Music Investigation Committee was appointed by the Ministry of Education to develop a music curriculum based on Western art music for Japanese public education. This decision by the Meiji regime was more than likely an attempt at modernization, yet has somewhat complicated the formation of a national music identity for Japan. Particularly in the 20th century, intentional returns to traditional sounds and aesthetics (*hōgaku*) began to emerge in both art music and popular music. It

is important to note that a synthesis of styles can be heard in many newly composed popular and art musics in Japan today.

An essential point to bear in mind concerning the traditional music of Japan is that while the more canonized versions of music were developing (gagaku, shomyō, nō, nagauta, gidayū-bushi, etc.), other musics existed simultaneously. Music of the Ainu people (a clan of native islanders from Northern Honshū and Hōkkaidō) consists of ritual and festival songs. A host of native instruments also accompany their music. Music of the Okinawa and Ryūkyū Islands have their own peculiar rhythms, scales, and social functions. Much of this music is accompanied on the *sanshin*, a derivative of the mainland shamisen. On the main island of Honshū, the people had their own songs (*uta*), which eventually took on the Germanic-influenced title *min'yō* (or folk song). These songs depict daily life and are accompanied by the shamisen, koto, or other solo instrument. *Min'yō* can also apply to a folk melody or song that is played by a solo instrument or instrumental ensemble. This popular form of music helped to influence the development of 20th-century popular music such as ryūkōka, kayōkyoku, enka, and eventually J-pop.

The adoption of Western popular styles into Japanese *min'yō* has a rather muddled history. Terminology was appropriated and repurposed so often that definitive styles cannot be easily detected. In the 1910s, a new version of *min'yō* began to develop that relied less on traditional Japanese scales and migrated toward Western diatonic harmonies. The new *min'yō* (or *shin min'yō*) also had another name: ryūkōka (popular or fashionable song). Because records were slow to find their way into homes, street musicians known as *enka-shi* would perform these songs. Later, when record players and radios became more prevalent, certain singers began to predominate the scene. Ichiro Fujiyama is acclaimed as one of the most influential singers of the ryūkōka style. Although much slippage can be found in regard to the terminology, after the World Wars, *shin min'yō*/ryūkōka split into three separate strains: 1) kayōkyoku exhibited a pronounced jazz influence; 2) enka predominantly maintained the pentatonic scale in the melody with effusively emotional lyrical content; and 3) *poppusu* drew directly from current Western styles such as boogie-woogie, rock and roll, and pop music.

Since the 1980s, *kayōkyoku* has become less and less popular due to the influence of more modern popular rock styles. However, ballads of this ilk (as well as its predecessor, *ryūkōka*) continue to appear, especially in film or *anime* music. Enka has become quite widely appreciated and a specific consumer culture has developed around it. The genre appears to be reclaiming traditional Japanese roots; singers have begun to incorporate *kobushi* (a pronounced nasality and widening of the vibrato) and often wear more traditional costumes when performing. A good example of how these styles have intermeshed over the 20th century is the music of Hibari Misora, who began her career singing *kayōkyoku* and *poppusu* in the 1950s but since her death in 1989 is often remembered as an enka singer.

“J-pop” now seems to be the term of choice when referring to Western-influenced, contemporary rock or pop music. Much of this music can be easily identified with contemporary Western popular music trends such as hip-hop, rap, reggae, and so on; nevertheless, elements of traditional Japanese music do tend to manifest themselves occasionally (particularly in regard to singing style). J-pop musical trends gravitate toward the bubble-gum pop genre (catchy melodies, simple harmonies, up-tempo beats, targeted toward teenagers), especially in regard to female girl groups. Male boy bands often project a more suave, hard-edged image; however, both styles tend to interject English words and phrases into the lyrics. The phenomenon of girl groups and boy bands began in the early 2000s on the heels of the U.S. boy-band craze (Backstreet Boys, N’Sync, etc.) in addition to the Korean Wave bands, who often produce songs with Japanese lyrics specifically for the Japanese market (the group DBSK exemplifies this phenomenon). Other fascinating aspects of the Japanese rock scene are the hardcore (J-core) and Japanoise underground scenes that continue to perpetuate in Japan’s multilayered music world.

Two final intriguing aspects of the music of Japan are the phenomena of *karaoke* and film or *anime* music. The word “*karaoke*” literally translates to “empty orchestra,” meaning that the orchestrated music on the track does not have a singer. Although dispute exists concerning the originator of the karaoke machine and concept, many people claim that in the 1970s Daisuke Inoue of Kobe, Japan, was the first to use a machine of this type to

entertain. Since this time, karaoke has spread all over the world. In Asia, karaoke mainly consists of single compartments, rooms, or boxes, where singers go to perform privately or semi-privately. In the West, however, karaoke bars, lounges, or even nightclubs tend to be more popular. Karaoke has become so popular that now singers can compete in an annual international karaoke contest.

Music for film and anime has become an entirely separate genre of music in Japan. The songs in particular often become exceedingly popular and ones that every Japanese person knows. The influence of Studio Ghibli director Hayao Miyazaki (*My Neighbor Totoro*, *Princess Mononoke*, etc.) has made the music of his movies and their composers, such as Joe Hisaishi (among others), household entities.

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See also: [Bunraku](#); [Enka Music](#); [Gagaku](#); [Hōgaku](#); [J-Pop](#); [Kabuki](#); [Kayokyoku](#); [Koto](#); [Min'yō](#); [Shakuhachi](#); [Shōmyō](#); [Taiko](#)

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Jazz

Jazz is a musical genre that originated around the beginning of the 20th century in New Orleans, Louisiana. It is considered the quintessential form of American music because it can be described as a sort of musical melting pot. While the label "jazz" covers a wide array of musical styles and sounds, there are three basic characteristics that serve as a foundation: improvisation (the simultaneous act of composition and performance),

syncopation (placement of rhythmic stresses where they would not ordinarily occur), and “swing” (the rhythmic feel of the music that drives it forward).

ORIGINS

There is not a definitive creation story for jazz; all indications are that the music just evolved over time as a result of a number of factors coming together. The musical climate of New Orleans was quite diverse. There was a flourishing European classical music scene, public brass band concerts in the parks, barbershop singing groups on the streets, and numerous saloons and speakeasies where blues and ragtime musicians could find work. The name “jazz” itself does not even have a single, defining genesis or spelling. “Jazz,” “jass,” “jaz,” and “jas” were all in common use during the early years, but by 1918, “jazz” had become the standard spelling. The term and this particular spelling were used in sports journalism at the time to refer to players playing with a lot of energy or excitement, so some historians theorize that it was carried over to describe musicians with the same quality. Other theories include a connection to a musician named Jasbo Brown and a reference to the jasmine scents that were common in New Orleans brothels of the time, where many early jazz musicians found work as parlor entertainers. It was this seedy connection that led many performers in the New Orleans era, including pianist Jelly Roll Morton (1890–1941) and clarinetist Sidney Bechet (1897–1959), to refer to their music as “ragtime” rather than “jazz.”

Vaudeville

Perhaps the one of the most lasting legacies from the vaudeville era was the proliferations of small theaters in the centers of small towns across the United States. Vaudeville theaters often featured seating capacities of 300 or less. Despite the fact that many have since been converted to movie theaters or repurposed for other needs, these small theaters were an important resource for small towns far from the major cities where theaters in excess of 2,000 seats were commonplace. Vaudeville theaters also provided much-needed opportunities for black, Jewish, and female performers to share the stage with their white counterparts. The format of the shows allowed for

diverse show complexion and many important black and minority performing acts got their start on the vaudeville circuit.

The first band described as playing in a syncopated jazz style was led by cornetist Buddy Bolden (1877–1931). His distinctive, syncopated sound was created by incorporating the habanera rhythm, or “Spanish tinge,” into the last half of the drum pattern. Before long, many of the bands in New Orleans were incorporating syncopated Latin dance rhythms into their music, giving birth to jazz as it is now known. Bolden was diagnosed with dementia praecox in 1907 and was unable to continue performing, ending his career 10 years before the first jazz recordings appeared.

Early jazz groups tended to be connected to two main types of ensembles: parade bands and dance bands. The instrumentation was largely based on that of parade bands of the time and featured a “front line” of a cornet, clarinet, and trombone, along with a rhythm section that typically included a drum and piano. The front-line melody instruments used a style of playing known as *collective improvisation* in which the cornet played an embellished-but-recognizable version of the melody while the other two instruments improvised countermelodies around it. The music, however, was decidedly rooted in the dance-band tradition and was most often associated with dancing, as is evidenced by songs like “Dixie Jass Band One Step.”

While Bolden’s band was the first group to be identified as playing in a “jazz style,” it was the Original Dixieland Jass Band (ODJB) that made the first recordings of jazz. In 1917, ODJB released “Livery Stable Blues” on the Victor label. The group’s leader, cornetist Nick LaRocca (1889–1961), began promoting the group as the creators of jazz and claimed authorship of many songs that were jazz standards of the time.

BEYOND NEW ORLEANS

By the mid-1910s, many jazz musicians were touring with vaudeville troupes and minstrel shows, exposing audiences around the country to this new music. The increased interest in jazz in places like Chicago and New

York, as well as easier access to recording studios, led many musicians to leave New Orleans for these other cities. In Chicago, jazz began to evolve into an earthier music. The banjo and saxophone became more common, and the New Orleans style of collective improvisation began to give way to a greater emphasis on solo improvisation. One of the musicians responsible for this transition was pianist Jelly Roll Morton. Morton began his career playing in Storyville, a section of New Orleans created to regulate prostitution. Morton was a significant figure in the transition from ragtime to jazz and actually claimed to have invented jazz in 1902. (In fact, in a series of interviews with folklorist Alan Lomax, Morton claimed to have been born in 1885 in order to make this claim more plausible.) Morton's piano style was a combination of later ragtime and shout styles with barrelhouse blues. In 1915, his "Jelly Roll Blues" became the first published jazz arrangement and earned him the title of first jazz composer.

Another New Orleans-born emigrant to the North was cornetist/trumpeter Louis Armstrong (1901–1971). Armstrong was instrumental in the further development of the jazz style, primarily by abandoning the stiff rhythmic feel of ragtime in favor of the swinging jazz style. He also moved away from an improvisatory style focused on the melodic embellishment and toward one that was focused more on creating new melodies over the chord progression. In 1925, Armstrong formed the Hot Five and Hot Seven, groups that would set the standard for small-group jazz for many years.

In New York, an alternative to ragtime developed and served as the musical basis for indigenous jazz of that area. This new "stride" piano style was developed by James P. Johnson, most famous for his song "Charleston" that sparked a dance craze in the 1920s. The style is characterized by an alternating bass note/chord pattern in the left hand with a syncopated melody in the right hand. The jazz groups in New York also tended to be larger in order to compete with the established dance orchestras. Among the significant New York band leaders of the 1920 were Fletcher Henderson (1897–1952) and Edward Kennedy "Duke" Ellington (1899–1974). It was Henderson who established the formula for big-band arrangements from the late 1920s through the early 1940s. Henderson viewed his band as four

interrelated sections (saxophones, trumpets, trombones, rhythm), and he wrote for each section as a unit. Sometimes all sections would play together, sometimes one section would be featured, and sometimes they would alternate with each other in a call-and-response pattern. He also interspersed ensemble sections with sections for individual soloists. Ellington largely patterned his arrangements after the Henderson model, but he was also famous for viewing his bands as a collection of individual players with their own unique sounds. The work of these two leaders helped to launch the most popular jazz style—swing.

THE SWING ERA

The 1930s are known as the Swing Era because of the popularity of this style of big-band jazz, which ranged from upbeat dance tunes to lyrical ballads. The Swing Era also marked the first time jazz drew a significant white audience. The racial segregation that was commonplace in society had an impact on jazz, as both bands and audiences were almost always divided along racial lines. Black bands, such as Henderson's and Ellington's, played primarily in nightclubs, whereas white bands, such as those led by Benny Goodman (1909–1986) and Tommy Dorsey (1905–1956), played more frequently in concert halls, theaters, and high-society events. Before long, stylistic differences began to emerge between the two types of bands. Many of the white bands moved closer toward a fully composed type of music, whereas many of the black bands retained more improvisation. The more relaxed, composed music was known as “sweet jazz” and the music that was more upbeat and improvisation-based came to be known as “hot jazz.”

As the Depression worsened, many of the “hot” bands began to adopt some characteristics of the “sweet” bands, such as lush orchestrations and ballads, in order to survive. Some bands, both sweet and hot, added a vocalist to the group in order to increase their popularity. Many well-known singers, including Billie Holiday, Ella Fitzgerald, Bing Crosby, Rosemary Clooney, and Frank Sinatra, launched their careers in this way. Still, by the late 1930s, swing bands were struggling to survive and by the early 1940s,

most of the well-known bands could no longer support themselves and disbanded.

The Northeast was the focal point for jazz in the 1930s, but there were two other locations that developed strong and distinctive jazz scenes during that time as well: Kansas City, which was famous for a blues-based “jump” style popularized by the Count Basie Orchestra; and Paris, France. Several American jazz musicians had toured in France, but it was not until the mid-1930s that a distinctive European style of jazz developed with the Quintette du Hot Club de France. The Quintette featured Belgian guitarist Django Reinhardt (1910–1953) and French violinist Stéphane Grappelli (1908–1997), along with a bassist and two rhythm guitarists.

BEBOP

The Swing Era came to a close with the Great Depression, World War II, and a recording ban by ASCAP. Additionally, many nightclub owners began to believe there was more money in drink sales than in dancing, so they added more tables and eliminated their dance floors. As a result, smaller groups were much more in demand. The new style of jazz that emerged—bebop—was considerably different from orchestrated swing music. Bebop was more musically challenging, with extremely fast tempos, irregular chord progressions, and melodies that were more technical than tuneful. The typical ensemble consisted of a saxophone, trumpet, piano, bass, and drums. Bebop songs were most commonly based on either the blues or chord progressions borrowed from pre-existing songs. The term *bebop* comes from a common onomatopoeic descending long-short melodic figure. Among the main proponents of this new musical style were saxophonist Charlie Parker (1920–1955), trumpeters John Birks “Dizzy” Gillespie (1917–1993) and Miles Davis (1926–1991), pianist Earl “Bud” Powell (1924–1966), and drummer Max Roach (1924–2007). Unlike the jazz that came before, bebop was not intended as dance music, which made it well-suited for the crowded nightclubs.

Bebop was popular among many musicians, but there was also widespread criticism of the style, mainly centered on the claim that it sacrificed musicality for technique. Many critics, Louis Armstrong among

them, claimed that bebop musicians may have been able to play scales and arpeggios faster than other performers, but they lacked any sense of melody. In response to these criticisms, two styles emerged from bebop in the 1950s.

THE BIRTH OF THE COOL

“Cool jazz” developed in the late 1940s as a more relaxed alternative to the frenetic sound of bebop. Its roots in jazz can be traced back to the melody-oriented music of cornetist Bix Beiderbecke and saxophonists Frankie Trumbauer and Lester Young in the 1920s and 1930s. In 1948, Miles Davis formed a nonet that included pianist/arranger Gil Evans, baritone saxophonist Gerry Mulligan, alto saxophonist Lee Konitz, pianist John Lewis, and others for the purpose of experimenting with a more relaxed and expressive sound within the bebop framework. Some of the 12 recordings made by this group were released in pairs on six separate 78-rpm records beginning in 1949. It was not until 1957 that the label, Capitol Records, compiled 11 of the tracks on one LP and released it as *The Birth of the Cool*. While the nonet was short-lived, it led to successful careers for some of its members in the new cool style. Mulligan and trumpeter Chet Baker formed a pianoless quartet and further explored the relaxed style. Lewis joined with vibraphonist Milt Jackson, bassist Percy Heath, and drummer Connie Kay to form the Modern Jazz Quartet. The Quartet not only continued the cool sound, it also incorporated a number of elements from classical music in what Gunther Schuller called “third stream” music.

Because of Mulligan’s influence and his location in southern California, some journalists began to refer to cool jazz as “West Coast jazz.” Perhaps the most enduring legacy of West Coast jazz is the work of pianist Dave Brubeck and alto saxophonist Paul Desmond and their 1959 album *Time Out*, which features the songs “Take Five,” written in 5/4, and “Blue Rondo a la Turka,” which is based loosely on the classical rondo form with 9/8 ensemble sections alternating with 4/4 sections for the solos.

HARD BOP

Emerging in the mid-1950s was hard bop, a more mainstream version of bebop with influences from rhythm and blues and gospel music. This style

originated with a group called The Jazz Messengers led by pianist Horace Silver and drummer Art Blakey. Hard bop maintains the rhythmic drive and energy of bebop while also incorporating the compositional, or “pre-planned,” aspects of cool jazz and swing. Hard bop is sometimes called “funky jazz” because of its strong rhythmic character, and sometimes referred to as “soul jazz” because of its connection to the sound of gospel music and rhythm and blues. Other musicians who contributed to the development of hard bop include bassist Charles Mingus; trumpeter Clifford Brown; saxophonists John Coltrane, Sonny Rollins, and Dexter Gordon; and pianist Thelonious Monk. In the 1980s, many of these artists saw a resurgence in their careers when British DJs used hard bop recordings over electronic dance beats to create “acid jazz.”

MODAL JAZZ

In the late 1950s, Miles Davis began to experiment with an approach to jazz composition that was based on scales rather than chord progressions, which came to be known as modal jazz. In bebop, chords commonly change every two beats, but in modal jazz, the harmonies stay constant for extended periods of time, requiring musicians to conceive of their improvisations in terms of a linear melody rather than simply playing patterns over a set of chords. The first jazz recordings to really showcase this modal approach came from Miles Davis’s 1959 album *Kind of Blue*. The first track, “So What” is based around 16 measures of D Dorian, eight measures of E^b Dorian, and eight measures of D Dorian. Although Davis used this modal approach only sporadically in the 1960s, John Coltrane, who performed on *Kind of Blue*, made extensive use of modal jazz in his music, which is particularly evident in “Crescent,” “Impressions,” and his version of the Rodgers and Hammerstein classic “My Favorite Things.” Pianist Herbie Hancock’s “Maiden Voyage” is another classic modal jazz work.

“THE NEW THING”

In the 1960s, a number of jazz musicians sought to create music that was not limited by traditional musical structures such as harmony, tonality,

form, and rhythm. Although it is now commonly called “free jazz,” musicians at the time simply called it “the new thing.” The label *free jazz* comes from saxophonist Ornette Coleman’s 1960 album *Free Jazz: A Collective Improvisation*. The album was recorded by a double quartet with one quartet on each stereo channel playing simultaneously to produce a nearly 40-minute group improvisation. John Coltrane’s contributions to this movement were connected to his further explorations of modal jazz and his spiritual quest to become one with “Om,” the universal and first vibration in Hinduism. Bassist Charles Mingus and keyboardist Sun Ra attempted to integrate the principles of collective improvisation within the framework of big band jazz. Saxophonists Pharoah Sanders and Archie Shepp were among a group of free jazz musicians who sought to include non-Western musical ideas, particularly the music of North Africa, into their performances. Pianist Cecil Taylor incorporated many elements of the classical avant garde into his approach, including tone clusters and serialism. The one common thread uniting these disparate approaches to jazz was a desire to create music outside the strictures of earlier forms of jazz.

FUSION

In the late 1960s, Miles Davis experimented with combining the melodic and harmonic language of jazz with the instrumentation and rhythms of rock. He began using with electric piano and bass on the 1968 album *Miles Ahead*, but it was the 1969 *In a Silent Way* that was the first real step toward a jazz-rock fusion with an all-electric approach and the abandonment of the characteristic swing feel of jazz. Davis’s follow-up album, *Bitches Brew* (1970), demonstrates the fullness of his integration of rock elements, the most dominant of which is the central role he gives the expanded rhythm section of two bassists, two or three drummers, two or three electric pianists, and a percussionist.

If the albums themselves were not enough to lay the foundation for jazz fusion, many of the musicians that played on them were active in ensembles that established the mature fusion style of the 1970s. Herbie Hancock created a funk-oriented fusion style on albums such as *Head Hunters*, and

saxophonist Wayne Shorter and keyboardist Joe Zawinul founded perhaps the highest-profile fusion group of the 1970s, Weather Report. Later fusion innovations have included blending jazz with rap and hip-hop and even punk and heavy metal.

BEYOND FUSION

Jazz since the 1970s has been dominated by two strains. One, championed by trumpeter Wynton Marsalis, has been a resurgence of more traditional jazz styles from the 1930s through 1950s. This return to more “straight-ahead” jazz has been followed by many fusion and free jazz artists who have reverted to acoustic performances in more traditional styles.

The second major current of jazz since the 1980s has been *smooth jazz*, a type of fusion that is moderately paced with a solo instrument, usually a saxophone, layered over a bass-heavy electronic accompaniment. Smooth jazz artists such as saxophonists David Sanborn and Kenny G are heavily criticized for what critics perceive as bland, mediocre, formulaic music that lacks vitality and creativity. Some critics have even coined the term “fuzak” to describe this style of jazz—a pejorative that is given weight by the frequency with which smooth jazz songs are used as background music for other entertainments and activities. Despite these criticisms, however, smooth jazz was the fastest growing radio format in the United States in the late 1980s through the mid-1990s.

Eric S. Strother

See also: [Afro-Cuban Jazz](#); [Armstrong, Louis](#); [Bebop](#); [Blues](#); [Coltrane, John](#); [Congo Square](#); [Davis, Miles](#); [Dixieland](#); [Gospel Music](#); [Handy, W. C.](#); [Joplin, Scott](#); [Original Dixieland Jazz Band](#); [Parker, Charlie](#); [Ragtime](#); [Smith, Bessie](#)

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Jehan, Noor (1925–2000)

Noor Jehan was an influential singer and film actress of the Indian subcontinent whose career spanned six decades. Also known by her honorific title “The Queen of Melody” (Urdu: *Malika-e-Tarannum*), she was one of the most prolific South Asian performers, recording more than 18,000 songs in various Indian and Pakistani languages including Urdu, Punjabi, Pashto, Sindhi, and Persian.

Born Allah Rakhi Wasai into a musical Punjabi Muslim family in British India, she trained in Hindustani classical and devotional music under Bade Ghulam Ali Khan (1902–1968), focusing on *dhrupad*, *kahyaal*, and *thumri*. She first appeared on stage in Calcutta at age six, and by age nine, Punjabi composer Ghulam Ahmed Chishti (1905–1994) began to write *ghazals*, *na`ats*, and folk songs for her to perform. They both pursued careers in Lahore, with Wasai and her sisters performing live before film screenings. In the 1930s, her whole family moved to Calcutta in hopes of encouraging movie careers for her and her older sisters, Eiden Bai and Haider Bandi Wasai. She appeared under the stage name Baby Noor Jehan (Light of the World) until 1939, and her sisters were featured in Indira Movietone films as the *Punjab Mail*. Throughout the late 1930s, they sang child roles in Punjabi movies and became the first female singing stars of the Indian cinema.

In 1942, Noor Jehan played her first adult leading role (opposite Pran in *Khandaan*), shifted her career to Bombay, and married actor/director Shaukat Hussain Rizvi (1914–1999). In 1947, when the British partitioned India into India and Pakistan, they immigrated to Pakistan, working and raising three children in Lahore and Karachi. She became Pakistan’s first female film director (co-directing *Chanway* in 1951) and made films with her husband until their divorce in 1954. She was remarkable for her embodied, emotional singing presentations, incorporating dance and movement with the *mehfil* style of song.

In 1959, she married a younger Pakistani film star, Ejaz Durrani (1935–), who pressured her to give up acting to concentrate on singing. She had three further children with Durrani, from whom she was divorced in 1971. One of her daughters was Pakistani singer and television performer Zil-e-

Huma (1944–2014), and film actress Sonya Jehan (Sonya Rizvi, 1980–) is her granddaughter.

She had a very short career in Bollywood before the Partition (her last film was *Mirza Ghalib*, in 1961), but she became known as the Elizabeth Taylor of the Pakistani film industry due to her multiple marriages, alleged affairs, and sexualized, “queenly” presentation of the female body. She was invited back to New Delhi and Bombay to celebrate the golden jubilee of Indian talking films in 1982.

From 1960 to 1993, Jehan focused on playback singing, receiving accolades such as the Pride of Performance (1965), 13 Nigar Awards for Best Female Playback Singer, and the third and fourth highest civilian awards from Pakistan. She had a very wide range, with a distinctive, passionate delivery and even, melodious technique with a pure, nasal tone in all ranges, but she described singing well as emotionally and physically draining. Through her thousands of song recordings, she helped to evolve playback singing in the same ways Mehdi Hassan did for ghazal and Nusrat Fateh Ali Khan did for *qawwali*.

Her popularity was boosted by recordings and live performances of patriotic songs during the 1965 war between India and Pakistan. She was the *grande dame* of the Pakistani film industry, inspiring three generations of singers, including Lata Mangeshkar (1929–). The rise of television gave her the opportunity to reinvent herself as “the Melody Queen” in a series of musical programs: she re-recorded her earlier hits for a new generation and displayed her talents as a singer of ghazals and traditional songs.

Acknowledged by the great poet Faiz Ahmed Faiz (1911–1984) as his favorite singer, Noor Jehan proved that her renditions of his ghazals and nazms were unique. Notable duet partners included Ahmed Rushdi, Mehdi Hassan, Nusrat Fateh Ali Khan, and Mujeeb Aalam. Pakistan Television named her “Voice of the Century” in 2000.

Laura Stanfield Prichard

See also: [Dhrupad](#); [Gimbri](#)

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Jingju (Beijing Opera)

Jingju, or Peking Opera (a/k/a Beijing Opera), is a combination of acrobatics, dance, pantomime, martial art, song, dialogue, and incidental music. It was mainly developed in Beijing, the capital of the Qing dynasty (1636–1912 CE), in the 19th century and soon became popular in the Imperial court as well as in the marketplace and teahouse. Its name, "Jingju," also reflects the place where it was born: the capital, which is *Jing* in Chinese.

The librettos used in the court were primarily based on history or classical mythology, which carried the message of virtues that the Chinese admire, such as loyalty, integrity, filial piety, and purity. The stories told in the teahouses or marketplace mostly derived from folklore or everyday life, including romantic stories, chivalrous tales, and fairy tales. Peking opera has four primary stock characters: Sheng, which is an elegant and refined male character; Dan, the female ones; Jing, a bold and straightforward male character with painted face; and Chou, a male clown role. These characters are the focal point of Peking opera and they have elaborate costumes, which create a high contrast to the sparse, symbolic, "one-table-two-chairs" stage. The primary styles of vocal music that Peking opera applies are *Xipi* and *Erhuang* and in early times Peking opera was also called *Pihuang*, which designates a mixture of these two vocal styles.

ORIGINS AND DEVELOPMENT

The most important precursor of Peking opera is Hui opera (*Huiju*), a regional genre primarily developed from Huizhou, Anhui, originated during the Ming dynasty (1368–1644 CE). Hui opera was introduced to Beijing during the celebration of the 80th birthday of the Qianlong Emperor (1711–1799 [reigned 1735–1796]) in 1790. The Sanqing troupe first came to Beijing from Anhui to celebrate Qianlong's birthday. During the

celebration, many different troupes, not limited to Hui opera, set up their stages from Xihua Gate to Xizhi Gate; therefore, different genres influenced each other. Before Hui opera, *Kunqu* and *Qingqiang* were two of the most popular vernacular genres in Beijing. However, Hui opera had more various and interesting librettos and performance styles, which took over the popularity of *Kunqu* and *Qingqiang*. After Qianlong's birthday celebration, more renowned Hui opera troupes came to Beijing, such as Sixi, Chuntai, and Hechun. Many actors of these two genres joined Hui opera troupes and brought their own styles to add to the variety of Hui opera.

During the reign of the Daoguang Emperor (1782–1850 CE [reigned 1820–1850]), Han opera (*Hanju*) actors came to Beijing from Hubei. Because they also used Xipi, it was convenient for them to join Hui opera troupes to perform. Hui opera gradually developed into a new form, incorporating elements from *Kunqu*, *Qingqiang*, Han opera, and Beijing accent. Because it used Xipi and Erhuang, it was first called *Pihuang* or *Pihuangxi*. Later people from Shanghai named it *Jingxi* or *Jingju*, meaning operas with Beijing flavor.

During the second half of the Qing dynasty, Peking opera rapidly developed in Beijing, first in the teahouses and marketplaces, later in the palace. During the reign of Xianfeng Emperor (1831–1861 CE [reigned 1850–1861]), Sanqing and Sixi troupes were invited to perform in the court. Empress Dowager Cixi (1835–1908) was a fan of Peking opera and on her 50th birthday, many famed Peking opera actors were invited to perform and teach eunuchs in the palace.

After the founding of the Republic of China (Taiwan) in 1911, Peking opera became more and more popular and was introduced abroad by Mei Lanfang (1894–1961). During the 1920s, Mei took Peking opera to Japan and then on a tour to New York City in 1930, which won such success that the tour was extended from two weeks to five weeks. Mei traveled across the United States and received two honorary degrees from Pomona College and the University of Southern California. He also visited the Soviet Union in 1935.

After the Chinese Civil War in 1949, Peking opera played a focal role of national identity for both involved parties. In Taiwan (the Republic of

China), the Kuomintang government acknowledged Peking opera as “National opera” and encouraged this art form over other genres, such as the traditional Taiwanese opera, in an attempt to acquire a place as the sole representative of Chinese culture. Meanwhile, in China (People’s Republic of China), the Communist Party of China used Peking opera as its vehicle for propaganda and transformed it into “model play” or “revolutionary opera,” which gradually put the traditional, elaborate costumes aside and used modern clothes instead, especially during the Cultural Revolution (1966–1976).

Peking opera gradually lost its audience in the second half of the 20th century. The rise of television, film, pop music, and other entertainment reduced its importance, and to the younger generation its singing style sounded strange and esoteric. In the late 20th and early 21st centuries, some in the Chinese government led a movement to revitalize Peking opera. It was selected for the UNESCO Intangible Cultural Heritage List in 2010.

SYMBOLISM

Traditionally, the Peking opera stage is a square platform visible from three sides. The stage is spare, with few props, simple and basic drapes as background, and one table and two chairs for actors to use. A typical Peking opera stage is built above the line of sight of the audience, and theatergoers are always seated south of the stage. Performers enter from the east and exit from the west. Through the actor’s skill and the audience’s imagination, one table and two chairs fulfill the needs of scene changes. The table and chairs covered with yellow satin embroidered clothes represent the palace; beige or pink could represent a young lady’s bedroom. Yellow satin without decorations means in the temple, and adding a military curtain behind the table represents the army. According to the libretto, the table could be a hill, a tower, a bridge, a boat, a wall, a well, or a bed. An actor with a horsewhip means riding a horse, holding a paddle represents rowing a boat, and two vehicle flags designates a carriage. It requires great acting skill by the performers to make the audience understand what they are doing, such as opening a door, when the door does not exist on stage; or sewing a shoe sole, when one cannot see the needle and thread.



Jingju, also referred to as Beijing or Peking opera, is a Chinese theatrical tradition that combines music, singing, dialogue, dance, martial arts, and acrobatics.
(Zhaohui/Dreamstime.com)

CHARACTERS

There were four stock characters—Sheng, Dan, Jing, and Chou—in Peking opera. The Sheng designates all the male roles in Peking opera. Young male characters are known as *Xiaosheng*, who are usually handsome, attractive, beardless, and sing in high, sharp voices. Older ones are *Laosheng*, who have a more gentle and cultivated personality and very often have a beard. *Wusheng* are highly trained in acrobatics, perform mostly martial arts, wear an elaborate military outfit, and have a natural voice when singing. *Hongsheng*, a red-faced older male character, is a subtype of *laosheng*. Guan Yu and Zhao Kuang-yin are two famous *hongsheng* characters.

Dan refers to all female roles, which were played by male performers during the Qing dynasty. In the first half of the 20th century, there were so-called “four famous Dans”: Mei Lanfang, Cheng Yanqiu, Shang Xiaoyun, and Xun Huisheng, who were all men. Each of these four famous Dans led a school of acting and influenced many actors after them. Similar to Sheng, there are a couple of subtypes of Dan: *Qingyi* designates an elite, elegant

female character; young female warriors were *Daomadan*; a vivacious and unmarried woman was *Huadan*; and *Laodan* means an old lady.

The *Jing* refers to a painted-face male role. This type of role generally embodies a forceful character, which requires a strong voice and exaggerated gestures. Peking opera claims that there are 15 basic facial patterns with more than 1,000 specific variations. The patterns and especially the coloring are derived from traditional Chinese color symbolism. Three basic colors include red, white, and black. Red represents honorableness and loyalty, such as the Guan Yu character. White denotes a wicked or crafty, deceitful character; one of the most famous roles of this type is Cao Cao. Black designates characteristics of trustworthiness and honesty; for instance, Bao Zheng. There are three essential subtypes of *Jing*: *Dahualian* (a/k/a *Tongchui*) is usually a prudent, wise, and modest character heavily involved in singing. *Erhualian* (a/k/a *Jiazhualian*) is usually bold and forthright, but could also represent a complicated role (for example, Cao Cao, a typical wicked, crafty character, is performed by *Erhualian*). *Wujing* usually denotes a martial and acrobatic character.

The *Chou* is a clown, a comedian, and nearly always plays an amusing secondary role. Those playing this role usually wear a small patch of white chalk around the nose, and therefore are also named *xiaohualian*. The *Chou* can be subdivided into *Wenchou*, a civilian role such as a merchant, a playboy, or a jailer; and *Wuchou*, a military character. The *Wuchou* is one of the most demanding characters in Peking opera, because it requires a balanced combination between comic acting, acrobatics, and singing.

MUSIC

The orchestra of the Peking opera, *Wenwuchang*, can be divided into two parts: the percussion section, which is called *Wuchang* and heavily used for scenes of combat; and an ensemble, called *Wenchang*, which consists of melodic instruments as well as some percussions and is used to accompany *Wenxi* (focus on singing).

Wenchang can be subdivided into two groups. The first group mainly involves string instruments, including *jinghu*, *erhu*, *yueqin*, and *sanxian*. This group predominantly accompanies the singing styles of *Xipi*, *Erhuang*,

Sipingdiao, and Nanbangzi. The other group is primarily made up of wind instruments, comprising *dizi*, *sheng*, *suona*, and *haidizi*. This group chiefly accompanies Kunqu, Chuiqiang, Zaqiangxiaodiao, and Xichuiqupai.

The percussion instruments in Wuchang include *tanban*, *danpigu*, *tangu*, *daluo*, *nao*, and *bo*. Combat scenes have been closely bonded with percussion for centuries. The strong, vivid, and clear rhythm helps the actors to perform and also builds tension. Traditionally there is no conductor for Wenwuchang; Gulao, the one who plays *guban* (tanban and danpigu), is the leader of the whole ensemble. In Peking opera, unlike Italian opera which uses fixed, composed music, the music is flexible. The whole ensemble will repeat a musical section, listen carefully to Gulao, and wait for his specific percussive pattern to continue or end the music, very much like the cadenza section in the Western classical music concerto; hence, the performers have more freedom to act so as to build up feelings.

IMPORTANT REPERTOIRES

In the convention of Peking opera, it is common to perform only a scene or an act instead of the whole opera, which is called *Zhezixi*. The famed actor is the center of the Peking opera and the audiences usually go to the theater for their favorite actors. Therefore, it is natural that the actor will choose those scenes that particularly showcase his acting, singing, and/or martial-arts skill.

Many of the repertoires of the Peking opera are derived from librettos of Kunqu, Hui opera, and other theatrical genres. *The Hegemon-King Bids His Concubine Farewell* (a/k/a *Farewell My Concubine*) is a well-known Peking opera, which was derived from Kunqu and initially performed by Yang Xiaolou and Shang Xiaoyun in 1918 in Beijing. In 1922, Yang Xiaolou and Mei Lanfang worked together to renew it, and their recreation became a classic repertoire for Mei Lanfang. The story tells that Xiang Yu (performed by Yang Xiaolou), the Hegemon-King of Western Chu, is losing the war and is surrounded by his opponent, Liu Bang's forces. Xiang Yu calls forth his horse and asks it to run away for the sake of its own safety, but the horse is very loyal and refuses to leave. He then calls for the company of his favorite concubine, Consort Yu (performed by Mei

Lanfang). Realizing that they are losing the war, she begs to die alongside Xiang Yu, but he strongly rejects her wish. Thereafter, when he is distracted, Yu commits suicide with Xiang Yu's sword.

Another scene in Mei Lanfang's classic repertoire is *The Drunken Noble Consort*. In this story, Emperor Tang Minghuang asks his noble consort Yang Yuhuan to meet him at the Pavilion of Hundreds Flowers. After waiting for the Emperor for a long time and then learning that he has gone to another consort's palace, Yang Yuhuan feels extremely angry and disappointed and asks eunuchs to give her liquor to drink until she is quite drunk.

Huarong Boulevard is also an important repertoire piece of the Peking opera. The story happens during the Three Kingdoms (220–280), right after the Battle of Red Cliffs. Cao Cao is defeated by Zhuge Liang and Zhou Yu in Chibi. He flees and meets Guan Yu at Huarong Boulevard. Zhuge Liang has warned Guan Yu in advance that he is very likely to let Cao Cao run away, but Guan Yu rebukes him and requests that he be allowed to arrest Cao Cao. Cao Cao is afraid when he meets Guan Yu and begs Guan to remember how he honored and respected Guan before and let him escape. Guan has a soft heart. He ultimately gives in to Cao's begging and lets him go.

LEADING SCHOOLS

The most well-known schools of the Peking opera focus on the performance styles of Dan and Laosheng. Each of the four famous Dans leads his own school. Mei Lanfang (1894–1961) was known as the Queen of Peking Opera, especially for his performance of Qingyi. Mei was born into a family of Peking opera and Kunqu and made his debut in 1905. Throughout his whole career, he kept polishing his techniques and working on new practices, which were the basis of the Mei school style. There is no fancy vibrato or portamento in the Mei school, and the performance style is calm and peaceful. It seems to be plain at first, but its deep and subtle expression touches the audience. Mei built many classic standards, such as *The Drunken Noble Consort*, *The Hegemon-King Bids His Concubine*

Farewell, *Mulan Enlisted*, and *The Phoenix Returns to Its Nest*, which was the first Peking opera to be translated into English in 1985.

Cheng Yanqiu (1904–1958) was Mei's student and also learned from Wang Yaoqing (1881–1954), and later created his own school. Cheng was good at portraying tragic female characters, who were outwardly weak and delicate but actually strong and tough. He was also known for using water sleeves, an extension to the cuff of garment sleeves. The Cheng school uses vibrato that helps intensify the grief and indignation of the female roles. Some classics in his repertoire include *Lady Wen Returned to Han*, *Tears of the Abandoned Mountain*, and *Assassin Nie Yinniang*.

Shang Xiaoyun (1900–1976) learned from both Wang Yaoqing and Sun Yiyun (1880–1944). Shang first studied Wusheng and later changed to Dan. He was celebrated for his performances of Daomadan as well as Qingyi. Shang's voice was bright and strong with a wide range, which became known as "metal voice." The Shang school created many dances and carried on his outstanding interpretations of Daomadan and Qingyi. His important repertoire includes *Reunion at Wujia Slope* and *Lady Zhaojun Departs for the Frontier*.

Xun Huisheng (1900–1968) learned from Li Shoushan (1866–1932) and Wang Yaoqing. He was good at acting an innocent, lively, and enthusiastic young lady. Xun's school incorporated Hebei Bangzi and added many fine and exquisite movements. *The Story of Su San*, *Romance of Mistakes in the Flower Field*, and *Meilong Garrison* are Xun's classic standards.

Ma Lianliang (1901–1966) was best known for his Laosheng and was considered one of the "Four Great Beards" (the Laosheng character usually wears a beard). He formed Fufeng Troupe when he was only 23 and established the Ma school. One of the most famous characters he performed was Zhuge Liang, a celebrated politician and military strategist in the Three Kingdoms.

Chloe Hsun Lin

See also: [Opera](#); [Taiwanese Opera](#)

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Johnson, Robert (1911–1938)

Robert Johnson was an American blues singer and guitarist. He recorded 29 songs, in 1936 and 1937, whose influence and eventual commercial success established his reputation as a leading representative of the Delta blues style. When his recordings were reissued, beginning in 1959, he had a major impact on such rock musicians as the Rolling Stones, Eric Clapton, and Bob Dylan, among many others. Generations after Johnson died, dramatic accounts of his early death and an often-repeated legend that he sold his soul to the devil in exchange for his musical prowess have kept him alive and active in many imaginations.

Despite considerable research, many details of his life remain conjecture, because sources either contradict one another or do not exist. There is no known birth certificate; extant documents suggest that he was born in 1907, 1909, 1910, or 1912, although he was not included in the census of 1910, making the dates before that year unlikely. His half-sister Carrie Thompson, who also provided some of the only known photographs of him, reported his birth date as May 8, 1911, in Hazlehurst, Mississippi. The place and date of his death—August 16, 1938, in Greenwood, Mississippi—comes from his death certificate, a controversial and much-studied document. It describes him as a banjo player, instead of as a singer or guitarist, and suggests that the cause of death might have been syphilis, a claim that is not supported by any known medical evidence and perhaps reflects racial prejudice. According to dubious reports, he may have been stabbed, shot, or poisoned by a jealous husband. No doctor examined the body. Most vexing of all, a few of Johnson's acquaintances told researcher Robert "Mack" McCormick that Johnson remained alive years after 1938, suggesting that

the death certificate—and how many anecdotes?—may refer to some other Robert Johnson. Gravestones in at least three Mississippi towns purport to mark his burial place.

Johnson was born out of wedlock to mother Julia Majors and father Noah Johnson. He was raised intermittently by a combination of Julia and her first husband, Charles Dodds (also known as Charles Spencer or C.D. Spencer and with whom Julia produced 10 children before Robert was born), and her second husband, Willie “Dusty” Willis. Because of the changing situations during his upbringing, Robert’s contemporaries may have believed his last name to be Dodds, Spencer, or Willis at various points in his youth. He used Robert, Robert Leroy, R.L., and “Little Robert Dusty” (after “Dusty” Willis) as first names. During these early years, he lived in such places as Hazlehurst, Mississippi; Lucas, Arkansas; and Memphis, Tennessee. He attended Indian Creek School in Tunica, Mississippi, in the mid- and late 1920s, although the precise level of his education is unknown. On February 17, 1929, he married Virginia Travis, who died in childbirth the following year, along with the baby. In May 1931, he married Calletta “Callie” Craft, but left her a year later. About the same time, Robert also had a relationship with Virgie Mae Smith, which, on December 16, 1931, led to the birth of Claud Johnson, Robert’s only known heir. From the early 1930s until his death in 1938, he travelled and performed in Mississippi, Arkansas, and Texas and perhaps as far away as Canada.

Judging from the few known photos of Robert Johnson, he was a slim black man who kept his hair trimmed short and his face clean-shaven. His left eye was slightly smaller than his right, and his left eyelid drooped somewhat, possibly due to a cataract or a lazy eye. The most distinguishing characteristics of his appearance were his extraordinarily long, slender fingers, which enabled his left hand to cover an unusually large area on the guitar fretboard. He was particularly adept at playing different patterns on the high strings and low strings at the same time. Because of his eye condition and slender fingers, some have speculated that he suffered from Marfan syndrome, and that this may have been a contributing factor in his death; these claims have not been medically tested or substantiated.

Some of Johnson's early acquaintances indicate that as a boy he played the diddley bow, a homemade instrument consisting of a single wire strung between two nails and secured against a resonating surface, such as the side of a barn. Similar anecdotes suggest that he also played the jaw harp in his youth. Eddie "Son" House (1902–1988) described him as an accomplished harmonica player and reported seeing him play a seven-string guitar as well. All of his recordings feature him singing and playing a six-string guitar but no other instruments. He may have learned some basic guitar skills from one of his half-brothers, and House, Willie Brown (1900–1952), and Isaiah "Ike" Zimmerman (1907–1967) were evidently influences on his early guitar playing. Further musical influences included Charley Patton, Tommy Johnson (no relation), James "Kokomo" Arnold, and Leroy Carr, among others. Johnson maintained a relationship with Estella Coleman; her son, Robert Lockwood, Jr., was his only known guitar student.

Johnson's entire musical reputation rests on two recording sessions, spread over five days in a period of about seven months. H. C. Speir, a record store owner and talent scout in Jackson, Mississippi, recommended him to Ernie Oertle, who worked for the American Record Company. Art Satherley and Don Law produced the recordings. The first session took place in the Gunter Hotel in San Antonio, Texas, on November 23, 26, and 27, 1936. The results were evidently successful enough to warrant a second session, which took place in the Vitagraph building in Dallas, Texas, on June 19 and 20, 1937. Recordings of 29 songs survive, including multiple takes of most—a rarity for the time. A few of these songs were released as singles on so-called race records in the 1930s, with "Terraplane Blues" (Vocalion, 1937) being the first and best selling (the B-side was "Kind Hearted Woman"). He achieved limited, regional success during his lifetime, was mostly forgotten for about 20 years after his death, and then achieved international fame and cachet.

In 1938, John H. Hammond organized a concert called "From Spirituals to Swing" at Carnegie Hall in New York, and he intended to invite Johnson as a representative of the Delta blues style. Johnson was not able to perform at the concert because he had died a few months earlier. As a result, Hammond filled his place on the program, along with Big Bill Broonzy, and

played two of Johnson's recordings during the concert. Then Samuel Charters included Johnson's song "Preachin' Blues (Up Jumped the Devil)" on the recording that accompanied *The Country Blues* (1959), Charters's influential book on the blues, and Columbia began reissuing Johnson's recordings in 1961 (*King of the Delta Blues Singers*, 1961; *King of the Delta Blues Singers, Vol. II*, 1970; and finally *The Complete Recordings*, 1990). Beginning in the 1960s, Johnson's music became much more widely known than it ever had been during his lifetime, owing to performances by such artists as the Rolling Stones ("Walkin' Blues," "Love in Vain," "Stop Breakin' Down Blues"), Eric Clapton ("Crossroads," an arrangement of "Cross Road Blues"; *Me and Mr. Johnson*, an album of 14 of Johnson's songs), and Led Zeppelin ("Travelling Riverside Blues"). Among his numerous honors, in 1994, Johnson was selected to appear on a commemorative U.S. postage stamp, and in 2003, his recordings were selected for inclusion in the National Recording Registry of the Library of Congress.

Johnson's recordings demonstrate versatility and diversity in musical style. Some of his lyrics included expertly crafted double entendres ("Terraplane Blues") or hellish nightmares ("Hellhound on My Trail"), although others seem unplanned. Some of his musical arrangements include such remarkable rhythmic layering ("I Believe I'll Dust My Broom") that later listeners assumed they must have been played by multiple performers, instead of just one, or that the recordings were sped up. (Johnson is the lone performer, and none of his contemporaries thought the recordings sounded any faster than his live performances.) As a singer, he could croon ("From Four until Late"), moan ("Come On in My Kitchen"), or growl ("They're Red Hot"). He generally sang in the middle of his register, but occasionally he used falsetto or a high, strained vocal timbre (especially on "Cross Road Blues"). As a guitarist, he used a thumb pick and employed a bottleneck slide in creative ways ("Ramblin' on My Mind"). His playing is especially remarkable for playing two musical parts at once, as in his combination of piano and guitar parts in "Kind Hearted Woman," an answer song to Leroy Carr's "Mean Mistreated Mama" (1934). Playing like this eventually caused guitar to replace piano in many ensembles.

Joseph R. Matson

See also: [Blues](#); [Race Records](#); [Smith, Bessie](#)

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Joik

The *joik* is a unique form of cultural expression for the Saami people of northern Scandinavia. The melody of this type of unaccompanied song is closely connected to a referential object, and uniquely expresses the identity of a person or thing. Linguistically, this is expressed by saying one “joiks” someone or something, rather than joiking *about* them, and the *subject* of the joik is considered to be the owner (not the performer of the joik). This mirrors the traditional role of art in Saami culture, as its central focus is on collectivity.

Traditional joiks were not intended to be performed as art. They fulfill social functions such as calming/herding reindeer, sharing memories, building community (both within a family and within society as a whole), self-expression, frightening wolves, and transporting a *noaidi*—the *siida*’s resident shaman—between worlds, often to the accompaniment of a ceremonial drum.

Many joiks use vocables instead of words. A singer can use melody, rhythm, expressive articulation, and physical gestures in addition to text as

forms of narrative. Traditional joikers employ extensive glissandi and build intensity through the gradual sharpening of pitch; these aspects make joiks difficult to accompany. In 1799, Italian explorer Giuseppe Acerbi provided one of the earliest descriptions of joiking, describing it as “hideous cries ... not connected with harmony ... straining their throats.” Although he was comparing traditional Saami singing to Italian operatic style, he was correct in identifying a compressed, nasal vocal tone achieved through careful breath control: “The Laplanders, after exhausting their breath, persevered in uttering the same cry in a kind of fainting or fading voice” (Acerbi, 1802, p. 68).

Saami joiks do not employ the linear organizing principles (phrases of equal lengths, clear beginning and end) found in most European folk song. They follow the Saami worldview of “No beginning, no end,” and mimic the recirculating patterns of nature. Acerbi noticed that the rhythmic structure of joiks is unique, “without regard to time or measure ... because there was nothing but a continued repetition of the same notes.” His 1802 attempt to transcribe a joik included the following text:

“A good journey, my good gentleman—gentlemen—gentlemen—
gentlemen,
a good journey—journey—journey—my good gentlemen—
gentlemen,
a good journey—journey—journey—journey, etc.
and so on as long as they were able to fetch any breath: when this was
exhausted, the song was ended.”

Almost 90 years later, Sophus Tromholt observed similar traits in his 1885 book *Under the Rays of the Sun*, noting a “variation of two to three, at the most four tones to five tones to a melody,” and melodies that were “most often improvisations, which, during incessant repetitions, express the mood, the character of nature or people, and so one of the person joiking” (Tromholt, 1885, p. 58).

Joiking can be divided into three distinct regional types, which roughly correspond to the dialectical areas of Saami language.

1. The North Saami form (called *luohti* in Saami) is the most common, as three-fourths of the native population lives in the North. The *luohti* is characterized by the use of leaps between elements of a pentatonic scale. A *luohti* always has a specific subject, usually a person, described in an intense voice. This form makes use of a marked rhythm with syncopations, shifting accents and vocal timbres, and the addition of glissandos and ornamental figures (such as vibrato). Different breathing styles are used to produce sound effects.
2. The *vuolle* is the South Saami form of the joik. Its characteristics include the use of just two or three notes close together and varying melodic spans consisting of several long sounds interspersed with quick glissandi and ornamental falsetto notes.
3. The Eastern Saami form of the joik, the *leu'dd*, is sometimes described as a rare “epic” form of joik, consisting of a long, personal narrative or village history in a more poetic and symbolic form. Improvisation and vocables play a key role in the *leu'dd*, and joikers incorporate elements of the *vuolle* and the *luohti*, make sudden changes to the melody, and touch upon a wide range of subjects (including political issues).

The role of the yoik in shamanism proved to be the basis for its systematic suppression by Christian missionaries in the 1600s and the governments of Scandinavia in the 1700s. As the result of research undertaken after World War II, the joik was found to be remarkably tenacious in both Norway and Sweden. In the late 1960s, Nils Aslak Valkeapää incorporated joiks, folk tunes, and instruments into a new form called “joik-song” (beginning with his 1968 album *Joikuja*). This new performative approach contrasts with the communal origins of the joik, and a tune inspired by South Saami joiking (combined with the Danish hymn “*Dejlig er jorden*/fairest Lord Jesus” by B. S. Ingemann) has even appeared in a 2014 choral version on the opening track for Disney’s *Frozen* (“*Eatnemen Vuelie*” by Frode Fjellheim).

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See also: [Norwegian Folk Music](#)

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Joplin, Scott (1867–1917)

Known as the "King of Ragtime Writers," Scott Joplin came to prominence following the publication of his "Maple Leaf Rag" in 1899—the most popular rag ever, which sold more than 1 million sheet-music copies. Joplin published more than 40 piano rags (a style of solo piano playing that coexisted with early New Orleans Dixieland jazz) between 1900 and 1906, including "The Entertainer" (1902) and wrote stage works such as "The Ragtime Dance" (1902), "A Guest of Honor" (1903), and the opera "Treemonisha" (1911), which was not performed in complete form during his lifetime. A posthumous Pulitzer Prize was awarded to Joplin in 1976 for his contribution to American music.

Much of Scott Joplin's early life is subject to speculation. The often-cited date of his birth, November 24, 1868, is incorrect. He was born sometime between July 19, 1867, and mid-January 1868, to Florence Givens, a free-born African American woman, and Giles Joplin, a former slave. He grew up in the town of Texarkana on the Texas–Arkansas border. Joplin's mother was a singer, and fostered her son's interest in music. Anecdotal evidence suggests that Julius Weiss, a local pianist, provided lessons to Joplin and served as a mentor by exposing the young Joplin to European art musical forms, including opera. Tom Turpin, the St. Louis saloon keeper and the first African American composer to publish instrumental ragtime ("Harlem Rag," 1897), was equally influential. Turpin's saloon and the Rosebud Bar became a gathering place and incubator for ragtime players in St. Louis and Joplin profited from his

association with Turpin, composing “The Rosebud March” in 1905 and dedicating it to Turpin.

Sidebar-Ragtime Royalties

Ragtime composer Scott Joplin’s “Maple Leaf Rag” (1899) was a major success, selling more than a million copies, and earning Joplin a place as the most successful African American composer of his day. This success was all but unique among composers of the day and was made possible by Joplin’s shrewd business sense. Rather than selling the composition outright for a few hundred dollars, which was standard practice for the day—especially for African American composers—Joplin negotiated a royalty scheme with his publisher. Though standard practice today, this was uncommon during Joplin’s time. Functioning as an annuity of sorts, “Maple Leaf Rag” earned Joplin hundreds of thousands of dollars. Joplin spent the rest of his career trying, largely unsuccessfully, to duplicate the success of the “Maple Leaf Rag,” but he did so with a steady stream of royalties earned from sale of the composition.

After leaving home as a teenager in the 1890s, Joplin traveled to Texas, Louisiana, Mississippi, and various towns in Arkansas. The earliest documentation of Joplin’s musical activities consists of newspaper reports from the summer of 1891, when he was part of a traveling minstrel troupe. In 1893, Joplin was present at the Chicago World’s Fair, leading a band and playing cornet. Making his way to Sedalia by way of St. Louis, he participated in the all-night ragtime piano competitions at Tom Turpin’s Silver Dollar Saloon and played first cornet in the Queen City Cornet Band, a group of African American instrumentalists. Shortly thereafter, he formed his own ensemble, performing at dances and other engagements. Joplin still led the life of a freelance musician, “riding the rails,” and traveling as far as Syracuse, New York, with his Texas Medley Quartette, a vocal group. His stellar performances garnered the attention of several business men in Syracuse who agreed to publish two of Joplin’s songs—“Please Say You Will” and “A Picture of Her Face”—representing his first published musical works.

In 1894, Joplin settled in Sedalia, Missouri, and matriculated at George R. Smith College, an all-African American college. Also at this time, Joplin

performed in the Williams Brothers Maple Leaf Club. Joplin was billed as “the entertainer” in club promotional materials and this later became the title of one of his famous classic rags. While working as a teacher, he also mentored other ragtime musicians, including James Scott, Artie Matthews, Paul Pratt, J. Russel Robinson, and Joseph F. Lamb. Joplin published “Original Rags,” his first piano rag, in 1899, but was compelled to share the credit with Charles N. Daniels, an arranger, and received a flat fee of \$25 for his efforts. Displeased with this standard music publishing industry practice, Joplin then secured the legal services of Robert Higdon to ensure that he would receive a one-cent royalty per sheet-music copy sold of his next composition, “The Maple Leaf Rag.” In 1899, Joplin collaborated with music publisher John Stark to promote his compositions, defining them as “classic rags” and comparing their quality to that of European art music. As a result, Joplin retained the term for his work when negotiating with other music publishers in order to delineate his artistic agenda. The success of and attendant royalty fees from “The Maple Leaf Rag” provided Joplin with a small but consistent income, enabling him to compose at relative leisure in addition to earning him the title “King of Ragtime Writers.”

Not content with merely being a ragtime composer, Joplin aspired to write for the theater. Written shortly after the success of “The Maple Leaf Rag,” his initial composition in this arena was “The Ragtime Dance” (1902), a folk ballet with singer-narrator depicting social dancing activities and the Black American Ball held at Sedalia’s Black 400 Club. Joplin relocated to St. Louis in 1901 with his new wife Belle Jones (1875–[death year unknown]), turning his attention more to composition and teaching, and less to performance. Belle Jones Joplin was Scott Hayden’s sister-in-law and widow of his older brother. After the death of the family’s infant daughter in 1903, the couple drifted apart and later divorced. It was during this time that he wrote an exemplary collection of rags, including “Sunflower Slow Drag” (1901, with Scott Hayden), “The Easy Winners” (1901), “The Entertainer” (1902), and “The Strenuous Life” (1902), dedicated to President Theodore Roosevelt. In 1904, Joplin married 19-year-old Freddie Alexander (1884–1904) and celebrated his success with the writing of “The Cascades” rag that he performed at the St. Louis

World's Fair. Another piece composed at this time was "The Chrysanthemum," which Joplin dedicated to Freddie and subtitled "an Afro-American Intermezzo" in order to raise the profile of the classic rag. Sadly, Freddie developed pneumonia and died on September 10, 1904, at the age of 20—a mere 10 weeks following their marriage.

Joplin focused his energies on opera, writing "A Guest of Honor," based upon African American leader Booker T. Washington's 1902 White House dinner with President Theodore Roosevelt. Ever the entrepreneur, Joplin submitted a copyright application for the work in early 1903 and indicated that Stark would publish the opera in the forms. For some reason, copies of the music were never provided to the Library of Congress and the music remains lost. Newspaper commentary from the time indicates that Washington's White House dinner was a fractious event that divided the nation, with African Americans taking pride in the achievement and Joplin's seeking to commemorate it with music.

In 1907, Joplin began working on the opera "Treemonisha" and moved to New York, where he believed better professional opportunities awaited him. Joplin dissolved his business relationship with Stark and eventually entered into a contract with Seminary Music, which published his "Wall Street Rag," "Paragon Rag," "Solace," and "Pine Apple Rag." Seminary Music was loosely affiliated with Ted Snyder Music, Irving Berlin's employer, and it was through this relationship that Joplin asserted that Berlin had access to the "Treemonisha" score from which Berlin allegedly stole a theme for use in "Alexander's Ragtime Band." Joplin completed and self-published the lengthy score for "Treemonisha" in 1910, dedicating it to Freddie. The June 1911 issue of *American Musician and Art Journal* applauded the work and Joplin publicized several stagings, but none occurred. The only known performances during Joplin's life were an unstaged rehearsal without scenery or orchestra, in 1911; a staging of the finale, "A Real Slow Drag," in Bayonne, New Jersey, in 1913; and an orchestral concert in 1915 of the Act 2 ballet scene, "Frolic of the Bears," in 1915 at the Martin-Smith Music School in Harlem.

In 1913, Joplin and his new wife, Lottie Stokes Joplin (1878–1953), formed his own publishing company, and they issued "Magnetic Rag" in

1914. He also wrote several rags and songs, a musical, a symphony, a piano concerto, and a vaudeville act, but none were published and the manuscripts have been lost. By 1916, Joplin felt the effects of tertiary syphilis, a disease he had likely contracted some 20 years earlier. By mid-January 1917, he was hospitalized and then transferred to a mental institution, where he died on April 1, 1917. At the time of his death, Joplin was nearly forgotten. Interest in ragtime was fading as jazz captured audiences' attention. Even so, Joplin's "The Maple Leaf Rag" continued to influence the next generation of musicians and music lovers.

In the 1970s, new recordings of Joplin's music, now produced on classical record labels, set new sales records. Simultaneously, sheet music became available courtesy of a reprinted, two-volume set issued by the New York Public Library; and "Treemonisha" was successfully staged by the Houston Grand Opera—and finally reached Broadway. This presence inspired the incorporation of Joplin's music in George Roy Hill's film *The Sting*, whose popularity catapulted Joplin's music into Top 40 radio station playlists. Ushered in with music that Joplin had written some 50 years earlier, ragtime was transformed into a universally loved style of American music crossing all boundaries—from piano recitals to discos, to capacity-crowd stadiums to rock fans. Now a crossover phenomenon, Joplin recordings reached the top of the charts in both classical and popular categories. In recognition of his significant achievements, the Pulitzer Committee issued a posthumous award in 1976 to Scott Joplin for his contribution to American music.

Eldonna L. May

See also: [Jazz](#); [Race Records](#); [Ragtime](#); [Vaudeville](#)

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J-Pop

J-pop is a term that evolved during the 20th century to denote Japanese pop music and its many correlative musical genres. Although Japanese “popular” music existed prior to 1945, many scholars choose to examine J-pop as an outgrowth of music after World War II due to the Western jazz and rock-and-roll styles that were permeating Japan’s soundscape at the time. Through the years, Japanese pop music has continued to transform itself while simultaneously reflecting a strong connection to Japanese society. Although J-pop often stylistically resembles Western popular music, one should not assume that J-pop is essentially imitative or derivative in nature; rather, it is a synthesis of Western popular music and Japanese musico-cultural aesthetics. J-pop is an all-encompassing term for many subgenres, forcing practitioners, listeners, and researchers to continually consider what J-pop is *not*.

Popular song (*minyō*) has existed in Japan for centuries; however, due to an inculcation of Western art music in the late 19th century, these popular melodies and harmonies began—little by little—to exhibit Western diatonic harmonies and scales rather than the traditional Japanese ones. In the 1910s, this hybrid form of song (*shin minyō*) adopted a new name, *ryūkōka*. For example, in Namiki Michiko’s “*Ringo no uta*” (Apple song) of 1945, one can hear a very European-sounding introduction with a more traditional Japanese-sounding melody sung during the verses and chorus. Three offshoots of *ryūkōka* developed: *kayōkyoku*, *enka*, and *poppusu*. *Kayōkyoku* drew on the Western pop ballad. *Enka* tended to use more traditional scales and harmonies as well as effusive emotional content. *Poppusu* exhibited traits of Western popular music such as blues and boogie-woogie. For example, Hattori Ryōichi’s “*Wakare no burūsu*” (Farewell blues) (1937) duplicates with striking accuracy the Tin Pan Alley song style from the United States. The singer Kasagi Shizuko’s “Tokyo Boogie Woogie” (1946) is another example of the major influence that U.S. music had on this genre after World War II. In fact, the similarity of *poppusu* songs to American popular music at the time created a short-lived flow of musical exchange between the countries, as evidenced by “*Gomen nasai*” (I’m sorry), co-written by Hattori in 1946 and distributed in the United States. This song

was sung in English by a U.S. Army soldier and reached the Top 10 on American pop charts.

By the late 1950s, American rockabilly and rock and roll began to influence Japanese pop music. The 1958 Nichigeki Western Carnival was a public entrée for Japanese rockabilly musicians, who had theretofore been making music on the margins of Japanese music society. The full-blown expansion of rockabilly in Japan was to be short-lived; however, one of its stars, Sakamoto Kyū, was able to cross national borders musically by singing his kayōkyoku ballad “*Ue wo muite arukō*” (Walking with my head up) in 1961. This song, which later became the hit single “Sukiyaki” in the United States is an amalgamation of styles. The composer of the melody (Nakamura Hachidai) utilizes a quintessentially pentatonic scale, which sounds very Asian; however, Sakamoto (being a rockabilly singer) renders the melody with a style reminiscent of early rock-and-roll singers such as Buddy Holly or Jerry Lee Lewis. The walking bass line reminds one of a 1950s country and western song, and the brass obligato sections sound like a swing band. This unique sound made an impression on American audiences; the song spent three weeks at No. 1 on the *Billboard* charts in the summer of 1963 (the only Japanese song to ever do so well) and sold more than 13 million copies internationally.

Late 1960s pop music in Japan featured bands such as the Tigers. Their song, “*Hana no kubikazari*” (Flower necklace), in 1968, was reminiscent of British or American boy bands fashioned after the Beatles. Although the title of the song suggests a “flower power” message, which would suggest a musical knock-off, the lyrics actually align more closely with a Japanese poetry aesthetic. Also, the musical obligato parts swelling in the background of the song are characteristically pentatonic, allowing for a more synthetic rendering of the overall presentation. Also prominent in the late 1960s were more hard-edged rock bands such as the Spiders. Their song “Dynamite” starts with iterations of guitar noise and then fluctuates between sounds that remind one of the Doors but also Chuck Berry. The Jacks, a psychedelic/folk rock band whose lead singer Hayakawa Yoshio invoked Jim Morrison, also explored noise as a philosophical antipode to music. In fact, the current subcultural phenomenon of JapanNoise could

possibly stem from these types of bands (in conjunction with electronic music discussed later in this article). The early 1970s band Happy End, although sounding derivative of U.S. folk rock and protest music, created some very unique sounds and quite melodic music. Arai Yumi (later known by her married name, Matsutoya) became popular with her album, “*Hikōki gumo*” (Airplane cloud). Matsutoya’s style is very reminiscent of singer-songwriters such as Carole King, and she has released more than 36 albums and recorded many very popular and well-loved songs for film.

The group Yellow Magic Orchestra (YMO) helped to bring Japanese pop into the technological age of the 1980s. Coincidentally, one of the founding members of YMO, Hosono Haruomi, was the bassist for the group Happy End, and also played with the bands Caramel Mama and Tin Pan Alley, which accompanied Matsutoya on her first albums. Hosono collaborated with Sakamoto Ryūichi (a classically trained keyboardist and electronic music enthusiast) and the drummer Takahashi Yukihiro. YMO’s techno-pop sound and development of computer game music have influenced electronica, ambient, house, trance, hip-hop, and video game musicians for decades. Concurrently in the 1980s, a pop-art/rock movement called *Visual kei* (literally, “visual style”) began to develop. This movement features fashion and makeup as important aspects of performance and utilizes punk, glam rock, or heavy metal styles of music. Visual kei as a genre still continues today as a vital subgenre of J-pop. Many other 1980s and early 1990s bands in Japan found success by exemplifying American and British sounds of the same time period, such as Anzen Shitai, Southern All Stars, Chage & Aska, B’z, and Mr. Children.



Japanese all-girl pop group AKB48 performing in 2011. J-pop emerged as a genre in the 1990s and is now a term applied to most Japanese popular music. (Yoshikazu Tsuno/AFP/Getty Images)

The term “J-pop” originated in 1988 as the title of a radio segment on the channel J-WAVE and over the years has become the ubiquitous term for pop, kayōkyoku, rock, electronica, punk, hip-hop, and many other similar music styles by Japanese artists. Basically, this term indicates music that is not enka, J-core (hard core), or other ethnic musics. In fact, many groups since the 1990s have explored a variety of genres under the J-pop umbrella. For example, the groups Spitz, Glay, and Luna Sea regularly draw upon a variety of different styles for each of their albums.

Since the 1990s, J-pop has been significantly influenced not only by American and British artists but also by K-pop, or Korean Wave pop music. This music features boy and girl bands singing in upbeat and “bubble gum” pop styles. These groups market and appeal heavily to younger teens. Many bands are now classified as “Japanese Idol Groups,” such as Arashi (male), AKB48 (female).

Another important set of artists that began to become popular in the 1990s and 2000s were solo female artists. For example, Utada Hikaru is a singer-songwriter who has recorded not only in Japanese but also in English

since her debut in 1999. Hamasaki Ayumi and Misia, both singer-songwriters, have enjoyed great success since their debuts in 2007.

Bradley Fugate

See also: [Enka Music](#); [Japan, Music of](#); [Kayokyoku](#); [Min'yô](#)

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K

Kabuki

Kabuki is a popular theater genre known for its elaborate costumes, extreme makeup, and often satirical stories based on daily life of the Edo Period (1603–1868 CE, also known as the Tokugawa Period). Kabuki incorporates elements from two other important Japanese theater forms, *nô* and *bunraku*. All three flourished during the Edo Period and developed uniquely Japanese qualities because of a xenophobic closure of the country by the military ruling government known as the *shogunate*. This time of inward reflection allowed these theater forms to develop a truly Japanese sensibility, uninfluenced by outside sources.

Kabuki developed around 1600 CE as a type of entertainment theater in the pleasure districts of Kyoto, Osaka, and Edo (Tokyo). Initially, kabuki was a women's dance form rather than a dramatic presentation or setting. Women were banned from kabuki in 1629 CE and replaced by adolescent male dancers. These adolescents were in turn banned in 1652 CE, which initiated the adult male-only performance tradition. The female roles, which are played by men, are known as *onnagata* or *oyama*, “woman roles.” It is commonly believed among actors, and indeed audiences today, that a woman cannot capture the nuances of the female form and that only a man can truly portray the elegance and grace of a woman on stage. The most beloved onnagata actor of the 20th century is Bandô Tamasaburô V (1950–). Born Shinichi Morita, he was given his stage name by his adopted father and mentor in 1964, and has a much-praised career and still performs today.

Kabuki has over time incorporated elements from other Japanese art forms, especially *nô* and *bunraku* theater. *Nô* theater developed in the 14th

century CE, but during the Edo Period became the ceremonial art form of the shogunate. Bunraku, a puppet theater, developed in the late 16th century CE and features stories of the merchant class. Both theater forms have greatly influenced the style and performance practice of kabuki. The stories presented in kabuki and bunraku often center on daily Edo Period life but also draw upon Japanese mythology.

The *hayashi* instrumental ensemble from nô drama was adopted into kabuki in the early 1700s and is still used today. Narrative singing found in bunraku, based on the *jôruri* narrative style, was incorporated around 1714 CE (Motegi, 2001, p. 657). *Nagauta*, lyrical singing, developed in kabuki with the incorporation of the *shamisen*, a three-string long-neck lute. Additionally, kabuki has integrated other instruments and elements as the form progressed through the years to create a theatrical form that remains fresh in Japan today.

The sonic experience of kabuki can be bombastic and intense, and sometimes confusing for a first-time audience member. Often, when the setting calls for it, one style of music is heard from one ensemble placed on one area of the stage, while another ensemble may play a completely different style from a separate area of the stage. This cacophony of sound is meant to imitate a typical setting in the pleasure districts of the Edo Period. Generally, kabuki music is divided into two types—onstage and offstage—both led by shamisen and voice, most often in the *nagauta* form. The onstage music serves as the direct accompaniment for kabuki dance and drama. Other song and narrative forms are used in kabuki, but the predominant form is *nagauta*, which is a cosmopolitan genre that incorporates styles from many other forms of shamisen music.

The shamisen is an indigenized form of the *sanshin* from the Ryukyu Islands (Okinawa) and the Chinese *sanxian*. It was incorporated into many folk musics of Japan late in the 16th century CE. It became an important element of *gidayû bushi* in bunraku and later (in the 1650s) was brought into the kabuki tradition. There are several forms of shamisen, but the instrument used for *nagauta* is referred to as a narrow-neck, or *hosozao* shamisen, which allows for more virtuosity and nimble performance practice. *Nagauta* is considered a lyric song form, rather than a narrative

form common in other theater genres. It is based on an earlier song form called *kouta* (short song) popular in the Edo Period, but with the influence of *gidayû bushi* and the *jôruri* narrative forms of *bunraku*, *nagauta* incorporates sections of narrative sequences within the song setting.

The onstage ensemble, called *debayashi*, is made up of *nagauta* performers and the *hayashi* ensemble borrowed from *nô*. Typically there are three *nagauta* singers and three *shamisen* players on stage, but this number can fluctuate. The *hayashi* is mostly identical to the *nô* ensemble: *kotsuzumi* (shoulder hourglass drum), *ôtsuzumi* (hip hourglass drum), *shimedaiko* (barrel drum), and a flute. However, the kabuki *hayashi* flute player will often use the more melodic bamboo flute known as *takebue* (or *shinobue*) in addition to the *nôkan* from *nô*. Depending on the size of the *nagauta* ensemble, additional *kotsuzumi* musicians can be used. The *hayashi* usually sits just in front and below the *nagauta* musicians at the rear of the stage facing the audience.

An important element of kabuki is the offstage ensemble that provides a sonic backdrop for drama and dance, as well as numerous symbolic sound effects that add audible texture to the performance. Known by many names, *geza ongaku* (lower-place music, named for its position offstage) is used here, but *narimono*, *kagebayashi*, and *kuromisu* are also common (Tokita, 2008, p. 231). Though technically on the stage, the ensemble is screened from audience view, making it a heard, but not seen, musical element, much like a sound track to a motion picture. This “sound track” is meant to add atmosphere to the performance, and actors rarely interact with it directly. The repertory, which is estimated at more than 800 pieces (Tokita, 2008, p. 232), ranges from full songs and instrumental music to sound effects produced by a varying array of instruments. The songs included are from the *nagauta* tradition. Gongs, bells, drums, and clappers, as well as other instruments for special occasions, produce the sound effects for the play through stereotypical melodic and rhythmic patterns. “*Geza* patterns can indicate setting (mountain, seaside, valley, riverside), climatic conditions (rain, snow, echo), social environment (court, manor, licensed [pleasure] district), the status of the character, the dramatic mood, and so forth” (Tokita, 2008, p. 234). For example, the *ôdaiko*, a large barrel drum,

through a variety of stick slaps, taps, and strikes creates sounds that can evoke trickling rain, shutters being slammed by the wind, and the crashing of waves in the harbor, to name but a few.

Like its music, the kabuki stage has evolved over the years. Early settings for kabuki would have been simple outdoor stages with little thought given to aesthetics or the floor plan. The first major standardization occurred as kabuki moved into proper theater venues. The Tokugawa shogunate licensed nine official theaters, three each in Edo, Kyoto, and Osaka. These theaters were allowed to standardize their staging and productions and could thus distinguish themselves from the small, unlicensed theaters in surrounding areas. One element (allowed with government approval) was the incorporation of the *hanamichi* (flower path). The hanamichi is a characteristic piece of the kabuki stage that brings actors on and off via its elongated pathway running directly through the audience. Actors also use the hanamichi to deliver key speeches and to bring the action closer to the audience. A mid-18th-century development was the use of a revolving floor on the main stage, something Europe would not see for another hundred years. This movable floor allowed for quick scenery changes and other staging devices such as trap doors, hanging wires, and piped-in water (Brandon, 1997, p. 175). Though these elements are hundreds of years old, they have been an inspiration for many theatrical productions around the world, and are still considered state of the art.

As kabuki developed from a predominately dance form into a dramatic one, various acting styles developed. Five general acting styles survive, and each can be used in a play regardless of the play's overall type. These acting styles developed over time, the first being the *danmari*, or "wordless" style. Probably related to kabuki's origins of dance, this style, not often seen today, includes simple pantomime with no vocalization. The *aragoto*, or "rough style," developed in the Edo theaters and is meant to reflect the masculine vigor of the *samurai*. This acting style is characteristically overexaggerated. The character's costuming, gestures, dance style, and makeup are all larger than life. This style is often used for warriors and other superhuman characters. Their fierceness is reflected in intense makeup known as *kumadori*, "following the shadow," which consists of

bold lines of red, blue, black, or grey (Brandon, Malm, and Shively, 1987, p. 69). The direct opposite of the aragoto style is the *wagoto*, or “soft style,” developed in the Kyoto and Osaka area and known for its imperial refinement. This style is considered to be both comedic and sexually driven. It characteristically portrayed the youthful beauty of men as well as an immature bravado that was read as pitiful, almost effeminate, though these characters would often be featured in love scenes. However, this acting style is now tamed and the sexual nature of the characters is downplayed.

The *maruhon*, or “puppet style” (also known as *ningyô buri*), was adapted from bunraku. This style mimics the motions and intentions of the puppets in bunraku. Often, the actors will imitate the actions exactly to match the set texts used from the bunraku jôruri narrative form. In this style, the actor does not deliver his own dialogue; rather, he uses prescribed pantomime to express the words and emotion of the fixed text.

The *shosagoto*, or “dance style,” is a highly developed solo dance that is considered to be the most complex of acting styles. Shosagoto can further be divided into three forms: *odori*, *mai*, and *furi*. Odori is known for its lively dance style that may include leaping in the air and other animated displays. Mai is based on the dance style of the nô drama. It characteristically uses deliberate movements and often will use poses reminiscent of nô: evenly spaced feet, a fan extended out overhead, and fingers grasping the actor’s outstretched *kimono* sleeve (Brandon et al., 1987, pp. 78–79). Furi is a type of pantomime dance derived from bunraku. This form is less realistic and considered more abstract than the others.

Each style is characterized by stereotypical performance techniques, or *kata*. Wagoto characters are known for soft gestures and elegant mannerisms, whereas aragoto characters use exaggerated movements of rigid and quick motion. A unique element of kabuki is known as *mie*. This *kata* can be used by any actor style, but is very common with aragoto characters. Mie are dramatic poses that the actor uses to elevate the tension and emotion of a scene, while creating a “snapshot” of the character. The scene is frozen as the actor performs the mie, sometimes for several seconds. These mie resemble Edo Period woodblock paintings with fierce expressions and vivid makeup. Another important *kata* is the *roppô*, a

stylized swaggering walk (Brandon et al., 1987, p. 86). There are different types, but the roppô is often seen as actors leave the main stage and exit on the hanamichi.

Justin R. Hunter

See also: [Bunraku](#); [Nô Theater](#)

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Kalthoum, Umm (1898–1975)

Umm Kalthoum, the beloved and charismatic Egyptian singer, captured world attention with her beautiful gift for singing and performing. She was born Fatma el-Zahraa Ibrahim, but as a professional singer took the stage name of Umm Kalthoum and was called "Star of the East" ("Kawkab al-Sharq"). Other variations of her name include Oum Kalsoum, Umm

Kulthum, Umm Thulum, and Um Kalthoum. The name “Umm” or “Oum” is the Arabic for “mother,” and Muhammad the Prophet’s daughter was named Umm Kulthum.

Kalthoum was born on December 20, 1898, in the peasant village of Tamay al-Zahirah, Egypt. Some sources list her date of birth as May 4, 1904. This discrepancy is due to the fact that at the time, births in Egypt were often recorded years after the actual birth. The date on Umm Kalthoum’s official birth certificate, May 4, 1904, was the date when her birth was recorded, although she was actually born in 1898. The youngest of three children, Umm Kalthoum had an older sister, Sayidda, who was born 10 years earlier, and a brother, Khalid, who was a year older.

Umm Kalthoum grew up in poverty. Her father, al-Shaykh Ibrahim al-Sayyid al-Baltiji (d. 1932), was a singer and leader of the mosque and her mother, Fatmah al-Maliji (d. 1947), was a stay-at-home mom. To help support the family, her father sang religious and folk songs at weddings and other social events. Her brother, Khalid, was also a singer. Umm Kalthoum attended the village school and was drawn to singing. She learned to sing by listening to her father teaching her brother. Much to her father’s surprise, Umm Kalthoum learned and memorized the songs that she heard. She emulated the singing of her brother and father, who often took her along with him to sing. She began singing traditional religious Arabic songs when she was quite young.

Impressing those in her village with her exceptional musical voice, she was even paid to perform as a youngster. However, a young Muslim girl singing in public for men was not considered proper; therefore, her father dressed her as a boy. In the documentary film, *Umm Kulthum, a Voice Like Egypt*, she states: “My father was uneasy. The idea that his daughter should sing in front of men he didn’t know was difficult for him to accept, but my singing helped support the family. So he dressed me in boy’s clothes, and I sang this way for several years. I realize now that he wanted to convince himself, and the audience too, that the singer was a young boy, and not a young woman” (Goldman and Danielson, 1996/2006).

As a teenager, Umm Kalthoum continued to shine and appeal to the people in her village and nearby towns. Many invitations poured in for her

to sing at various venues. She and her family relocated to Cairo around 1922 and her professional career began to bloom with the help of the singer Zakariyya Ahmad. Young Egyptian women were allowed to sing in public, and Umm Kalthoum often dressed in modern attire of the upper-class Egyptian society such as a long evening gown. Providing guidance and instruction, the poet Ahmad Rami and composer al-Shaykh Abu al-ila Muhammad were also instrumental in developing her career and helping her perfect her art. Rami provided instruction in Arabic poetry and literature and al-Shaykh Abu al-ila Muhammad provided music lessons, including singing instruction.

By this time, Umm Kalthoum was earning as much as \$50 per performance, and created her own accompanying ensemble or *takht* (*nay* flute, *oud* lute, *qānūn* zither, *riq* drum, and violin). Her father and brother were members of this *takht*. Besides performing in public theaters and music halls, she also sang in the homes of noted Egyptians in Cairo. She had a gift for musical improvisation and composition which she extemporized to poetry. She performed not only religious music, but also classical and popular Arabic songs. Umm Kalthoum was unique compared to most Egyptian or Arabic women of the time, who tended to be traditional in appearance and attire. She let her long flowing black hair down, adopted modern Western attire, and often used a red silk scarf that became part of her performance. In Cairo, Umm Kalthoum continued her rise to fame as she amazed and attracted her audiences with her exquisite style of singing and performance. People from North Africa and the Middle East flocked to her concerts in Cairo.

Throughout her life and career, Umm Kalthoum sang the poetry of numerous poets. These included Ahmad Rami, whom she met in 1924 and with whom she had a romantic relationship, and Muḥammad ‘Abd al-Wahhāb. She also included the poetry of Bayram al-Tunsi in her songs. Umm Kalthoum’s path took her into the upper crust in Egyptian society, and she became a close associate of King Farouk beginning in the 1920s. She was romantically involved with his uncle, Sharif Sabri Pasha, and they were engaged to be married; however, because they could not gain the approval of the royal family, the marriage was called off. Umm Kalthoum

then hastily married an oud player, Mahmud Sharif, who was president of the Musicians Union, but the marriage was a short-lived failure.

Her first recording was in 1924 for Odeon. She also signed with Sono Cairo and Gramophone Records. By this time, she was earning quite a large salary of \$10,000 annually and \$500 for each recording. During her lifetime, she made almost 300 recordings. Umm Kalthoum was frequently heard on radio broadcasts and by 1928 she had achieved both fame and notoriety in Egypt. She also added orchestral accompaniment to her performances. Her “signature” song, “Al-Atlal,” was composed by Riyad al-Sunbati. This song was heard in almost all of her concerts. She also performed in Lebanon, Libya, Paris, and Syria. Her first radio performance was in 1934 on Egyptian National Radio; these live radio broadcasts of her concerts included interviews and became quite popular. Millions tuned in to hear her on the first Thursday evening of every month. By the 1930s, she had developed fine virtuosic and artistic style, and modern romantic songs dominated her performances. She also enlarged her accompanying ensemble to the size of a small orchestra.

During the 1930s, Umm Kalthoum ventured into cinema and television. Her first film, *Widad* 1936, was of the typical Hollywood romantic type: A young female slave sings for her owner and falls in love with him. Losing all of his wealth, he has to sell her, and now the songs she sings to her new master are very sad. Among her other noted films are *Nashid al-amal* (1937), *Dananir* (1940), *Ayda* (1942), *Salamah* (1945), and *Fatma* (1947). Between 1940 and 1969, the noted director of Egyptian cinema, Ahmad Badrakhan (1909–1969), produced numerous melodramatic films starring Umm Kalthoum and Farid al-Atrash.

Appearing throughout the Arab world and in Europe during the 1940s, Umm Kalthoum had attracted quite a large following and achieved international stardom and prominence. But many medical and personal problems crept into her life beginning in the late 1930s, and became especially troublesome during the 1940s and 1950s. During the 1940s she was plagued by respiratory and thyroid problems, and eye inflammation. The latter was linked in later years to the stage lights and contributed to her having to wear dark glasses during performances. Depression also took hold

of her and intensified with the death of her mother in 1947, the death of her brother shortly thereafter, and a romantic breakup. These episodes caused her much grief and eventually limited her performances. By 1949 a severe episode of depression led to her hospitalization at Maryland's Bethesda Naval Hospital.

In 1954, she married Dr. Hasan al-Hafnawi, a dermatologist. This was also the year in which the Voice of America began to broadcast her performances, which allowed her to reach an even larger audience. After the overthrow of King Farouk in 1952 by the coup led by Gamal Abdel Nasser, Umm Kalthoum became a close acquaintance of this new Egyptian president. She became more involved in politics and held a position in Nasser's regime. She even sang numerous songs on his behalf. This included the song "Wallāhi Zamān, Yā Silāhī (By God, it's time, O my weapon)," which became so popular that it was selected as the national anthem of Egypt (1960–1979).

She sang the works of numerous Arab composers, including Muḥammad 'Abd al-Wahhāb and Mohammad al-Qasabji; the latter frequently accompanied her on the oud throughout her career and may have been romantically involved with her. Muḥammad 'Abd al-Wahhāb was a very popular Egyptian composer. Current political and social themes, including the liberation of Palestine and the unification of the Arab world, were often the focus al-Wahhāb's songs. His works called for full orchestral accompaniment.

Speaking out on various issues, by the 1960s Kalthoum's generosity to the Arab world intensified. For example, she began donating the profits from her performances to the Egyptian government and Arab issues. She also donated money to the poor in Egypt and channeled her political and revolutionary philosophy through the words of the songs that she sang. For example, Massad notes that in a 1969 song, "*Asbaha al-Ana 'indi Bunduqiyyah* (I now have a rifle)" (by al-Wahhāb, a setting of poetry by the Syrian Nizar Qabbani), Umm Kalthoum made known her dedication to the liberation of Palestine, indicating that she was willing to unite and fight with the revolutionaries.

During the early 1970s, Umm Kalthoum's health deteriorated and she suffered from kidney disease, but she continued her concerts on the first Thursday evening of each month. For her last performance, in 1973, she earned as much as \$50,000. She died from a cerebral hemorrhage on February 3, 1975, in Zamalik, Egypt. So beloved was Umm Kalthoum that thousands of grief-stricken fans joined her funeral procession in Cairo's Tahrir Square on February 5, 1975. From the president of Egypt to heads of state, ambassadors, actors, singers, and ordinary citizens mourned her passing. She had one of the largest funerals in the history of Egypt and was mourned worldwide by millions.

Highly decorated, Umm Kalthoum received numerous awards from the government of Egypt, including knighthood and the al-Kamal medal from King Farouk in 1944. She had mass appeal and was truly the "Star of the East." Her vocal range was over two octaves and her voice was rich, dark, and strong. Her style of performance was usually in the classical and popular Muslim and Arabic style. It was characterized by deeply emotional singing mainly on topics of love, though she also sang religious, patriotic, and political songs. She could spend the entire evening repeating and improvising on a few lines or a stanza of one to three songs. The powerful emotions and rich tone of her voice captivated and moved her audiences to tears. One line of poetry could have so many subtle shadings and improvisations that she mesmerized her audiences with that one alone. Nevertheless, her repertoire was huge.

Even after her death, the voice and charisma of this legendary star continued. Thousands of her recordings are still sold and several documentary films were made in her honor. Numerous exhibitions were held around the world and she was also the subject of visual artists, including Huda Lutfi (1948–) who created a collage titled *The Goddess* (1994). French choreographer Maurice Béjart created a ballet titled *Pyramide* that was performed in Cairo on May 25, 1990, by Béjart Ballet Lausanne. The Umm Kalthoum Tower was built on the lot where her home had stood and the Kawkab al-Sharq Museum (Star of the Orient Museum) opened in Cairo on December 28, 2001, in her honor. In 2006, Sélim Nassib wrote the novel, *I Loved You for Your Voice*. Even the village where she was

born and spent her childhood changed its name to “the village of Umm Kalthoum,” and a monument was erected in her name in Cairo. This Egyptian superstar played an important role not only for Egyptians and the Arabic world, but in the lives of millions around the world.

Barbara Bonous-Smit

See also: [Ahmad, Fadzil](#); [Arab Classical Music](#); [Fairuz](#)

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Kamancheh

Translating from the Persian as "little bow," the *kamancheh* is a bowed, four-stringed, spike fiddle native to Iranian art and folk music. It is also used in Armenia, Azerbaijan, Georgia, Uzbekistan, and Turkmenistan, with some slight variations in design and structure. The first documented description of the kamancheh dates to the 10th century. It is considered a descendant of the *rebab*, an Arab spike fiddle dating back to the eighth century, and a relative of the *lira*, an ancestor of the European violin. The kamancheh is also closely related to the *chagane*, a four-stringed instrument of similar construction, that was in common use in Azerbaijan and Iran until the late 19th century. The kamancheh has a rich cultural history, as it has been frequently referenced in Persian poetry by poets such as Masoud-e Sa'd (1046–1121), and is often depicted in Persian miniatures from the 13th to 16th centuries as being played by angels. The classical version of the instrument dates from the 15th century or earlier. It was often an important element of *motrebi*, or light music, and is the only bowed instrument used in Iranian classical music.

Generally, the kamancheh is spherical, but can be cone-shaped and open at the back. The bowl-shaped resonating chamber is traditionally carved out of walnut wood or a spherical gourd, and often displays intricate inlays and ornately carved mother-of-pearl, ivory, brass, wood, and/or bone decorations, in the tradition known as *khatam-kari*. The bridge and the sound table are constructed of animal membrane or fish skin. The kamancheh's body is connected to a long, rounded, or conical neck fixed to a metal spike (65–90 cm long) which supports the instrument when played (hence the English name, "spiked fiddle").

Over the course of the kamancheh's history, it has been documented to have had anywhere from two to six strings. Very early kamanchehs had two strings, and gradually moved to three strings by the Qajar period (1785–1925). In the early 20th century, after the introduction of the Western violin to Iran, the kamancheh's popularity diminished. Some well-known kamancheh players, such as Reza Mahjubi and Ebrahim Mansouri, turned to the violin during this time and became violin instructors. Also during this time, a fourth string was added to the kamancheh, in order to compete with the violin.

Originally, the kamancheh's strings were made of silk or gut. The modern kamancheh has strings made of gut, steel, or synthetic materials combined with metal, attached to four wooden pegs. In some cases, violin or viola strings are used as well. The kamancheh's strings were originally tuned in fourths, but are now tuned in fourths and fifths: a-e'-a'-e". This tuning was standardized by Armenian virtuoso Sasha Oganezashvili (1889–1932) in the early 20th century. It is common practice for strings to be replaced when the desired timbre or tone is lost from overuse.

In performance, the kamancheh player usually sits on the floor, holding the instrument by the neck as the metal spike grounds the kamancheh. Alternatively, the instrument can be rested upright with the endpin on the knee, as the player is seated on a chair. In either case, the kamancheh is turned to meet the bow, rather than the bow gliding across the strings as in the case of the violin. As the bow meets the strings, the bow hair is manually tightened with the fingers to vary the sound. Overall, the kamancheh has a soft, warm, melodic timbre, often compared to the timbre of the human voice, which makes it conducive to solo, virtuoso playing as well as small ensemble performance.

In the late 1920s, the kamancheh family of instruments (soprano, alto, bass, and double bass), was created by Armenian master musician Vardan Buni. There are also variations of the kamancheh that exist in neighboring countries and regions. For example, in Iraq, the four-string spike fiddle called *joza* is a kind of kamancheh made from a hollowed-out coconut, with one end covered by a membrane and the other open. Like the kamancheh, it has a long, wooden neck with four pegs and a metal spike. The *joza*'s steel

strings are tuned in perfect fourths, and often its pitch is chosen based on the voice it accompanies. In performance, the instrument sits at an angle on the knee, and the neck is held in left hand and swiveled back and forth while playing, as with the Iranian *kamancheh*. The *joza* is primarily used as an accompanying instrument in ensembles.

In Armenia and Turkey, the *kemence* is a close relative of the *kamancheh*, and is often used in folk music. It is a short-necked fiddle with rounded ends, a wooden sound table, and a pear-shaped pegbox. Instead of the *kamancheh*'s four strings, the *kemence* has only three, tuned in fourths, and made of gut or metal. The *kemence* is played with a short horsehair bow, with the player either sitting or standing, and can be used as a solo or accompanying instrument.

Since the 1979 Iranian Revolution and the consequent restrictions on Western and popular music, there has been a resurgence in Iranian classical music which has in turn, encouraged the use of traditional instruments, including the *kamancheh*. Today, the violin is still sometimes used in the performance of modern Iranian classical music in lieu of the *kamancheh*, because of its equivalent range and tuning. However, the two instruments differ in timbres; thus, for more traditional performance, the *kamancheh* is preferred by many Iranian musicians.

Pioneers of *kamancheh* playing include the pre-Qajar-era musicians Mirza Mohammad Kamancheh'I and Malek Mahmoud, as well as 19th-century Qajar musicians Esmail Khan and Bagher Rameshgar. Famous contemporary musicians include Ali-Asghar Bahari (1905–1995), Kayhan Kalhor (1963–), Ardeshir Kamkar (1962–), and Saeed Farajpouri (1961–). Renowned *kamancheh* makers include Ebrahim Ghanbari Mehr (1928–) and Bayaz Amirataii (1955–).

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See also: [Dastgah](#); [Iranian Classical Music](#); [Rebab](#); [Sufism](#), [Music of](#)

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Karnatic Music

Karnatic music is a style of classical music most closely associated with the southern peninsula of India. Its practice is largely confined to the modern Indian states of Karnataka, Andhra Pradesh, Kerala, and Tamil Nadu and their diasporic communities abroad. It stands in contrast to the North Indian tradition of classical music, often called Hindustani, which developed along a distinct trajectory due to Islamic and Persian influences that failed to obtain such a strong foothold in the southern kingdoms during India's medieval period.

Indian Drum Heads (India)

Iconic black dots marking the right-face drum head of the South Indian *mridangam* (called the *valanthalai*) and the smaller *daya* drum of the North Indian tabla drum set are key to the unique sound of the instruments. Both instrument's drum heads are created in a similar fashion, using a black paste called *soru* or *saatham*. The soru is made of a powder consisting of iron oxide, manganese oxide, and rice paste and applied in thin layers. The buildup of these layers forms the domed convex surface of the soru and allows the player to isolate certain musical harmonics via intricate finger strokes. The process of applying the soru (which can involve the application of more than 100 layers of paste) and making the drums themselves is closely guarded proprietary information among Indian drum makers and is often passed only between master and apprentice builder.

Karnatic music is most commonly performed by small ensembles consisting of a vocalist or lead instrumentalist, an accompanying violinist, a percussionist (almost always a *mridangam* player), and a tambura player who provides *śruti*, or drone accompaniment. Instruments other than the voice that might lead an ensemble include the bamboo flute, sometimes called the *venu*; a large, seven-stringed lute with two resonating chambers, called a *veena*; and the violin. More recently, Western instruments such as the alto saxophone and the mandolin have also become popular. Additional

percussion accompaniment might be provided by the *ghatam*, a clay pot drum; *kanjira*, a small frame drum; *morsing*, or mouth-harp; or even a system of verbal rhythmic accompaniment, called *konnakol*. Improvisation is built into the very nature of Karnatic music, but performance centers around compositions into which opportunities for various kinds of improvisation are built. Song texts are frequently written in Telugu, though Tamil, Kannada, and Sanskrit lyrics are also common. Texts in Malayalam can also be found.

Though the Karnatic tradition remains separate from the Hindustani, both share four common elements: *śruti*, *swara*, *rāga*, and *tāla*. These four concepts are intimately connected to the identity of Indian classical music styles, and starkly contrast with the familiar system of Western harmony, but it can be useful to compare them respectively to the fundamental or tonic, individual notes, scale or mode, and rhythm.

FUNDAMENTAL ELEMENTS OF KARNATIC MUSIC

All Karnatic music is based around the concept of *śruti*, the fundamental sound from which all other notes are derived. In many ways, *śruti* can be thought of like the tonic of a Western scale, except that in Karnatic music all notes of a given performance will be derived from it. A lead performer sets the *śruti* prior to a performance to suit his or her voice or instrument, and once set it will be established within the concert venue by the unceasing *tambura*, an unfretted, long-necked, four-string lute sounding only four pitches: the “tonic,” or fundamental tone for that performance, which is called *shadja*; its fifth interval (the dominant), called *panchama*; and the octave, to which two of the *tambura*’s four strings are tuned.

Swaras, or musical pitches, arise in a fundamental relationship to *śruti*. According to long-standing tradition, South Indian theorists have defined 22 distinct pitches discernible by the human ear, but there are seven fundamental *swaras* upon which south India’s modal system is built. They are *shadja* (sa), *rishabha* (ri), *gandhara* (ga), *madhyama* (ma), *panchama* (pa), *dhaivata* (dha), and *nishada* (ni), which can be superficially compared to Western solfeggio (do re mi fa sol la ti). As the basis for *śruti*, *shadja* and *panchama* remain fixed throughout a performance. The other *swaras* are

defined in variable relationship to these rather than through the kind of pure, mathematical calculation that defines the Western tempered scale.

Excepting *sa* and *pa*, every note has higher and lower variants. *Ma*, the subdominant, can sound an interval of a fourth or an augmented fourth in relationship to *sa*. The other notes—*ri*, *ga*, *dha*, and *ni*—all have three variants: low (1), middle (2), and high (3). In any given scale, or *rāga*, typically only one variant of each *swara* is used. Common exceptions are the so-called “light” ragas, in which the ascending scale (*arohana*) and descending scale (*avarohana*) may differ, much like the Western melodic minor scale.

Rāgas arise from *swaras*, though a *rāga* is defined by more than just the *swaras* that comprise it. They are more than just scales, but less than full melodies. Equally important to the identity of a *rāga* are its characteristic phrases and motifs, which notes can be sung with ornamentation (*gamaka*) and which must be sung without, and even the kinds of phrasing that must be limited or avoided altogether.

Rāgas in the Karnatic tradition are classified according to the *Mēlakarta* scheme. The *mēlakarta* was devised in the 17th century by the theorist Venkatamakhi as a means to systematically categorize *rāgas* according to their *swaras*. There are 72 *mēlakarta* *rāgas*, divided into two groups of 36 based on whether the relationship between the *shadja* and *madhyama* *swaras* is a perfect (*shudda*, or low) or augmented (*prati*, or raised) fourth. Each group of 36 is further divided into 6 *chakras* of 6 *rāgas*. Within a given *chakra*, the *swaras* *sa*, *ri*, *ga*, and *pa* are all fixed; only *dha* and *ni* can be changed. *Mēlakarta* *rāgas* are all *sampūrna* *rāgas*, or seven-note *rāgas*. They are also called *janaka*, or parent, *rāgas*, as all other *rāgas* can be derived from the *rāgas* classified within the *mēlakarta*. It must be noted that *rāgas* so “derived” might actually pre-date Venkatamakhi’s systematization and were later classified to fit within the *mēlakarta* system. There are songs in *Bhairavi* *rāga*, for example, that were written 10 centuries before Venkatamakhi devised the *mēlakarta* scheme, yet they can be classified as *janya* *rāga* of the 20th *janaka* *rāga*, *Natabhairavi*.

A *rāga* defines the relationship between individual *swaras* rather than all pitches themselves being fixed first (e.g., in the tempered scale, the tuning

pitch ‘A’ has a fixed frequency of 440 Hz). In other words, the swaras of a rāga derive from their relationship to śruti (the drone of shadja and panchama), which is set to best suit the voice or instrument of the lead performer. Rāgas can be notated using an alphanumeric system that identifies the swara by its first letter—S R G M P D N—and its degree (low, middle, high) by the numerals 1, 2, 3. Shadja has a single degree, S. Madhyama, the subdominant, has two: a perfect fourth, M1, and an augmented fourth, M2. The octave of any note is indicated with a superscript (for example, S’ is one octave above S).

For the student of Western music, it can be instructive to compare mélakarta rāgas to corresponding Western scales. *Dheerasankarabaranam*, the 29th mélakarta rāga, corresponds in rough terms to the major scale: S R2 G3 M1 P D2 N3 S’. Natabhairavi, the 20th, sounds like the natural minor scale in which the third, sixth, and seventh intervals are lowered: S R2 G2 M1 P D1 N2 S’. Rāga Mechakalyani, the 65th mélakarta rāga, can be compared to an augmented scale: S R2 G3 M2 P D2 N3 S’.

In practice, the mélakarta is more descriptive than prescriptive. While compositions exist using all of the *sampurna* rāgas, some—particularly those mela containing close sequences of semitone intervals followed by wide leaps—are often considered less pleasing and thus are infrequently used. Some composers have written what are essentially rāga medleys in which all 72 rāgas are combined in sequence. The composition or performance of a pleasing *mélakarta rāga malika* (“garland of melakarta ragas”) is considered by some to represent a genuine test of one’s musical skill.

Rhythm in Karnatic music is defined by the *tāla*. A tāla consists of several parts, called *anga*, to which are assigned a fixed number of beats depending on anga and its *jati*. A singer will often keep tāla through a system of hand gestures that mark the position within a given rhythmic cycle. The three main gestures are the clap, called a *thattu*; a wave, in which the clapping hand is turned palm up, called a *vechu*; and a finger count. These gestures are combined to form the three primary anga: the *laghu*, the *dhrutham*, and the *anudhrutham*. Each of these, in turn, has a symbol with which it can be notated.

The laghu is shown by a thattu (clap) followed by a finger count, beginning with the fourth (pinkie) finger and counting inward. The number of counts is determined by the jati, of which there are five—*tisra*, *chatusra*, *khanda*, *misra*, and *sankirna*—indicating three, four, five, seven, and nine beats respectively. The laghu is indicated by a vertical line, |. The jati is indicated by a numeral. Thus, |4 indicates a laghu of four beats.

The dhrutham is shown using a thattu followed by a vechu, a clap and a wave, and always indicates two beats. The dhrutham is notated using a circle, O. The anudhrutham is shown by a thattu and always indicates a single beat. Anudhrutham is notated with the symbol U. The *sapta tālas*, or seven basic tāla cycles, are all made using the laghu, dhrutham, and anudhrutham in combination.

Although the tāla cycle of a composition is fixed, the total number of beats (*aksharas*) for a single cycle of any of these tāla will depend upon its jati. Thirty-five talas of differing lengths can be defined in this way (seven tāla cycles multiplied by five jati). The aksharas of a given tāla are further defined by their *nadai*: the number of *mātras*, or subdivisions, within one akshara. The mātras are given the same names as the jatis. Unless otherwise specified, the nadai is *chatusra*, effectively a 16th-note subdivision, though *tisra* jati—a triplet subdivision—is also common. Skilled musicians can change nadai during the improvisational sections of a composition (discussed later) to highlight their creativity and command of tāla.

The tāla most commonly performed is undoubtedly *chatusra jati triputa tāla*, commonly called “Adi” tāla, an eight-beat cycle notated |4 O O. Perhaps the second most commonly performed tāla, *chatusra jati rupaka tala*, usually simply called “Rupaka tāla,” is a six-beat cycle notated O |4. Because of its ubiquity, the gesture for rupaka tāla is often shown simply as two thattu followed by a vechu (clap clap wave).

A number of other talas are made possible using additional anga such as the *guru* (8), *plutam* (|8), and *kāḱāpādam* (+), representing eight, 12, and 16 beats respectively, but these are no longer commonly used. Tradition holds that there are 108 classical tālas that can be represented using the these six angas and five jatis in various combinations, though in reality there are a few more.

Two other common tālas are the “mixed” tālas *khanda* and *misra chapu*, which are five- and seven-beat tālas that do not quite fit into the sapta tāla scheme. Khanda chapu is accented on the first, third, and fourth beats; misra chapu is accented on the first, fourth, and sixth beats.

KARNATIC MUSIC IN PRACTICE

Karnatic music was traditionally learned orally within the *gurukula* system. A young student would go to live with his or her *guru*, or teacher, and when not receiving instruction would often perform chores and other tasks for the guru. Instruction often followed a call-and-response model, where the guru would sing or play a phrase which the student would then repeat until it was correctly learned. After learning basic melodic exercises and *alankaras* (rhythmic exercises based on the sapta tālas), a student would be taught simple compositions called *gītām* written to highlight the qualities of a specific rāga. *Swarajati* would then be introduced. These songs are typically be lighter fare with strong, pleasing melodies and catchy rhythms written on themes of devotion (*bhakti*), love, or courage but with more complex song forms. Both forms are sometimes performed early in a concert as light, unchallenging songs meant to warm up both the performers and the audience or at the end to bring a concert to a close. Other common short compositional forms include the *javali*, *padam*, and *thillana*. More strictly devotional forms also continue to be popular. Two of the most popular are *tevaram*, hymns in praise of Siva written between the seventh and ninth centuries CE, and *divya prabandha*, hymns composed by the Alvar saints in praise of Vishnu during the middle of the first millennium CE, though probably slightly earlier than the *tevaram*.

Unquestionably, the two most significant forms in Karnatic music are the *varnam* and the *kriti*. Both *kriti* and *varnam* usually consist of a *pallavi*, *anupallavi*, and *charanam*. The *pallavi* is a poetic couplet that acts as the thematic refrain, or what might be considered the identifying melody. It is often repeated multiple times with increasingly complex ornamental variations. The first line of Muthuswamy Dikshitar’s *kriti* “*Vatapi Ganapathim*,” for example, has eight composed variations of its first line. The *anupallavi* is a second couplet that acts as a contrast or thematic

response to the pallavi. It also may have several composed variations, but never so many as the pallavi. The charanam (literally, the “foot”) is a longer, sometimes much longer, stanza of poetic text that is sung through without variations. There may be multiple charanams, in which case they can be understood as the first verse, second verse, and so on.

Varnams are composed to highlight everything characteristic about a particular rāga: its scale and shape (some rāgas do not ascend or descend directly, like a Western scale, but weave slowly up or down), which swaras are stressed and which are avoided, how certain notes are to be approached and ornamented, common and special phrases, and so on. They are often used as the first piece in a concert.

Varnam structure can be rather complex, but because they are define the essence of a rāga and are played at multiple speeds they are ideal both as practice pieces and to build excitement in a listening audience. A varnam usually consists of the following sections: *pallavi*, *anupallavi*, *muktāyi swaras*, *charanam*, and *chittai swaras*. During performance the pallavi, anupallavi, and muktāyi swaras will be followed by the pallavi being repeated at double speed. Often this entire sequence is then repeated a second time with the final pallavi being repeated at triple speed. The charanam(s) can then be sung with a chittai swara being sung between each new stanza or refrain. Both the muktāyi and chittai swara sections are written without lyrics as such; rather, they are sung using the swara syllables sa ri ga ma pa dha ni, like singing in solfeggio syllables. Because they consist of many different sections sung at multiple tempos, and because they include multiple sections of through-composed swaras, varnams are used by musicians to develop their improvisational skills, or *manodharma*, particularly *swarakalpanas* and *niraval*.

For all of the varnam’s importance, it is the kriti that has come to dominate performances, especially vocal concerts. Like the varnam, kriti usually consist of pallavi, anupallavi, and charanam. Unlike the varnam, in a kriti the performer is given considerable space for improvisation. A musician will often perform several kriti during a concert, and though kritis can be performed “straight”—that is, without including improvisation—a kriti with long improvisational sections is often the central piece in concert.

In such cases, the *kṛiti* is usually introduced with an unmeasured improvisation called an *alapana*. The *alapana* is played or sung without the benefit of rhythmic accompaniment, but only the constant drone of the *tambura* or *śruti* box. It can be rather short, lasting only a minute or two, or quite long. When singing *alapana*, a singer will not vocalize *swara* syllables but instead use open, nonsense syllables.

To perform *alapana*, the musician slowly outlines the *rāga*, usually beginning on *shadjā* (the “tonic”), gradually expanding the scope of the *rāga* through the introduction of additional *swaras* and key phrases. If the lead performer is accompanied by a violinist, each musician takes turns exploring larger and larger sections of the *rāga*. After the range of expression within the *rāga* has been explored, the performer comes to rest on *shadjā* before commencing the *pallavi*.

As already noted, the *pallavi* consists of a couplet sung to multiple variations. After the *pallavi* and *anupallavi*, a performer may choose to perform a second type of improvisation called *chittaswara*, a rhythmic improvisation sung using only the *swaras*: *sa ri ga ma pa dha ni*. Instrumental performers can also perform improvisation after the *anupallavi* in the form of *chittaswaras*, though obviously the *swaras* themselves would not be vocalized. The *charanam* follows, often borrowing melodic material from the *anupallavi*. The last line of the *charanam* usually includes a *mudra*, or a reference to the composer himself, that acts as a kind of signature to the piece. The *charanam* is also used to stage one of the most complex forms of *manodharma* in Karnatic music, called *niraval*, in which a single line of text from the *charanam* serves as the springboard for increasingly ornate improvisation. Soloists will trade increasingly complex lines of *swaras* that, when performed correctly, will lead directly back into the line of text chosen to ornament with *niraval*. When there are multiple performers, lines or improvisation will be traded back and forth in a kind of sparring match. At its height, the performers trade shorter and shorter lines, increasing the intensity and excitement until both are again playing the composed text in unison.

Purandara Dasa (ca. 1480–1564) is considered by most to be the father of modern Karnatic music. It was he who composed the *alankaras* and many

of the gitam learned by students. He is also credited with introducing the rāga “*Mayamalavagowla*” as a simple rāga for beginners. Three of the most revered composers in the Karnatic tradition are the so-called Trinity: Tyagaraja (ca. 1759–1847), Syama Sastri (1762–1827), and Muthuswamy Dikshitar (1776–1827).

Aaron Mulvany

See also: [Mridangam](#)

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Kayokyoku

Kayokyoku is an umbrella term for Japanese popular music genres. Although the term originally meant “Western art songs” in the Meiji era, it started to refer to *ryūkoka* (popular or fashionable songs) in the early Showa era (the late 1920s) when the public radio station NHK adopted the term. The production of kayokyoku involves a singer, lyricist, composer, arranger, and musicians. Kayokyoku developed in close relation to the recording industry. Established in the late 1920s, foreign-invested record companies played a major role in distributing kayokyoku. Although kayokyoku is largely based on Western popular music, it also incorporated elements from Japanese traditional folk music genres such as *kouta* (simple song often sung by geisha), *min’yo* (folk song), and *dodoitsu* (a form of poetry). Kayokyoku first flourished in the late 1930s before World War II (1939–1945), and incorporated elements of jazz and blues from the United States. Most notably, Awaya Noriko and her blues-influenced songs became popular. During the war, however, American music was banned and the music industry went dormant.

After a few years of recovery from the war, kayokyoku developed quickly, producing many hit songs toward the end of the 1940s under the U.S. occupation from 1945 to 1952. The record companies, from their early

years, adopted the exclusive contract system, in which each company hired a team of singer, lyricist, arranger, and orchestra to produce recordings. A number of female singers emerged during this period, such as Namiki Michiko, whose “*Ringo no Uta*” (Song of the apple) (1946), became the first hit song after the war. These women often sang a wide variety of songs influenced by foreign genres such as blues, boogie-woogie, tango, rhumba, waltz, bolero, and Hawaiian music. Though these songs often included a genre name in their titles, they did not truthfully imitate these styles, but rather incorporated nuances of foreign styles. Some singers covered foreign songs, such as “Besame Mucho” and “Begin the Beguine,” with Japanese lyrics. Because of restrictions during the war years, both musicians and audiences were hungry for foreign-influenced songs. Radio and movies were crucial in distributing and popularizing these songs.

This trend of “exotic” kayokyoku continued for several years after the end of the occupation. Jazz, which was extremely popular in the early 1950s, inspired jazz-influenced kayokyoku and jazz cover songs. Most first-class jazz musicians belonged to both a jazz band and a record-company-owned orchestra at the same time. Hawaiian music and Western (country and western) were also popular in the 1950s. These two genres introduced falsetto singing and a small ensemble including steel guitar and ukulele as an accompaniment to kayokyoku. Though it had only a short period of fame, chanson became popular and some kayokyoku songs incorporated it. In addition to these foreign-influenced songs, kayokyoku singers also sang songs whose themes were both hometown and Tokyo, reflecting the migration from rural areas to Tokyo during the late 1950s. Another trend around this time was rokabilii (rockabilly), which also influenced kayokyoku singers who both covered American rockabilly songs and sang originals.

Rockabilly-influenced songs, both cover versions and originals, continued to be popular into the 1960s. While a few production companies managed singers and were also involved with producing records, the record companies were in control of the scene, from manufacturing to distributing. These companies often produced radio and television programs that promoted their artists. *Enka* was a large part of the kayokyoku scene from

the late 1950s to the 1960s. During this time, kayokyoku in general was gradually transforming itself into *wasei poppusu* (Japanese-made pop/pop-oriented kayokyoku), and the *GS bumu* (GS boom) played a crucial role in this process. GS is an abbreviation for group sounds, and this GS craze was greatly influenced by the Beatles. Numerous bands imitating the Beatles emerged in the late 1960s, including the Blue Jeans, the Tigers, and the Spiders. They sang their original versions of Beatles-type songs, which in turn influenced kayokyoku. Pop-oriented kayokyoku and enka were two major subgenres of kayokyoku.

A new trend, *nyu-myujikku* (new music) appeared and fully developed during the 1970s, which is considered to be the peak period of kayokyoku. Performed by singer-songwriters, *nyu-myujikku* was largely inspired by American and British rock and folk music, which in turn influenced kayokyoku. Freelance songwriters, including *nyu-myujikku* artists, became prominent as the record companies' exclusive contract system declined, which resulted in more diversity in kayokyoku. Record companies, now teamed up with production companies, were expanding their markets at full force. Another subgenre of kayokyoku, *aidoru* (idol) *kayo*—pop-oriented kayokyoku sung by young, good-looking girls and boys—emerged in the early 1970s. These idols mainly appealed to youths of the opposite sex. The mainstream kayokyoku that belonged to neither *aidoru kayo* nor enka were also pop-oriented. There were numerous hit songs in these three subgenres during the 1970s.

As kayokyoku was becoming more and more diverse during the 1980s, one of the trends that started in the late 1970s and continued into the 1980s was the incorporation of English words into the Japanese lyrics. These English words sounded fresh and innovative to the listeners of the time. This drastically changed the way people listened to kayokyoku: the sound created by the combination of words and more beat-oriented music was as important as what the lyrics meant. *Aidoru kayo* by both female and male singers was still very popular. One of these teen idols, Matsuda Seiko (1962–), was exceptionally successful in the early 1980s. Her success was partly due to her popularity among young girls who desired to look like her. Subsequently, an all-girl group named *Onyanko Kurabu* (Club) came out of

a TV variety show in 1985. Consisting of 11 teenage girls, the group sang upbeat songs with choreography, which became a model for numerous girl groups in the later years. Rock- and Euro-beat-influenced kayokyoku appeared in the mid 1980s. Enka, inspired by a variety of genres in the 1980s, also became diverse and is still popular.

Pop-influenced kayokyoku and nyu-myujikku were gradually replaced by the term “J-pop” during the 1990s. As a result, the term “kayokyoku” has been rarely used in recent years. Therefore, it can be said that kayokyoku is closely associated with the Showa era (1926–1989).

Yoko Suzuki

See also: [Enka Music](#); [J-Pop](#); [Min'yô](#)

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Kebyar

Kebyar, or *gamelan gong kebyar*, is a type of large *gamelan* orchestra from Bali, Indonesia, primarily comprised of metallophones, gongs, drums, and cymbals. The word “kebyar” may refer to the ensemble itself, the repertoire of the ensemble, or a virtuosic passage played by the ensemble as a whole. The majority of modern Balinese gamelan compositions are for kebyar; the genre, its dances, and the associated *kreasi baru* (new creation) are an iconic representation of 20th-century Balinese musical development.

In Bali, there are approximately 40 extant types of gamelan, all of which have different histories, instrumentation, playing styles, and cultural contexts. Gamelan gong kebyar is a relatively recent innovation; the genre emerged in 1915, the period just following the completion of the Dutch colonization of Bali. Prior to colonization, Balinese gamelan were largely associated with the royal courts; following the sharp decline of the courts during the colonial period, the gamelans were transferred to the villages, and older, courtly ensembles and playing styles declined. A new genre and compositional style emerged: kebyar. Kebyar, derived from the word *byar* (flare), had its musical and compositional origins in courtly gamelan styles, particularly *gamelan gong gede*. However, changes in instrumentation, playing style, dynamics, and musical function marked it as a distinctive genre, one that marked the tension and excitement of the era and the new focus on villages and villagers as the center of society.

Kebyar ensembles require between 25 and 30 musicians to achieve full instrumentation. The majority of the instruments in the ensemble are bronze-keyed metallophones—instruments with metal keys hanging above bamboo resonating tubes which are encased in wooden cases—or gongs, both ones that hang and others that are horizontally mounted. Of the keyed metallophones, the highest in pitch are called *gangsa*. Each ensemble contains four *gangsa kantilan*, which contain 10 keys and are the highest-pitched instruments in the ensemble; and four *gangsa pemadé*, which are one octave lower than the *gangsa kantilan* in pitch. The *ugal*, a 10-keyed metallophone whose range extends five pitches below the lowest pitch of the *gangsa pemadé*, is also considered a part of the *gangsa* family and may be found singly or in pairs in an ensemble. Other important keyed metallophones include the two *calung* (a five-keyed metallophone whose range falls within the upper end of the *ugal*'s range, sometimes also called the *jublag*) and the two *jegogan*, the largest and lowest of the keyed metallophones, which contains five keys and whose range extends one pitch below that of the *ugal*. Other keyed instruments, called *penyacah*, are sometimes found within the ensemble; the two *penyacah* contain seven keys and are pitched an octave higher than the *calung*. Each of the keyed metallophones is played by striking a key in the middle with a mallet.

(*pangul*) held in the right hand and subsequently damping the sound of notes struck with the left hand.

A number of different types of gongs are found within the kebyar ensemble. The largest of the gongs are called *gong agung*; each kebyar ensemble generally contains two, which hang from stands. One slightly smaller gong, the *kempur*, often hangs from a similar type of stand. Each of these types of gongs is played by striking the large raised boss in the center of the gong with a large padded mallet. A much smaller gong, called *klentong* or *kemong*, generally hangs from a much smaller carved wooden stand. The *kempli* is a single gong that is either mounted on a horizontal stand or placed on a player's lap. Two large gong-chimes, or horizontally mounted sets of smaller kettle gongs, are commonly found in kebyar ensembles. The *reyong* contains 12 kettles that are played by four musician; the *trompong*, an instrument not always present in kebyar music, contains 10 kettles and is played by a single musician. These gongs are all generally played on the boss with string-wound sticks, except the *reyong*, which is sometimes struck on its edge. Other gongs—such as the *kempur*-like *bebendé*, the *kempli*-sized *kajar*, and the small *kelenang*, may also appear.

Other important instruments include pairs of double-headed wooden drums with skin heads that are played either with hands or with a stick in the right hand (*kendang*); end-blown bamboo flutes (*suling*); a bowed spiked fiddle (*rebab*); and cymbals, which can be smaller and mounted (*cengceng kecek*) or larger and handheld (*cengceng kopyak*).

One distinctive aspect of the sound of Balinese gamelans in general, including gamelan gong kebyar, is that the instruments are tuned in pairs, with one at a slightly higher pitch than the other. The shimmering sound that the paired tunings create is called *ombak*, or waves. The overall kebyar tuning is to a five-pitch mode, *saih selesir* (pitches 1 2 3 5 6), within the seven-tone *pelog* tuning system that is one of two tuning systems commonly employed in both Balinese and Javanese gamelan music.

The music of gamelan gong kebyar is stratified into different layers, with each instrument class serving a distinct function within the overall ensemble. As in older gamelan styles, many portions of gong kebyar music are cyclical (*gongan*). The beat is kept by the *kempli*; the cycles are marked

at their beginning and end by the gong agung and further punctuated by the kempur and the klentang. A core melody, or *pokok*, is played on the calung and is expanded upon by the jegogan, which links the pokok to the gongan. The gangsas and the reyong elaborate upon the pokok through rhythmically faster interlocking parts. The softer-sounding rebab and suling further elaborate on the pokok. The ugal or trompong may double the pokok, play solos, and cue the elaborating instruments. The two kendang players are the leaders of the ensemble who provide the overall cues, set the tempo, and guide the ensemble; in dance genres, they are also responsible for communicating musically between the musicians and the dancers.

Although kebyar style was originally based upon adaptations of older styles and works, the characteristic kebyar style is particularly distinctive. Unlike older Balinese gamelan genres, kebyar is often played more quickly—up to 200 beats per minute—and more loudly, with sharp dynamic contrasts. The *gongan* cycle is also regularly interrupted. Kebyar compositions often begin either with a *gineman* (quick, free-tempo solo by one or more instrumental sections) or *kebyar* (quick, free-tempo passage played by the whole group), and abrupt shifts between tempi and types of gong cycles are common. Special effects, such as striking the reyong percussively on the sides rather than on the boss (*ocek-ocekan*), are also a hallmark of this style.

Virtuosic dance styles associated with the genre, collectively called *tari lepas* (free dance), were piloted in conjunction with the genre by the artist Maria beginning in the early 1920s, and helped crystallize the structure, form, and nontheatrical dance associations with the genre. A five-part compositional scheme with other short transitional passages, called *kreasi baru* (new creation), became a standard compositional form for kebyar in the mid-20th century for both instrumental and dance pieces.

While gamelan gong kebyar, like all Balinese gamelan genres, is traditionally performed entirely by men, all-female kebyar groups have emerged in Bali since the 1980s. Children's groups have also become increasingly popular since the late 20th century as well. Additionally, dozens of active kebyar ensembles exist outside the island, played by foreign and expatriate musicians alike. Despite continuing contemporary

interest in reviving older Balinese gamelan styles and developing new genres and styles, kebyar remains a favorite ensemble for performances at Balinese Hindu temple ceremonies, secular concerts or competitions, and performances for tourists.

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See also: [Gamelan Orchestra \(Balinese\)](#); [Gamelan Orchestra \(Javanese\)](#); [Kendang](#)

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Kecak

Kecak is a dance-drama performance genre from Bali, Indonesia, developed in the 1930s. It traditionally depicts an episode from the Hindu Ramayana epic. The dancers who enact the drama are surrounded by a chorus of men who imitate the sounds of a monkey army through imitative, interlocking vocal rhythms. The genre received its name from the primary vocalized sound, “cak,” and may also be used to describe other musical performances that make use of the distinctive interlocking vocal rhythms, such as *janger*, or modern performance genres. It is also known as *cak* or *gamelan suara* (vocal gamelan).



Kecak performance in Bali, Indonesia. Kecak is a music and dance style developed in the 1930s, based on a story from the Hindu epic the Ramayana. (Marka/Universal Images Group via Getty Images)

The vocal rhythms of kecak originated from sacred *sanghyang* dance genres in which vocal accompaniment was used to accompany entranced dancers. These sanghyang rituals can still be found in scattered villages across Bali. Today, secular kecak is better known, and its modern form was originally developed with foreign audiences in mind. In the early 1930s, expatriate German artist Walter Spies worked with local dancers, most notably Wayan Limbak, to unite the musical content with the Ramayana story. Spies's promotion of the dance-drama through kecak troupes that performed the genre both in Bali and abroad have popularized kecak internationally, making it one of the most iconic of the Balinese performing arts around the world. In Bali, nightly performances for tourists are offered at many locations, including in Ubud and at the Uluwatu temple.

The story most commonly associated with kecak is the Abduction of Sita from the Hindu epic the Ramayana. There are many versions of this story; the following is an amalgamation of Balinese versions. The godly prince Rama, heir to the throne of Ayodya, and Sita, his wife, had been banished from the kingdom by Rama's father, King Dasarata, due to the trickery of the king's wife. One day they were walking in the forest of Dandanka with

Rama's brother, Laksmana, when Sita spies a beautiful golden deer and requests that Rama bring the deer to her. Rama leaves Sita under the care of his brother, Laksmana, to pursue the golden deer.

However, the golden deer is in actuality Marica, a demon-like *rakshasa* and shape shifter; he has agreed to help the Rahwana, the 10-headed rakshasa King of Alengka, capture the princess Sita. When Rama shoots the golden deer with an arrow, the deer transforms back into Marica and Rama realizes he has been tricked. Thinking she hears Rama cry out for help, Sita insists that Laksmana go to him. The reluctant Laksmana draws a magical circle around Sita, stating that no harm will come to her if she does not leave the circle.

After Laksmana leaves, Rahwana approaches Sita, disguised as a begging holy man, and asks for her help. She acquiesces; Rahwana returns to his regular form and carries her away to his palace. In some versions, the vulture-king Jatayu fights Rahwana and attempts to prevent the abduction, but Rahwana injures Jatayu greatly, and he flies away to inform Rama of what has happened.

Sita remains in Alengka for a year, trying to ward off Rahwana's advances with the help of Trijata, Rahwana's sympathetic niece. She is discovered there by the white *vanara* (monkey-like humanoid) Hanuman, who takes a token of hers back to Rama to show she is alive. Rama's allies arrive in Alengka and a battle between the forces of Rama and those of Rahwana follows. With the help of Hanuman, Sugriwa (king of the monkeys) and his monkey army, Rama is able to rescue Sita. This victory is generally the ending point of the *kecak* dance-drama.

Although performances may include a narrator (*dalang*), the story is primarily conveyed through the performers. Dancers portray the major characters; all are unmasked except Hanuman and Sugriwa, who wear masks on the lower halves of their faces. The performing style of the dancers derives primarily from *wayang wong*, a theatrical dance genre with semi-codified character movements for characters that are refined (*alus*), coarse (*kasar*), or comedic, among others. The dancers are surrounded by the *kecak* chorus, which may consist of up to 100 men, who are usually bare-chested. Members of the chorus sometimes physically help portray the

story through sitting, standing, or lying down; their arm gestures; and occasionally, becoming elements of the set. Most important, however, is the music that they create.

No musical instruments are used except the voice. The vocal patterns for *kecak* are called *gamelan suara* (vocal gamelan) and are based on the rhythmic patterns found in other forms of Balinese gamelan. One person simulates the sound of the *kajar*, a timekeeping instrument, by chanting the syllable “pung,” which keeps the beat. Other groups of men chant interlocking parts that may divide evenly into threes, fives, or sevens, or a combination of these rhythmic divisions. Yet other musicians imitate the sound of gongs, which punctuate a two-, four-, or eight-beat gong cycle (*gongan*) using syllables such as “sirr,” “ting,” and “mong.” Other parts may be included and sung either by the *cak* chorus or the dancers.

The musicians may employ some or all of these musical parts at any time to tell the story, which becomes sonically most intense during the battle scene between the forces of Rama and the forces of Rahwana. Here, the chorus generally is divided along the two sides, both of which stand and chant loudly in frenetic call-and-response patterns to imitate the battling forces.

The Ramayana dance-drama described here is still the most popular performance context for the genre, but originally the performances were more impressionistic, conveying a selection of excerpts from the Ramayana and often omitting even key characters. More recently, some *kecak* troupes have used the medium to portray other mythological stories, or used the musical rudiments in other settings with no story at all. Most *kecak* choruses have been composed entirely of men, with a few of the dance roles reserved for women; however, the 1990s and 2000s saw several notable performances by female *kecak* troupes, none of which have persisted.

Although *kecak* is most widely associated with the Ramayana dance-drama, it also plays a central role in the Balinese social dance genre *janger*. This genre, also developed in the 1930s, features groups of about 10 young women and 10 young men who sing and dance together, traditionally depicting farmers at leisure. While the women primarily sing, the men provide a *kecak* chorus. *Janger* reached the height of its popularity in the

1960s with lavish performances sponsored by political parties, most notably *Partai Komunis Indonesia (PKI)*, the communist party of Indonesia. When the PKI was ousted, many party supporters were killed, including musicians and dancers, and the genre dropped from favor. It has been revived in recent years through primary school education and governmental campaigns.

On an international scale, *kecak* has been incorporated into body percussion and other experimental performance styles, both collaboratively and by non-Balinese artists, such as Keith Terry. Over the past 50 years, *kecak*—both audiovisual recordings from a performance or isolated portions of the distinctive vocalization style—have been incorporated into popular film, including Federico’s Fellini’s *Satyricon* (1969), the Cohen Brother’s *Blood Simple* (1984), Ron Fricke’s *Baraka* (1992), and *Ice Age 2* (2006).

Elizabeth A. Clendinning

See also: [Gamelan Orchestra \(Balinese\)](#); [Gamelan Orchestra \(Javanese\)](#); [Kebyar](#); [McPhee, Colin](#)

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Kendang

Kendang (also spelled *gendang* or *kendhang*) is a double-headed barrel drum found in the Maritime regions of Southeast Asia, including Indonesia,

Malaysia, Brunei, Singapore, and the Philippines. The instrument is used in traditional music ensembles, such as Balinese and Javanese Indonesian *gamelan*, often functioning as the leader of the group. Kendang are found in many gong-chime instrumental ensembles unique to Southeast Asia. Similar instruments exist in mainland Southeast Asia, such as in Thailand, Cambodia, Burma (Myanmar), Laos, mainland Malaysia, and Vietnam.

The kendang is believed to originate from the earlier *mridangam* of Southern India. The mridangam, bearing structural qualities similar to that of the contemporary kendang found in Maritime Southeast Asia, possibly travelled there with Hinduism and Indian mythology during the Chola Dynasty (ninth to 13th century CE)—when the dynasty was said to have maritime trade relations with the Srivijaya Empire in the Malay archipelago (Kulke and Rothermund, 2004, pp. 122–127). The kendang also shares qualities similar to those of the Indian *tavil* and *pakhavaj*, and the Sri Lankan *gata bera* (Miller and Williams, 2008, p. 38).

The kendang is a double-headed wooden drum, typically made from a single hollowed piece of wood from a jackfruit, coconut, or teak tree. The instrument is elongated in shape, and has two circular heads on either end. Assorted animal skins may comprise the two heads, although buffalo and goat are commonly used. Throughout Southeast Asia, one drumhead is tuned higher in pitch than the other. In particular regions of Southeast Asia, the kendang has two heads of differing sizes: in Java and Malaysia, the kendang has a larger right-side drum head, whereas in Bali, Brunei, and the Philippines, the heads are of equal size.

The kendang is often used in pairs throughout Southeast Asia. The pair consists of one higher-pitched and one lower-pitched drum. Throughout Southeast Asia, the lower-pitched kendang is considered “female,” whereas the higher-pitched kendang is considered “male.” The drum achieves its pitch either because it is physically larger or smaller in size, is tuned lower or higher using tension straps, or is internally tuned (through wood carving and hollowing techniques) so that the drum produces a fundamentally lower or higher pitch. In Malaysia, the kendang comes in two sizes: large (*ibu* [mother]) and small (*anak* [child]) (Matusky and Sooi Beng, 2004, p. 22). In Thailand, the *klong khaek* (the Thai equivalent of the kendang) does not

come in two sizes, although one drum is tuned higher than the other: the higher pitch is male ([*klong*] *tua puu* [grandfather]) and the lower pitch is female ([*klong*] *tua mia* [mother]). In Indonesia, *wadon* translates to “female,” and *lanang* translates to “male” (Downing, 2008, p. 259). Rattan, a palm-leaf material, is used as tension straps to stretch and tighten the heads; leather (dried cowhide) is also common (Tenzer, 2000, p. 48). In Malaysia, nylon rope is occasionally used, given its cost-effectiveness and durability (Matusky and Sooi Beng, 2004, p. 22).

Kendang varies in shape and size according to the region, style, and genre of music performed. In Bali, two principal sizes of kendang are used in gamelan music; the large *kendang wadon* and small *kendang lanang* (Tenzer, 2000, pp. 47–48). In Java, there are four dominant variations of kendang. *Kendang ketipung* is often played with the *kendang gendhing*, as a mixed pair in pieces with a faster tempo. *Kendang gendhing* is also used alone in stately, solemn pieces, as it is deepest in pitch and evokes feelings of magnificence. *Kendang wayangan* derives its name from *wayang*, or shadow-puppet theater. *Kendang ciblon* derives its name from the Javanese word for “water-play,” a type of performance where people smack pools of water with different hand shapes to create different sounds and rhythms. *Kendang ciblon* is said to imitate the techniques used in water play (Lindsay, 1992, p. 22). The kendang functions as the leader of a gamelan ensemble in Indonesia, where its most essential role is to maintain and make clear to the other musicians any variations in tempi or temporal density (*irama* and *laya*, respectively). Metric shifts (from a quarter-note pulse to a half-note pulse), and temporal shifts (such as a *rallentando* or *accelerando*) are determined by the kendang. In performances with dancers, the drummer internalizes any musical cues from the dancers, and translates them to the rest of the ensemble.

Performers of the kendang in Malaysia use mnemonic devices (syllables) to differentiate between different strokes upon the four different striking surfaces. The large drum, *ibu*, has the terms “pak” and “duh” for its two heads; the small drum, *anak*, uses the terms “cak” and “ting,” respectively (Matusky and Sooi Beng, 2004, p. 22). In Malaysia, the kendang is used in several ensembles, including the *kendang silat* ensemble that accompanies

the Malay martial art *silat*. The instrument additionally accompanies the martial art/sport known as *tomoi*, a cognate of the Thai sport *muay Thai*. The sport was banned from northern, Islamic Malaysia, due to its prefight ritual dance with animist elements. The kendang drum patterns used in the Malay martial arts feature interlocking, hocket-like pattern similar to those in *wayang kulit*, *makyung*, and gamelan performances (Matusky and Sooi Beng, 2004, p. 11).

The *wayang kulit*, literally “puppet theater,” is derived from similar shadow-puppet plays of Indonesia. *Wayang kulit jawa* (“jawa” is a cognate for Java) is a form of shadow puppetry with Javanese “ancient” origins. *Wayang kulit gedek* is performed in Northern Malaysia, and is closely related to the Thai shadow puppet theater known as *nang talung*. The kendang in this performance are in fact Thai *klong khaek* (literally, foreigner drum, the name allegorical for its Javanese or Indian origins). This genre of wayang kulit was also performed in what is today Southern Thailand, as this region was formerly the Malay Pattani Sultanate (1516–1902). *Makyung*, a dance-drama based upon Malay folk tales, features the kendang in an ensemble with *tetawak* gongs and a *rebab*, a three-stringed spike fiddle found throughout Southeast Asia (Matusky and Sooi Beng, 2004, pp. 39–41).

John Forrestal

See also: [Colometry/Colometric](#); [Gamelan Orchestra \(Balinese\)](#); [Gamelan Orchestra \(Javanese\)](#); [Gender Wayang](#); [Malay Music](#); [McPhee, Colin](#); [Mridangam](#); [Piphat](#)

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Khaled, Cheb (1960–)

Algerian singer Cheb Khaled is universally acknowledged as the “King of Rai,” a title bestowed on him at age 25 during Algeria’s first rai festival in 1985. Cheb Khaled represents the “second stage” of rai, with its emphasis on youth culture, social dissent, and eclectic musical influences. Cheb Khaled’s meteoric career in Algeria and France encompasses a prolific creative output: from his first cassette recording of “Trigue Lycée” in 1977 (produced at a cost of \$13) to his 2012 global hit, “C’est la Vie,” with the album of the same name exceeding 4.6 million sales worldwide.

Cheb Khaled was born Khaled Hadj Ibrahim (or Brahim) on February 29, 1960, in Oran, (Wahran), an ethnically diverse port city in northwestern Algeria. Oran is the cultural birthplace of the musical genre known as *rai*, or *rai*, generally translated as “opinion.” Bezza Mazouzi demarcates the stages of rai into its development in the 1950s to 1970s (with rai banned from Algerian media in the early 1970s) and culmination in the early 1980s. This second stage is termed *chāb* (or *cheb*) rai, the “rai of the young,” with many of its musicians born around the time of Algerian independence in 1962. Hence, “Cheb” Khaled and his cohort would bear this signifier of youth: Cheba Fadéla, her husband Cheb Sahraoui, Cheb Mami, and Cheba Zahouania, among many others.

Cheb Khaled’s entrée into what Hana Noor Al-Deen (2005) calls the “pop-style era” of rai was “*Ana Mahlali Noum* (Sleep does not suit me),” first sung by Cheba Fadéla in 1979. Cheb Khaled performed two songs on the breakthrough 1988 album *Rai Rebels*, produced by Rachid Baba Ahmed: “*Ya Loualid* (Oh my child),” with Cheba Zahouania; and Sidi Boumedienne. The album cover depicts what would remain Cheb Khaled’s trademark visage: a dazzling smile and a mustache. In the same year, his song “*El Harba Wayn?* (To flee but where?)” exemplified the politicized lyrics of the rai genre and served as the “anthem” of protestors in the October uprising. It was after migrating to France (in advance of the exodus

of rai artists following the ban on vulgarity by the Islamic Salvation Front after the December 1991 elections) that Cheb Khaled recorded his first solo album and launched a series of iconic hit songs: “Didi,” “Aicha,” and “C’est la Vie.” “Cheb” was dropped for his 1992 album, *Khaled*, a commercial effort orchestrated by Polygram that went gold in France, selling more than 100,000 copies. *N’ssi N’ssi* was released the following year, with *Sahra* in 1996. Tony Langlois observes the impact on the genre: “The success of Cheb Khaled abroad moved the cultural centre of gravity for Rai.... No longer was Rai’s authenticity the sole property of one or two cities in North Africa” (Langlois, 1996, pp. 264–265). Indeed, Cheb Khaled’s artistic life in the diaspora has brought attention to the plight of often-marginalized Algerian immigrants.



Algerian singer Khaled performing in 1992. Khaled is best known in the musical genre known as *rai*—an Algerian folk style. (Frans Schellekens/Redferns)

Cheb Khaled’s superstar status has engendered trans-Atlantic crossovers between genres and artistic personae. Marc Schade-Poulsen cites a 1985 article from *Actuel* which asserts that “Rai is at one and the same time Algeria’s punk, blues, reggae, and funk.... Oran is the Kingston of this underground, secret, lyrical explosion. Cheb Khaled is the Bob Marley” (Schade-Poulsen, 1999, p. 29). This analogy is rooted in a variety of

phenomena, including youth culture, social dissent, and the expanding reach of media linking previously unconnected domains of East and West.

Hicham Chami

See also: [Rai](#)

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Khan, Nusrat Fateh Ali (1948–1997)

Nusrat Fateh Ali Khan was one of the greatest *qawwali* singers, dubbed the "*Shahenshah Qawwali*," which means "The King of Kings of Qawwali." His work earned him a plethora of international awards and honorary titles. He was a revered artist who brought Sufi music to the playback singers of Bollywood and to the silver screen in Hollywood.

Born October 13, 1948, in Faisalabad, Pakistan, to Ustad Fateh Ali Khan, Nusrat was born into a long-established family of qawwali singers which included his uncles Ustad Mubarik Ali Khan and Ustad Salamat Ali Khan. Nusrat was one of six children, with four older sisters and one younger brother, Farrukh. His father wanted Nusrat to become a doctor, but the music within the household proved to be infectious and Nusrat soon began to play the tabla and sing. Much to his father's surprise, he realized Nusrat possessed special singing ability and began giving him voice training.

It wasn't until 1964 that Nusrat performed for the very first time—but it was at the graveside of his father. This was a pivotal moment in Nusrat's life, when he decided to become a full-time qawwali singer. He continued

vocal training under the direction of his uncle Ustad Mubarik, while his brother Farrukh went on to become a maestro on the harmonium. They performed locally until 1971, when his uncle Ustad Mubarik passed away. Nusrat took over leadership of the family group, and in the same year he gave his first local radio performance and later introduced the hit song “*Haq Ali Ali* (God is truth)” to the people of Pakistan.

In 1971, he married Naheed Khan and together they had one child, a daughter named Nida. In 1976, Nusrat chose his three-year-old nephew Rahat Fateh Ali Khan to start voice training, and by age 10 Rahat officially sang with the qawwali party. In the 1980s, Nusrat signed a contract with the Oriental Star Agency in Birmingham, UK, which produced more than 100 of his albums and promoted his music. In 1988, Nusrat performed at the World of Music Arts and Dance (WOMAD) founded by Peter Gabriel who later signed Nusrat to his label, Real World Records. Nusrat toured throughout Europe and performed charitable concerts. In particular, he assisted former cricketer Imran Khan to build a cancer treatment hospital in Pakistan.

In the 1990s, Gabriel brought Canadian guitarist Michael Brook and Nusrat together to write songs. This spurred a brand new genre of music, called “qawwali fusion.” The album, *Mustt Mustt* (1990) featured Western tracks and a very popular club remix of the song “Mustt Mustt” by the British music band, Massive Attack. By 1992, the University of Washington offered Nusrat a six-month residency in its ethnomusicology program, from September 1992 to March 1993. This would have meant that his qawwali party of 100 or so members would be unemployed; Nusrat sought a flexible timetable that allowed weekend concerts so his qawwali group could survive. After his stint at the University of Washington, requests for performances poured in from all over the world. Nusrat often overextended himself with these commitments, and also wrote his first-ever music score (for the Indian movie *Bandit Queen*). He went on to contribute music to *The Last Temptation of Christ* (1988) and *Natural Born Killers* (1994), and in 1995, he collaborated with Eddie Vedder on the song “The Face of Love” for the soundtrack of *Dead Man Walking* (1995).

In March 1996, Nusrat performed at the VH1 Honors Show in Los Angeles, accompanied by Peter Gabriel. He then began work on a new album called *The Prayer Cycle* while a remix of his older songs for the album *Star Rise* was also being produced. To his delight, in February 1997 his album *Intoxicated Spirit* was nominated for a Grammy Award for Best Traditional Folk Album. But tragedy struck in London, on August 16, 1997, when Nusrat succumbed to a cardiac arrest. The news shocked the world, and homage was paid to him at a huge public funeral in his hometown in Pakistan.

Even though Nusrat passed away in 1997, his voice lives on, and qawwali is now recognized on the world stage. He continues to receive posthumous awards, honorary titles, and tributes. In 2001, his name entered the *Guinness Book of World Records* for being the only qawwali artist to record 125 albums. His album *Star Rise* is regarded as a memorial to him, and his final album, *The Prayer Cycle*, was completed by Alanis Morissette. His songs live on and have been featured in films such as *Bend It Like Beckham* (2002) and *Eat, Pray, Love* (2010).

Nadia Ali

See also: [Bollywood Music](#); [Vocables](#)

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Khayal

Khayal is a popular and pre-eminent genre of modern North Indian or Hindustani classical vocal music known for its improvisational flexibility. The word *khayal* means an idea, fancy, or imagination and as such it promises freedom from rigidity and infinite creative possibilities for the

performing musician. Highly improvisational in nature, khayal is an abstract presentation of a raga—a mode or melodic framework. Khayal generally has two major movements: *vilambit* or *bada lhayal* with a slow tempo and *drut* or *chota khayal* with a fast tempo. A typical khayal performance includes a solo singer accompanied by a stringed drone called *tanpura*, a set of drums or tabla, and an accompanying reed instrument called a harmonium.

A characteristic khayal composition is a song in a raga and tala, typically known as a *ciz*, and usually in two sections known as *sthayi* and *antara*. The *ciz* is a short composition that effectively presents all the musical materials—including the *raga*, *tala*, and musical embellishments—for an improvised khayal performance. The *ciz*, the textual composition, is an essential component of a khayal that is then expanded through melodic embellishments within the basic framework of the chosen raga. Thus, in each khayal presentation, there are two *bandishes* or meaningful text of the song: first, the *sthayi* bandish is sung and then it is enhanced with slow improvisation in the forms of *alap*, *bol alap*, or *ragalap* (i.e., the structure for manifesting the melodic mode); this is followed by the *antara* and finally a faster improvisation on the *sthayi* with *bol tan* and *tan*. A highly imaginative genre, khayal allows six types of improvisations: *alap* or *bol alap*, *nom-tom*, *bolbant*, *tan* (*akar* and *boltan*), and *sargam*. The purpose of these improvisations is the gradual but systematic revelation of the raga by establishing its moods and traits. The typical characteristics of khayal performance are thus the choice and complex combination of the particular musical materials—the raga, the tala, and the composition itself (the *ciz* or bandish in khayal), as well as the types of acceptable improvisations chosen to embellish the song—that lead to the final creation of an aesthetically pleasing, formally balanced recital.

Believed to have originated in the Moghul courts, specifically patronized by the emperor Muhammad Shah (1719–1748 CE), the khayal dates back several hundred years. Romantic, soft, and delicate, khayal, as a modern style of light classical music, developed as a song of love in the women's quarters (*zenana*), outside the large reverberating halls of the *darbar* and its masculine singing voices. Khayal, in its inception as a unique genre, was

sung predominantly by women who could explore the full range of the song from slow to fast and with intricate and nuanced improvisations. Like the *thumri*, khayal songs are typically composed in Vraj Bhasha, a dialect of Hindi, and are primarily romantic or devotional, bringing together both the Hindu and the Muslim poetic traditions. Unlike Thumri, the primary importance in a khayal performance is given to the abstract ornamental nuances, the intricate musical embellishments, the improvised melodic patterns, and the vocal virtuosity of the soloist while enunciating or intoning the embellishments in her rendering of the raga, and not to the lyrical content of the bandish.

Significantly, the khayal is not performed from a written score or authoritative notations; traditionally, the genre is orally transmitted and retained in memory. There is no single rigid or authoritative formal model for a khayal performance. Instead, the artist, guided by certain basic principles, constructs her own performance by accommodating various specific techniques or predefined, yet flexible, processes, thereby creating an unlimited number of performances that are all valid renderings of the chosen raga. There are six main *gharanas* or styles of performance for a khayal: Gwalior, Delhi, Patiala, Agra, Kirana, and Jaipur, of which the Gwalior musical lineage is believed to be the oldest. Bade Ghulam Ali Khan, Bhimsen Joshi, Kishori Amonkar, Veena Sahasrabuddhe, Rashid Khan, and Ajay Chakravorty are a few of the renowned exponents of the khayal genre.

Sutapa Chaudhuri

See also: [Harmonium](#); [Tabla](#); [Tagore, Rabindranath](#); [Thumri](#)

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Khene

The *khene* is a South Asian free-reed mouth organ, consisting of two parallel rows of bamboo pipes. It is the predominant melodic instrument in rural Laos, and schools in northeastern Thailand sponsor khene ensembles (*khaen wong*) to play classical songs. The 16-pipe version (*khene paet* [khene eight]) is more common in Thailand, and the 14-pipe (*khene chet* or *jet* [khene seven]) was usual in Laos until the late 20th century. Variants are used by specific groups such as the Kumhu, who use an instrument with 12 pipes and an extended tail on the windchest; and the Phuan people in Xiengkhuang, whose version has one mute and 13 sounding pipes. The *khene hok* (khene six) is a child's toy with six pipes. Alternative spellings of the instrument's name include *khaen*, *kaen*, *khen*, and *khèn* (Vietnamese).

Bamboo for the pipes is harvested after one year of growth and dried for several weeks. One fingerhole is burnt into each pipe, and pipes are inserted (from longest to shortest) into a carved hardwood windchest called *tao* (gourd). Copper-silver alloy reeds are mounted in the pipe walls inside the *tao*. The openings in the windchest are caulked with *khisut*, a kind of insect waste. Pipes range in length from 250 cm to 3 meters. Khene making is concentrated in Roi Et province of northern Thailand. The instrument evolved from the Chinese *sheng*, and was first depicted in a European source in 1636 (Marin Mersenne's *Harmonie Universelle*).

The instrument is properly held tilted, with the hands cupped over the windchest, by a seated player; it may be played as a solo instrument, but usually provides accompaniment for solo narrative genres (*lam ploen* and *lam leuang*) and for regional styles of song (*lam* and *khap*). Since the 1940s, a central Thai theater genre called *li-ke* began crossing the Mekong, using khene and lam. In the Stung Treng province of Cambodia, the khene is played by ethnic Laotians and featured in dance drama (*lakhon ken*). Adding a khene to an ensemble (which generally gives it a more Laotian flavor), raises the question of tuning, as they produce a diatonic minor scale (not influenced by Western classical tuning). Players choose one of two pentatonic modes: *thang sun* (short way), which may be played in three *lai* (keys, including D-E-G-A-B, G-A-C-D-E, and C-D-F-G-A, considered to

be the oldest), or *thang yao* (long way) in two lai (A-C-D-E-G and D-F-G-A-C).

The National School of Folkloric Music and Dance in Vientiane, Laos, has employed multiple khene teachers since the early 1990s. Expert players include Sombat Simla (Thai), Khamseung Syhanone (Laotian), and Jonny Olsen (Californian). Khene has been featured in compositions by contemporary Western musicians such as Aerosmith, The Cranberries, Yes, and Jaron Lanier. Related Asian free-reeds include the Thai *Dam pi luang* and *pi hap*, the Bangladeshi *plung*, the Vietnamese *m'buot*, the Hmong *qeej* (which is considered to “speak” to the spirit world, rather than to “play” music), and the Chinese *sheng* and *fang sheng*.

Laura Stanfield Prichard

See also: [Kendang](#); [Malay Music](#)

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Kidjo, Angelique (1960–)

Angelique Kidjo, born Angelique Kpasseloko Hinto Hounsinoou Kandjo Manta Zogbin Kidjo, is an internationally acclaimed musician from Ouidah, Benin. Kidjo has written and performed in a broad range of musical styles extending from African folk to Western jazz, funk, and pop. As a United Nations Children’s Fund (UNICEF) Goodwill Ambassador, she has always preserved a strong nationalistic pride that calls the world to look at the beauty of Africa. One of her missions as an artist has been to encourage other artists to join her in the struggle of exposing human rights injustices occurring in developing countries. Through her music, Kidjo presents strong political and humanitarian attitudes to a wide variety of listeners. The recipient of three Grammy Awards, Kidjo has become one of the most influential and popular musicians ever to come from Africa.

Kidjo's mother, Yvonne Kidjo, served as the director of Benin's first theater and dance ensemble and exerted a strong influence on Kidjo's dancing and music. Due to the installation of President Mathieu Kérékou in Benin, whose regime attempted to use Kidjo's music to further its Marxist-Leninist agenda, Kidjo moved to Paris in 1983 to study human rights law. She also continued her musical studies, first during a largely unsuccessful two-year stint studying classical voice and later as a student at the CIMS jazz school, where she was exposed to much of the jazz music that would shape her sound during the 1980s (Kidjo, 2006). Kidjo played with several jazz groups before beginning a nearly five-year partnership with the Dutch jazz pianist, Jasper Van't Hoff (1947–) and his ensemble Pili-Pili. Following a split from Pili-Pili to focus on a solo career, Kidjo recorded her first international solo album, *Parakou* (1989), which featured lyrics in Fon, her mother tongue. Following the success of this album, Chris Blackwell (1937–) signed Kidjo to a contract with Mango Records, with which she released her sophomore album, *Logozo* (1991). Produced by Joseph Galdo of the Miami Sound Machine, the album further explored the duty of musicians to expose the injustices they witnessed; it was also Kidjo's first album to include lyrics in Yoruba (Kidjo, 2006). Her work in the 1990s caused Kidjo to move away from layering of tracks in favor of a more collaborative approach, with each track being recorded at the same time and in the same studio. Kidjo's recorded output also features the work of French bassist Jean Hebrail, whom she married in 1987.

As a recording artist, Kidjo has been an avid and eclectic collaborator, working with such artists as Josh Groban, the Kronos Quartet, Carlos Santana, Alicia Keyes, Ziggy Marley, Branford Marsalis, Ezra Koenig from Vampire Weekend, and Philip Glass, among others. However, at the core of Kidjo's collaboration is her band, since 2002 comprised of guitarists Lionel Loueke and Dominic James. Her work with the Orchestre Philharmonique du Luxembourg has gained particular acclaim, including a Grammy Award for *Angelique Kidjo: SINGS with The Orchestre Philharmonique du Luxembourg* (2015) and her 2007 release, *DJIN DJIN*.

As a human rights activist, Kidjo, has been involved in several international efforts to raise both awareness and support for her home

continent. She worked tirelessly as a UNICEF Goodwill Ambassador and founder of The Batonga Foundation, which champions the education of young African women. She has also been a participant in the Global Meeting for Sustainable Measles Mortality Reduction and Immunization System Strengthening. Additionally, Kidjo worked with the Bring Back Our Girls Movement, which raised awareness of the terrorist group Boko Haram's insurgent attacks on Nigerian schools since 2011.

Throughout the mid-1990s, Kidjo explored new musical possibilities and styles with such albums as *Aye* (1994), *Fifa* (1996), and *Oremi* (1998). Following the success of *Aye*, Kidjo and husband Jean Hebrail traversed her home country to record indigenous music for a new album. This venture resulted in *Fifa*, which is unique not only for its use of around 200 musicians (including Carlos Santana) but also for including several songs written in English. The 1998 album *Oremi*, released on the Island label, is characterized by a fusion of traditional music from Benin and music of black Americans. It was on this album that Kidjo chose to cover "Voodoo Child," first written and performed by Jimi Hendrix, to elaborate on the ways in which the two cultures were linked.

Among the large discography of Angelique Kidjo, releases such as her African Diaspora trilogy, and *Eve* (2014), have played a large role in advancing Kidjo's career. The African Diaspora trilogy is comprised of three albums: *Oremi*, *Black Ivory Soul*, and *Oyaya!*. The trilogy project, which began in 1998, aimed to provide links between Africa and the West by way of this African diaspora. The trilogy is characterized by a blending of musical styles which represent the slave-trade diffusion of African music as it headed into the Western hemisphere. This musical diaspora is evidenced also by collaborations with numerous Caribbean and Latin musicians. Kidjo's *Eve* (2014), named after both her mother and the biblical mother of the human race, is a testament to the women of Africa. Of that album, Kidjo remarked, "On this recording, I am letting the voices of the women show their beauty to the world" (Kidjo, 2014). By utilizing a variety of Beninese dialects (such as Yoruba, Fon, Goun, and Mina), along with a collaboration including her mother on the track "Bana," Kidjo presents her distinct ability to incorporate her roots into her music. One of her latest

tracks, “Awalole” (We own it), featured on *Eve* has shown the necessity for the African people to take control of the leadership of their countries.

Phillip Alexander Ducreay

See also: Adé, “King” Sunny; Afrobeat (Afropop); Afro-Cuban Jazz; Jazz

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Klezmer

The Yiddish term *klezmer* has acquired polyvalence over the centuries. It is derived from the Hebrew words *kle* and *zemer*: literally, “vessel of song.” From the 16th through the early 20th centuries, it referred to Ashkenazi Jewish itinerant musicians from a hereditary class who performed for Jewish and non-Jewish weddings and functions. Following the late 20th-century klezmer revival, klezmer came primarily to connote a genre of instrumental music and song of Ashkenazi Jewish expressive culture. Klezmer music and musicians have influenced Western classical music, the cantorate, Yiddish theater music, and American popular music.

Klezmatiks

With a modern take on traditional klezmer music, the Klezmatiks have led a revival in klezmer music for the past 30 years. The band unabashedly performs a hybrid style of klezmer, rooted in tradition but adaptive to and adoptive of other musical and cultural influences. The Klezmatiks have worked with a variety of non-klezmer artists, such as poet Allen Ginsberg, classical violinist Itzhak Perlman, jazz musicians Herbie Hancock and Chick Corea, and playwright Tony Kushner. Formed by Jewish Americans in New York, the Klezmatiks are particularly known for attempting to preserve and promote Jewish culture and fading languages by writing songs in Yiddish, Aramaic, and Bavarian. Despite their decidedly klezmer sounds (featuring clarinet and klezmer harmonic content), the Klezmatiks continue to push the

boundaries of traditional klezmer music, including their 2006 album of Woody Guthrie songs called *Wonder Wheel*.

The sources of klezmer music history consist of Jewish and non-Jewish community records, ethnographic research, field recordings, and literary and artistic imagery. The ethnographic research of S. An-ski (Shloyme-Zanvl Rappoport, 1863–1920) and Joel Engel (Yuli Dimitriyevich, 1868–1927) in Podolia and Volhynia (1912–1914); Moshe Beregovski (1892–1961) in eastern Ukraine (1930s); and Joachim Stuchewsky (1891–1982) comprises the lion's share of what is now known about klezmer. Beregovski's research and tune collection are the most extensive of these sources. Beregovski (1892–1961), a Jewish Soviet ethnomusicologist, headed the Department of Musical Folklore in the Kiev Institute for Jewish Culture beginning in 1929. He wrote extensively on genre, mode, performance practice, transmission, and the social world of the klezmer, and he collected around 1,500 instrumental tunes.

Representations of the klezmer pervade Yiddish and Central and East European literary and artistic sources from the 19th and the early 20th centuries. Stereotypes portrayed the klezmer as licentious and threatening. The two overarching images of Jewish musicians are of the fiddler and the cimbalom player. The Yiddish writers Sholem Aleichem (Shalom Rabinovitsh, 1859–1916), Mendele Moykher-Sforim (1835–1917), and Isaac Bashevis Singer (1904–1991), among others, depicted *klezmerim* in their work. Sholem Aleichem wrote about “Avrom the Klezmer” in his autobiographical novel *Funem yarid* (From the fair). He based his 1889 novel, *Stempenyu*, on real-life fiddlers from the latter half of the 19th century. The Polish poet Adam Mickiewicz's character Jankiel crystallized the image of the Jewish cimbalom player as an old, revered, Polish nationalist in his epic poem, *Pan Tadeusz*. Works by the artist Jean-Pierre Norblin de la Gourbine (1745–1830) and drawings of Michal Jozef Guzikov predate Mickiewicz's creation of the Jankiel character.

HISTORY

The Middle Ages gave rise to the professional Jewish musician in Europe and the Middle East. *Klezmorim* (plural of klezmer) served most European cities that had sizable Jewish populations. Much of what we know of the social practice of professional Jewish musicians from the Middle Ages through the Early Modern period is based on the restrictions imposed on them, either by local non-Jewish authorities or by internal Jewish community leaders. In 15th-century Germany, Jews relocated the site of a wedding in cases where a ruling family had provisionally restricted instrumental performance. In 16th-century Germany, Jews were required to pay taxes and to obtain performance authorization from local governing bodies. Regional authorities prohibited Jewish musicians from performing on certain days of the week, hours of the day, and during periods of mourning.

Jewish community leaders also regulated the activities of klezmerim. A Cracow Jewish community document from 1595 denounces klezmerim and prohibits them from performing on the street at night. A Frankfurt Jewish community charter from 1716 limited ensembles to four musicians and the performance hours to not past midnight. Minsk Jewish community records from 1797–1805 indicate that individual musicians were allowed to reside in the city and play for weddings, but forbidden to perform door-to-door on Hanukkah.

From the late 16th through the late 19th centuries, Jewish musicians formed guilds to protect their interests. In Prague, Jews were excluded from the municipal musicians' guild and not permitted to perform for non-Jewish functions. In 1641, however, the Jewish guild secured entitlement to perform for non-Jewish engagements.

In some areas, competition between Jewish and non-Jewish musicians gave rise to special decrees. In 1549, a Polish royal decree stipulated that Jews were forbidden to perform for non-Jews, and vice versa. Jewish and non-Jewish guilds occasionally reached their own agreements. In 1629 in Lvov, the Jewish and non-Jewish guilds came to a reciprocal understanding: the Jewish guild was allowed to play for Christian engagements; in turn, the Christian guild was allowed to perform for Jewish functions on the Sabbath and Jewish holidays.

From the mid-19th century onward, klezmerim and their descendants increasingly entered other professional musical worlds, such as Western concert music, the cantorate, the Yiddish theater, and jazz and other American popular musics. The European klezmer repertoire served as creative material for Jewish composers affiliated with the Saint Petersburg Conservatory (e.g., Joseph Achron, Aleksandr Krein, and Mikhail Gnesin). Jacob Hoffman (1895–1972), a virtuoso klezmer xylophonist, played percussion for the Philadelphia Orchestra and the Ballets Russes.

The great waves of immigration of East European Jews from 1880 to 1924 brought many klezmerim to American urban centers. Jewish American bandleaders of the early to mid-20th century included Abe Schwartz, I. J. Hochman, Abraham Elenkrieg, and Harry Kandel, among others. In Europe, repertoire was frequently localized and particular to a given *kapelye* (band); in America, cities developed their own distinct Jewish repertoires.

Between 1880 and 1950, American klezmer synthesized European klezmer and American musical styles; meanwhile, the clarinet superseded the violin as the primary melodic instrument, with European-born clarinet virtuosos Naftule Brandwein (1889–1963) and Dave Tarras (1897–1989) as leading proponents of the style. During the 1910s, the Oriental foxtrot emerged as a genre that fused Eastern European melodies with New Orleans jazz; “Yiddishe Blues” (1918) is considered the first recording of this style. In the 1930s, the performance of traditional klezmer repertoire dwindled just as a Jewish jazz craze took hold, as evidenced by the enormously popular recordings “Bay Mir Bistu Sheyn,” “Di Greene Kuzine,” and “And the Angels Sing.”

Assimilation and the waning of traditional wedding rituals led to the decline of klezmer in America. The ritual function and repertoire attenuated as Jewish weddings moved from the outdoors of Europe to the catering halls of American cities. The professional Jewish musicians who performed Jewish dance repertoire in America stopped calling themselves klezmerim, largely due to its Old World connotations. Although some first-generation klezmerim found work performing at weddings and other social functions, others took on new vocations as factory workers or shopkeepers. By the

second generation, New York klezmerim had adapted their skills to work in popular, classical, or club-date musics, if they had not already left the music profession altogether. Musicians who performed Jewish jobs frequently did so for the Yiddish radio, hotels in the Catskills, Hasidic weddings, or Jewish club dates.

The near-complete destruction of European Jewry in the Holocaust, Stalinist anti-Semitic campaigns, postwar Zionist hegemony, Israeli hegemony, and assimilation in America led to the near invisibility of klezmerim and the art of the klezmer in the postwar era. Then, in the mid-1970s, a handful of young American Jews began learning and performing East European Jewish roots music. They relied on a canon of recorded and print materials, and older, master musicians. This efflorescent interest came to be known as the klezmer revival, renaissance, or revitalization. The meaning of “klezmer” shifted from the performer of the music to the newly emergent scene and genre of music it represented. Yiddish folk song, not historically a part of klezmer, became incorporated into klezmer in the context of the revival.



The New Orleans Klezmer All Stars performing in 2017. Klezmer is a Jewish, instrumental style of music. (Douglas Mason/WireImage)

Some of the early revival bands, such as the Klezmer Conservatory Band, Kapelye, and Walter Zev Feldman and Andy Statman, significantly affected the preservation, study, and transmission of this music. In the 1980s and 1990s, the bands Brave Old World and the Klezmatics took klezmer music in new artistic directions. The revival spread beyond North America, with sizeable scenes arising in Germany, Poland, and Russia. The Israeli clarinetist Giora Feidman, some of whose work predated the American revival, was especially important in shaping the klezmer revival in Europe. Musicians denoted as klezmer throughout the revival have ranged from historically informed performances to creative explorations.

SOCIAL PRACTICE

Klezmerim had relatively low social status within the Jewish community, which may be attributed to the liminal position of instrumental music performance (since its prohibition in the synagogue service following the destruction of the Temple in 70 CE), and to their fraternization and performance with non-Jews and professional Roma musicians. The dismissive Yiddish saying, “*er hot a vert azoy vi der poyker bay di klezmer* (He’s worth as much as the drummer in a klezmer band)” demonstrates the klezmer’s inferior social standing. Nevertheless, klezmerim held their profession in comparatively high regard. This point is illustrated in *klezmer-loshn* (klezmer slang), which terms an ordinary Jew a *yold* (ordinary person or nonmusician).

The term “klezmer” first referred to the musician, rather than the musical instrument, in a Jewish community document from Cracow dated 1595. The klezmer was a part of a professional, hereditary class of musician. Klezmer dynasties were exclusively male until the early 20th century, when some klezmerim trained their daughters in the art. Klezmerim worked primarily as part of a family-based *kapelye* or *kompanye* (band). The *kapelye* served as a Jewish institution, paying fees to ill musicians or to widows of deceased members. Given territories often were monopolized by a primary klezmer family. In early 20th-century Galicia, for example, the Schwider klezmer family *kapelye* dominated Jewish music work in Lviv.

As the klezmerim were never guaranteed work, kapelyes frequently competed with one another, particularly when vying for a job for a wealthy family, or when more than one ensemble resided in an area. Scholars have discovered the competitive nature of the profession from prohibitions: for example, in Bohemia in 1641 and 1651, non-Jewish musicians appealed to local authorities to proscribe Jewish musicians from performing at non-Jewish celebrations.

Klezmer families frequently intermarried with other klezmer families; less frequently, they intermarried with *badkhonim* (plural of *badkhn*, wedding jester, or master of ceremonies) families. The renowned klezmer clarinetist Dave Tarras came from a family of badkhonim. Like other Jewish practices of onomastics, klezmerim sometimes took occupation-specific surnames, among them Klezmer, Musiker, Musikant, Bas(s), Fi(e)dlar, Geiger, Zimbalist, Zimbler, Pauker, Baraban, and Secunda.

The first violinist, upon whose skillset the greater artistic merit of the ensemble often was assessed, most frequently led kapelyes. Klezmerim performed for both Jews and non-Jews (e.g., local nobility and peasants) for weddings or celebratory events. At weddings, they earned a sum from the bridal family, and the rest from guests who requested tunes. Musicians were paid hierarchically, with the first violinist paid the most and the drummer the least. Kapelyes occasionally took a badkhn or a professional dancer with them to an engagement. To make ends meet, klezmerim often worked a second occupation as barbers or craftspersons, such as watchmakers, glaziers, tailors, upholsterers, hatters, or braid makers. Another means of earning income came from music lessons.

Klezmerim had their own argot (professional slang), *klezmer-loshn*. Its most obvious function was concealment. Klezmer-loshn had its most sizable lexicon for numeric and monetary terms, followed by those for food, professions, and body parts. It shared vocabulary with *ganovim-loshn* (the Yiddish argot of criminals). However, by the time Yiddish philologists began to study klezmer-loshn in the late 19th century, it was already in decline.

Klezmerim learned their art through a variety of methods. Dynastic klezmerim observed a patrilineal passage of their knowledge and skills by

rote and on-the-job training, usually from an early age. In certain instances, klezmerim took formal lessons with expert musicians, learning music fundamentals such as scales and etudes. Music literacy among klezmerim varied. Klezmerim sometimes notated their compositions and repertoire, or played European dance tunes and Western classical solo and chamber repertoire from sheet music.

MUSIC

The klezmer repertoire contained both dance and nondance music, frequently tailored to the requirements and affinities of patrons. Klezmerim accompanied the bridal party on the street to the wedding with *gas-nigunim* (street tunes). Gas-nigunim, mostly in triple meter, likely were adapted from the Moldovan or Romanian *zhok*. The genres *mazltov* (congratulations), *dobranotsh* (good night), *dobridyen* (good day), and *zay gezunt* (good-bye) functioned as greeting and farewell tunes.

Popular Jewish dance genres included the *freylekhs* (also known as *hopke*, *redl*, *karahod*, *dreydl*, *kaylekhiks*, *rikudl*), *sher*, *skotchne*, and *khosidl*, all of which are in duple meter. These dances were musically similar, but varied choreographically. The form of the freylekhs is most often binary or ternary. The sher is a group figure dance for sets of four couples. Though musically comparable to the freylekhs, kapelyes usually played specific select tunes for a sher. Skotchnes were more technically detailed than freylekhs. Klezmerim also performed a cosmopolitan, pan-European dance repertoire, such as the polka, quadrille, lancier, rondo, and waltz, as well as local repertoire, such as the Polish mazurka and Ruthenian kolomeyka. The klezmer *bulgarish* (later *bulgar*), which originated from the Bessarabian *bulgărească*, came to dominate the American klezmer repertoire in the 20th century. In America, the older klezmer repertoire came to be known simply as “the bulgars.” Standard cadential formulas typically indicated the end of a tune to dancers.

Nondance music genres were performed as ritual or to listen to. The *kale-bazetsn(s)* (variants: *kale-bazingen*, *kale-baveynen*, *bazetsn di kale*, *bazingen di kale*, and *baveynen di kale*) accompanied the ritual seating of the bride. It consisted of interchanges of free rhythmic extemporizations

usually between solo violin and badkhn. Sometimes, the ensemble punctuated the badkhn's couplets and the violinist's improvisations on the cadences. Klezmerim performed the *taksim* and *doina* for listening during the wedding banquet. These semi-improvisatory, nonmetric genres were adorned with melisma, trills, and other ornaments. Doinas and takסים were generally followed by lively, metric tunes.

Klezmerim typically varied the melodic line and imbued it with affects, such as the *krekht* (groan) or *kneytsh* (catch), as well as ornaments of pan-European musics, such as grace notes, mordents, trills, and glissandos. The contra violin player or the cellist usually extemporized an accompaniment part. Some violin pieces called for alternate tunings. *Shpiln oyf di tsvey strunes* (playing on two strings) was one such tuning (A-D'-F'-F''): a notch was cut into the nut of the violin; the top two strings (tuned in octaves) were positioned closer together; and the same finger depressed both strings.

Klezmer employs the Western major and minor scales, as well as several Jewish modes. The Jewish modes *freygish* and *mi sheberakh* (Beregovski refers to these Jewish modes as "altered Phrygian" and "altered Dorian," respectively) are characterized by their augmented second interval, signature motifs, and cadential phrases. In *freygish*, the augmented second interval occurs between the second and third scale degrees (e.g., G-A^b-B-C-D-E^b-F-G-F-E^b-D-C-B-A^b-G-F- E^b -F-G); in *mi sheberakh*, it occurs between the third and fourth scale degrees (e.g., G-A-B^b-C[#]-D-E-F-G-F-E-D-C[#]-B^b-A-G-F[#]-G). The tonic triad in *freygish* is major; the tonic triad in *mi sheberakh* is minor. Beregovski observed that klezmerim sometimes rendered the second and fifth scale degrees slightly lower in natural minor than in other scales and modes.

Klezmerim performed solo, or as ensembles that ranged from two to 15 musicians. The ensemble size frequently was governed more by economic expediency and local mandates than by aesthetics. In 19th-century Europe, an average ensemble numbered three to six musicians. Klezmer instruments included the violin, contra violin (*sekund*), viola, lute, harp, zither, portable cimbalom (*tsimbl*), flute, clarinet, trumpet, cornet, trombone, tuba, cello, bass, bass drum, tenor drum, snare drum, tambourine, and cymbals. The harp and zither, primarily solo instruments, were defunct by the end of the

17th century. Jewish itinerant musicians favored the cimbalom from the late 17th through the early 20th centuries. A typical ensemble in late 19th-century Europe consisted of two violins, and cimbalom and/or bass, sometimes with flute. A common duo ensemble consisted of violin and cimbalom, or (less frequently) flute and cimbalom. Klezmerim were frequently multi-instrumentalists. The bandleader Nune Vaynshteyn of Kiev province, for example, “[was] an excellent fiddler who ... was able to play all the klezmer instruments.” In early and mid-20th-century America, klezmer ensembles often mirrored the instrumentation of American vaudeville or concert bands. The banjo, piano, and drum set were American additions to klezmer instrumentation.

Not unlike Roma *lăutari* (professional class of musicians), many klezmerim were virtuosic performers. Some garnered wide recognition in the European concert music world. Michal Jozef Guzikov (1806–1837) was born in the town of Shklov (in present-day Belarus) into a klezmer family. His father taught him and his brother to play Jewish and local ethnic repertoire on the violin and the flute. As a teenager Guzikov fashioned a new, folk instrument after the cimbalom, the *shtroyfidl* (straw fiddle). At age 20 he switched to this instrument full-time due to a respiratory illness. The family kapelye traveled and developed a far-reaching reputation, performing in salons and concert halls throughout Europe. Felix Mendelssohn (1809–1847), whose family had converted from Judaism to Christianity, extolled Guzikov’s musical greatness in a letter to his mother dated 1836. Other exceptional klezmer artists included Stempenyu (“Yosele”) Druker of Berdichev (1822–1879), Arn-Moyshe Kholodenko (“Pedotser,” 1828–1902), Yekhiel Goyzman (“Alter from Chudnov,” 1846–1912), Avram-Yitskhok Berezovskii (“Mitsi” or “Mitsya,” 1844–1888), Nune and Rakhmiel Vaynshteyn, and Volf Tsherniavskii (1841–1930), among many others.

Amanda L. Scherbenske

See also: [Ashkenazi Jews, Music of](#); [Fiddle](#); [Romani Music](#)

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Kodály, Zoltán (1882–1967)

Along with Béla Bartók (1881–1945), the Hungarian composer, ethnomusicologist, and educator Zoltán Kodály was one of the creators of a new style of Hungarian art music based on folk sources. He fostered the development of a broad-based and musically literate culture that challenged musical conservatism and promoted his signature characteristic juxtaposition of the traditional with experimental modernity. Bartók described Kodály's music as "the most perfect embodiment of the Hungarian spirit."

Coming from a musically inclined family in the rural area of Kecskemét, Kodály studied both folk and classical music as a child. His mother played the piano; his father played the violin. His elementary school training in Galánta exposed Kodály to folk songs sung by his fellow students. While studying at the Archiepiscopal Grammar School in Nagyszombat, Kodály studied the piano, violin, viola, and cello. Of his early works Kodály's *Overture in D minor* was premiered in February 1898 and his *Trio in E Major* for two violins and viola in February 1899.

Kodály matriculated at Budapest University in 1900, where he studied Hungarian and German; he also began studies at the Academy of Music, learning composition from Hans von Koessler (1853–1926). Kodály earned diplomas in composition (1904) and teaching (1905); in April 1906 he received his PhD with a dissertation titled *A Magyar népdal strófaszerkezete* (The stanzaic structure of Hungarian folksong). This research set Kodály on the course of his own fieldwork, commencing in 1905 when his collaboration with Bartók began, and continued for many decades, reflecting his interdisciplinary scholarship in music and language.

Their collaboration eclipsed the assembly of folk song collections in the field and evolved into a lifelong friendship. Their initial collaboration yielded the publication of *Magyar népdalok* (Hungarian folksongs) in 1906.

The October 22, 1906, premiere of Kodály's composition "*Nyári este* (Summer evening)" enabled him to study in Berlin and Paris during the next six months, where he was exposed to the works of Claude Debussy. Upon returning to Hungary and completing another round of fieldwork collecting folk songs, Kodály was appointed professor at the Academy of Music, where he lectured in music theory and composition. A number of Kodály's pupils became internationally recognized, including Antal Dorati, Eugene Ormandy, Lajos Bárdos, and Jenő Ádám.

Kodály is one of the few artists in the 20th century to have achieved work of lasting value in a variety of fields: composition, ethnomusicology, and music education. Kodály's compositional career spans seven decades, beginning with his first surviving manuscripts (1897) to his last finished work (1966). By his own account, Kodály began to improvise songs at the age of four and fragments in his estate indicate that he continued composing until his last days. Kodály's music highlights both a classical and a folk heritage, with a focus on melodic line reminiscent of Mozart and Haydn. Other influences include Gregorian chant, Palestrina, and Bach keyboard works. It is the Hungarian folk intonation throughout his career, however, that kept his musical style fresh and inviting. As a result, Kodály has been described as both a traditionalist and modernist, even though his music heavily relies on peasant culture.

The first public performances of Kodály's works occurred in March 1910, when Bartók and the Waldbauer-Kerpely Quartet played his opp. 2, 3, and 4. Several of his piano pieces were performed in Paris to an enthusiastic audience, and in Zürich the Willem de Boer Quartet played the *First Quartet* on May 29, 1910. On August 3, 1910, Kodály married Emma Sándor (a/k/a Schlesinger), also a talented composer, pianist, poet, and translator.

In 1911, Kodály, Bartók and others formed the New Hungarian Music Society to ensure the accurate performance of contemporary works; the enterprise was short-lived due to public indifference and official resistance.

Committed to preserving his country's folk music, Kodály drafted "*Az új egyetemes népdalgyűjtemény tervezete* (A project for a new universal collection of folksongs)" in 1913, which he and Bartók submitted to the Kisfaludy Society. The proposal was declined, but the two continued work until World War I temporarily halted fieldwork excursions. Kodály then focused on composition and the scientific classification of folk material. From November 1917 to April 1919 he turned to music criticism, publishing nearly 50 reviews in the literary magazine *Nyugat* and later in the liberal daily paper *Pesti napló*. Noteworthy are his articles on the importance of folk music and his analyses of Bartók's music.

Following World War I, Universal Edition offered Kodály a publishing contract (in 1921), and his *Psalmus hungaricus*, a large-scale oratorio for tenor, chorus, and orchestra written in less than two months, premiered in 1923 to celebrate the 50th anniversary of the union of Pest, Buda, and Óbuda into Budapest. The work's Zurich premier in 1926 signaled a turning point in the international recognition of Kodály's art. Building upon the success of *Psalmus hungaricus*, Kodály resurrected his career and increased his standing with the premiere of the singspiel *Háry János* (1926) and of the six-movement suite drawn from it in 1927. These works established Kodály's international stature: Toscanini, Mengelberg, Ansermet, and Furtwängler were among the first to champion his musical works.

Between 1924 and 1932, Kodály published arrangements for voice and piano of 57 folk songs and ballads in 11 books, collectively entitled *Magyar népzene* (Hungarian folk music) and several large-scale compositions were commissioned, including the *Galántai táncok* (Dances of Galánta) celebrating the 80th anniversary of the Budapest Philharmonic Society (1933); the orchestral variations on *Felszállott a páva* (The peacock) lauding the 50th anniversary of the Concertgebouw (1939); and the "Concerto for Orchestra" for that of the Chicago Symphony Orchestra (1940). Kodály's most popular orchestral compositions include the *Dances of Galánta*, a rondo-form symphonic poem noteworthy for its orchestration and the use of 18th-century *verbunkos* music at its core; and the singspiel *Háry János* (1926), about a fictional Transdanubian character who takes part in the Napoleonic wars, which demonstrates Kodály's gift for the

comedic parody. His last major compositions—including *Zrinyi szózata* (Hymn of Zrinyi) for baritone and chorus (1954), the Symphony (1961), *Mohács* for chorus (1965), and the *Laudes organi* for chorus and organ (1966)—demonstrate his mature artistic creativity.

Kodály's research is summarized in *A magyar népzene* (1937); the 1982 English edition includes new musical examples and numerous addenda selected and drafted by Kodály. The study details the importance and taxonomy of folk songs and investigates the origins and performance of both traditional and 19th-century Hungarian folk song. The classification and editing of an extensive collection was led by Kodály as head of the folk music research group at the Academy of Sciences, a task he pursued until his death. Kodály received high government decorations (1947, 1952, 1962) and three Kossuth Prizes (1948, 1952, 1957) for his work, and the Academy of Sciences published monographs marking his 70th, 75th, and 80th birthdays. Kodály served as president of the International Folk Music Council (1961) and honorary president of the International Society of Music Education (1964). He received the Herder Prize in 1965 in recognition of his work in furthering East–West cultural relations.

Equally interested in music education, Kodály wrote singing exercises and choruses for young people, which served the dual purposes of both teaching and reviving the Hungarian choral tradition. Kodály's educational concept, including relative solmization, hand signs, rhythmic syllables, and a system of musical shorthand known as “stick” notation, has had a global impact upon music education. Its use in combination with specific folk song and art music examples makes the “Kodály method” extremely important in the teaching of music. Kodály institutes span the globe: from Tokyo to Boston, Sydney, and Kecskemét, international Kodály symposia have been held biennially from 1973; the International Kodály Society was founded in 1975. His former apartment was converted into the Zoltán Kodály Memorial Museum and Archives, and serves as a center for Kodály research.

Eldonna L. May

See also: [Bartók, Béla](#); [Hornbostel, Eric Moritz von](#)

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Kora

The *kora* is a West African plucked-string instrument of the harp variety. Thus, it is classified as a chordophone. It normally has 21 strings, although the number of strings is not completely standardized (some specimens have up to 25 strings). The *kora* is unusual for the harp family because it also includes two bridges (or one bridge with strings on either side), which (in the manner of a cello) increase the tension of the strings. The bridge supports two courses of strings, so that each hand plucks a given set of pitches. It is also unique among plucked instruments in that the resonating cavity (formed by halving a calabash gourd) faces the performer during performance. The back of the gourd faces the audience. In this way, the sound production is somewhat similar to that of the Brazilian *berimbau*.

Banjo and Kora

In addition to his work with the Virginia Minstrels, blackface musician and songwriter Dan Emmett was an accomplished player of the banjo. Emmett learned the instrument from an African American slave in the 1840s; the instrument was popular among both free and enslaved African Americans during the 19th century in the United States. The popularity of the banjo was due in no small part to the instrument's connection to African and Caribbean culture. The banjo is a remade instrument based on the West African *kora*—a stringed instrument with gourd body—which was recreated in the Caribbean and later in the American South. During the antebellum period, the proximity and isolation of plantation society brought the banjo in close contact with rural whites who, along with slaves, came to favor the instrument. Many slaves are credited with teaching their masters how to play the instrument; Dan Emmett's skill on the banjo was, therefore, not lost on white audiences of the time period.

The kora is a traditional instrument of the Mande people, whose origins go back several centuries and whose ancestral homeland is now within the borders of present-day Guinea, Senegal, Gambia, Guinea-Bissau, and Mali. Traditionally, only a certain class of musicians played the instrument. This *jali* class of Mande people are descended from only a handful of families. The kora players were responsible for praise songs (to a local ruler, for example), storytelling, and oral history and genealogy of a village. Many *jali* would sing and play at the same time; others simply accompanied another singer. The kora is sometimes played with other traditional instruments, but it certainly has enough color and interest to stand on its own.

The 21 strings are tuned in four different ways, although each player may use an individual tuning style. Because the instrument is not fingered (on a fingerboard, such as a lute or guitar), the tuning of the instrument is extremely important, and represents the character of the player. One standard tuning, the *tomora* tuning style, is similar to the Western world's "just" intonation. In this tuning system, the third and seventh scale degrees are slightly lower than the standard equal-tempered tuning.

The two courses of strings for each hand generally alternate pitches from low to high, but the shortest strings (giving the higher pitches) are in fact *lower* on the instrument from the perspective of the player. Thus, the lowest strings (in pitch) are actually the closest to the player's face. The player plucks these low strings with the two thumbs, while the index fingers are used to play the higher pitches. In traditional playing and teaching of the kora, the teacher will use "lower" to mean a higher pitch, and a run that goes "down" does so on the instrument itself, even though the pitches are ascending.

Much of the repertoire for the kora is of a polyrhythmic variety, with the two hands creating a fascinating, shimmering sound. This patterned type of music is termed *kumbengo*, whereas fast and virtuosic runs are called *birimintingo*. The *kumbengo* was used as the accompaniment to sung or spoken text. In modern kora playing, it has a purpose similar to that of "comping" in jazz: a background field of notes upon which a soloist can improvise. Occasionally the performer may strike the hard calabash shell

body, or stop a previously struck string with their other fingers. Like a Western harp, the kora has a relatively long sustain, especially on the lower pitches.

Although the kora is an ancient and traditional instrument, it has seen a renaissance in the 20th and 21st centuries. Rather than using the old metallic secondary resonator attached to the bridge to amplify the delicate sound of the instrument, players now use an electronic coil pickup or contact microphone to allow the sound to be heard in concert settings. This technology is a large part of the resurgence of interest in the instrument. Professional contemporary players, such as Toumani Diabaté, regularly play alongside leading jazz and rock musicians on recordings and stages around the world. Other influential kora masters are Foday Musa Suso, Mory Kanté, Jali Nyama Suso, and Jelimadi Sissoko. The instrument has been taken up in recent years by European and American players, many of whom have been students of West African teachers.

Christopher Gable

See also: [Banjo](#); [Berimbau](#); [Djembe](#); [Mande Music](#)

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Koto

The *koto* is a traditional Japanese long zither. The instrument was transmitted to Japan from China by at least the early eighth century and was part of the court music orchestra (*gagaku*), a context which continues to this day. Since that time, the instrument has been disseminated throughout Japan and established in various genres and locations. By the 17th century, one koto performance tradition was especially associated with blind male professional performers, who were strictly controlled within an intensely hierarchical and male-dominated organization known as *Tōdō-za*. After major political reforms toward the end of the 19th century, which included

the disestablishment of the Tōdō-za, the koto was especially popularized in a new cultural milieu, with many more players taking up the instrument.

The koto is also known by several other names, including *sō* and *sō no koto*. Three broad types of koto have been classified according to their context of performance, and include some slight differences in construction and performance practice: *gakusō*, *chikusō*, and *zokusō*. The *gakusō* is the instrument of court music (as noted earlier); *chikusō* is the name of the koto used in the performance tradition called *Tsukushigoto*, which dates from the 16th century and had a Buddhist context (the tradition continues only in reconstructed performances); and *zokusō* is a term given to the everyday koto that emerged in the 17th century with the influential player Yatsunashi Kengyō (1614–1685). The type of koto that is particularly prevalent today is known as *Yamadagoto*, which has its roots in the performance traditional known as Yamada-ryū.

From the 20th century on, a number of innovative koto were devised. Although smaller instruments had been used before this time, primarily for use when travelling, by the 1920s a number of new designs were being made. One influential performer, Miyagi Michio (1894–1956), was pivotal in making several new instruments that were directly related to the koto. Miyagi's *tangoto* (short koto), *jūshichigen* (17-string koto) and *hachijūgen* (80-string koto) are several such examples. Of these, the *jūshichigen* has survived in several slightly different forms; it offers a lower register during ensemble music, but has also developed its own solo repertoire. Miyagi's *hachijūgen* was an experimental instrument and only one public performance is known to have taken place, when Miyagi played an original piece of his and an arrangement of a J. S. Bach prelude. In the 21st century, many more innovative instruments have appeared. Some of these have been produced for use in school education, where the koto has enjoyed a renaissance as a result of the government requiring students to have experience with “traditional” Japanese musical instruments. Such instruments are often smaller and cheaper than standard koto. In addition to these instruments, there are also bass koto, koto with 20 to 25 strings, and 30-string koto.

The koto, which measures about 72 inches long, is made from a carved-out soundboard with a backboard added to it. The wood for both of these parts is usually paulownia. The inside of the soundboard often has abstract carvings that are thought to improve the sound of the instrument. Two sound holes are carved into the backboard, one toward each end. The koto's parts are named after a dragon's body, with such parts as a dragon's back head and tail. The front end of the soundboard is made in the shape of a dragon's mouth, which even has a dragon's tongue and lips. This tongue is often used as a plaque on which pictorial decoration is applied, often depicting auspicious natural objects.

The koto has 13 strings that are stretched over two fixed bridges (one toward each end of the soundboard), and 13 movable bridges that are positioned on the surface of the soundboard. The strings are secured at the head of the instrument, with the remainder wound into two circular bundles and secured at the tail end. The fixed bridges are made of a hard wood, the movable bridges from ivory or plastic, and the strings from silk or a synthetic material.

The player wears a plectrum on each of the thumb, index finger, and middle fingers. The plectra are made in various shapes and sizes, with materials sometimes also differing (ivory, plastic, or bamboo). For example, in the Ikuta performance tradition the plectra have a rectangular shape, whereas in the Yamada performance tradition they have an oval shape. In these performance traditions, players kneel toward one long side of the instrument, either at a slight angle toward the tail as in the Ikuta school, or straight on as in the Yamada school. Koto players in gagaku sit cross-legged when playing the instrument.

The koto has a number of performance traditions. Two of the main everyday performance traditions in the present day are the Ikuta and Yamada schools. The former dates to Ikuta Kengyō (1656–1715), and the latter to Yamada Kengyō (1757–1817). At first, these traditions were located in the Kansai and Kantō regions respectively, although nowadays they have been disseminated widely throughout Japan. After the disestablishment of the Tōdō-za, many newer performance traditions developed as a result of the demise of restrictions on who was allowed to

play the instrument. Within the Tōdō-za, several titles could be awarded to great players, such as the title *Kengyō*. As koto traditions developed, they sometimes divided into branches or different lineages. This process of establishing new schools sometimes resulted from changing performance practices based on the activities of an influential player.

One characteristic of many performance traditions is the awarding of diplomas and performing names. Various levels of diploma exist within different schools, and some award a performing name that is typically related to the name of the head of the school.

Various tunings are used for the koto. One main tuning is called *hirajōshi*, which is a five-note scale: C-D^b-F-G-A^b. Koto performance often includes ornamental techniques that are played by either the left or the right hand. The three plectra are worn on the right hand and the main playing stroke is by the thumb, with the index and ring fingers used for certain ornamentation or playing techniques. The left hand is used to push down on strings behind the movable bridges in order to raise the pitch of a string (usually a half or whole tone), and sometimes to add embellishments after a string has been plucked. There are also some techniques that add scratching and buzzing sounds to add a different tone color to the notes.

A number of different notations are used in specific koto performance traditions. The notations are usually tablatures that show the string to pluck rather than the pitch. A string number is depicted in the notation, with the tuning and pitch of the instrument being predetermined. Some schools, such as the Ikuta school, use a notation with the string numbers shown in columns; others, such as the Yamada school, use a horizontal notation. Some experimental forms of notation have used systems that have the tablature read from right to left, and another type used 13 horizontal lines to represent each of the instrument's 13 strings. In this latter type of notation, the notes were represented with symbols from Western notation, although the pitches were opposite: low pitches at the top of the staff, and high pitches at the bottom.

The koto appears in many different performance contexts and styles of music. Of several genres of traditional music, three are particularly representative. *Danmono* defines a genre of purely instrumental pieces.

Each piece consists of a number of sections (*dan*), such as three of six. One well-known piece, “*Rokudan no Shirabe* (Investigation in six sections),” is thought to be by Yatsushashi Kengyō and is representative of the repertory. The piece opens very slowly and gradually increases in speed throughout the six sections until the last one, where it slows down considerably before ending. A genre of koto music that dates from the 17th century is *kumiuta*, which are song cycles with koto accompaniment. These pieces are extremely slow-moving and the koto player is also the singer. A later development in koto music is the genre called *tegotomono*, which is a form of music that alternates the voice with instrumental sections, some of which are very long. This genre is well known in the *sankyoku* ensemble that comprises koto, *shamisen* (lute), and either *kokyū* (fiddle) or *shakuhachi* (flute). There are many other music genres for the koto, both old and new. From the mid-19th century, after substantial political change, many new styles of koto music emerged. Some of these genres imitated ideas from Western music, including harmony and music form. More recently, some koto players have used the instrument in pop music.

Henry Johnson

See also: [Shakuhachi](#); [Shamisen](#)

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K-Pop (Korean Pop)

A type of modern, youth-based pop music that emerged in South Korea in the late 1990s and garnered regional media attention in the early 2000s, K-pop has become a global phenomenon, with fandom growing significantly across Asia, Europe, Australia, and the Americas. The term is an

abbreviation for “Korean pop music,” and can thus arguably be used broadly to encompass all types of Korean pop music from different historical periods; however, this hyphenated phrase is more commonly used to denote a certain type of pop music that gained popularity in this era, and is the output of a particular production system. As a highly publicized cultural export, K-pop is now one of South Korea’s most popular cultural attractions, with the country embracing the musical genre as part of its contemporary cultural identity on international platforms.

HISTORY

The 1990s was a time of increasing openness in South Korean society. After a succession of military governments, the first civilian president was elected in 1992, and the nation during this era saw a loosening of restrictions in the cultural sphere as well as heightened exposure to outside cultures facilitated in part by increased travel to and from the country. This was also a time of economic growth bolstered by a rising middle class that had both more leisure time and more spending power. One of the most significant cultural developments amid this backdrop was the *sinsedae* (literally “new generation”), an urban youth population that benefited from these changes and was seen as a consumer group in its own right. The cultural identity of the *sinsedae* was not moored in tradition; instead, this generation identified more freely with overseas (predominantly American) brand names, fashion, fast food, and consumer products.

K-Pop

K-pop has been a tremendously popular musical style in Asia for many decades, but it did not reach the cultural consciousness of many in Europe and the United States until 2012, when K-pop artist PSY’s hit “Gangnam Style” became a YouTube phenomenon (it has now amassed more than 3.3 billion plays on YouTube and is ubiquitous on radio stations across the globe). Beyond PSY’s success, K-pop has adopted the American popular music tradition of image; the current K-pop leaders are a group called BTS (a/k/a Beyond the Scene), a seven-member boy band formed in 2013. Their music aside, BTS is particularly known for unique styles of dress and appearance. In fact, each band member has a well-maintained hair style which drives their social media presence. BTS were the most retweeted celebrities in the world

(regardless of country of origin) in both 2017 and 2018, showing the important connectivity among image, music, and social media for modern popular music artists throughout the world.

Pop music underwent consequential changes during this period, most notably at the hands of artist Seo Taiji, who was considered a poster child of the sinsedae. Born Jeong Hyeoncheol in 1972, Seo Taiji was often referred to as the “President of Culture” during and after his time. Seo started off as a guitarist in a rock band and experimented with a variety of musical styles over the course of his career, including heavy metal and gangsta rap. However, his most important contribution was the popularization of hip-hop, having successfully localized the genre for a Korean audience. Aside from rapping in Korean, he also dislodged this version of hip-hop from some of the genre’s typical extramusical associations (street culture, gangs, violence). His first hit, “*Nan Arayo* (I know),” which he debuted in 1992 with two others under the group name Seo Taiji wa Aideul (Seo Taiji and Boys), was about the departure of a lover, an occasion he relays with both regret and resolve. Musically, Seo incorporated a melodic chorus following verses that were rapped, which gave the song a familiar balance; this was crucial, considering the newness of rap to Korean audiences.

Seo was not the first Korean musician to experiment with rap, but he was the one who brought it to mainstream Korean youth. Another notable element in Seo’s songs was dance, which he highlighted in his performances. Here again, Seo was not the first contemporary pop musician to include dance moves in performance, but he effectively brought it to the fore, replete with hip-hop gestures, attitude, and style. This points to an integral aspect of his music, namely visual presentation. It is worth mentioning that television was a significant medium for pop music, with artists performing and debuting on television (as opposed to radio), and Seo Taiji’s music was as much watched as it was listened to. This presaged, if not set the stage for, what was to come. Seo Taiji was revolutionary in other ways as well, composing, arranging, producing, and even managing himself at a time when these aspects of a pop music career were normally taken care of for a singer; he even had his own backup dancers in the Boys.

Although some may consider Seo Taiji and his music “early K-pop” or “classic K-pop,” it is perhaps more useful to consider him a precursor to the K-pop era. After all, Seo’s music at the time was still referred to as *gayo*, a generic Korean term for popular song. Seo Taiji captured the imagination of a generation, but his was essentially a domestic audience, with perhaps the exception of young diasporic Koreans. Indeed, Korean pop music before the arrival of K-pop was mostly a domestic affair. It wasn’t until the appearance of another group, H.O.T., in 1996 that the term “K-pop” began to emerge, mostly among overseas audiences.

Created by Lee Suman (also spelled Lee Soo Man), five-member boy band H.O.T. was one of Korea’s first-generation idol groups that not only amassed a significant domestic following, but also played to receptive audiences abroad, most significantly in China. With experience as a musician, producer, and radio host, and also having studied in the United States, Lee had a good handle on different musical styles and was able to formulate a model that appealed to youth in the Asian region at a time when South Korea was globalizing. His music company, which grew to become SM Entertainment, would go on to be responsible for developing many of South Korea’s most successful K-pop groups.

There are parallels to be drawn between Seo Taiji and the idol groups that followed, including the multimember group concept and a focus on choreography, but there are also notable differences that have developed into pronounced distinctions today, including a difference in production system, distribution and marketing, and means of consumption. K-pop has from the time of H.O.T. looked to external audiences and markets. Indeed, the term “K-pop” is commonly understood to have been coined outside Korea, although since its inception, it has been appropriated and touted by domestic Korean media, and speaks to a conscious awareness of the music’s international outlook.

STYLE AND CHARACTERISTICS

K-pop borrows from a range of global Euro-American pop styles, including hip-hop, R & B, and a variety of pop genres, from electropop and technopop to bubblegum pop. The spectrum of styles is wide enough that

using the term as an all-encompassing category can be somewhat misleading. There are, however, elements that can be said to unify most of what is known as K-pop. On the surface, much of the music is very visual in nature and comes with choreography that is usually an integral part of the song. Having peaked with the rise of the Internet, K-pop has significantly gained audiences through online media platforms such as YouTube, and fans frequently consume songs in repeat watchings through which they also learn a song's signature dance moves. Although there are solo artists, K-pop is more widely known for its multimember groups, which are organized by gender. There have been mixed-gender groups, but the most successful have been boy groups and girl groups. Dance moves often highlight a group effect with synchronized choreography; solo artists typically perform with a group of backup dancers. K-pop songs characteristically contain catchy hooks and small musical figures or motives that lend themselves to easy repetition. In both choreography and music, K-pop is manageable enough that audiences can join in, and the most popular songs have been known to spur flash mobs and cover versions; this participatory nature can be seen as a significant part of K-pop's appeal.

In contrast to the Western notion that a star is "born" or "discovered," K-pop stars are "made" through a rigorous system that is well known to fans. This is not to say that talent is unimportant; but hard work, sacrifice, and discipline are the prerequisites that are usually at the core of a K-pop career. An "idol" in Korean pop culture generally refers to a young celebrity who has been trained and groomed for several years by a management agency before debuting, usually as a singer. A K-pop idol's training may include dance and vocal coaching, lessons in a foreign language, and preparation on how to talk to and interact with the media. These are critical components of a successful K-pop career, and idol trainees consequently dedicate large amounts of time at their respective management agencies practicing these aspects. Composing, writing, arranging, producing, and marketing also fall within the purview of management agencies. Thus, these agencies are a key part of the K-pop culture, as their grooming and planning intimately inform the musical character and concept of an idol group. SM Entertainment, YG Entertainment, and JYP Entertainment are among the leading K-pop

management agencies and have created some of the most popular idol groups in the first decade of the 2000s.

THE KOREAN WAVE

The rise and visibility of Korean pop culture in the Asian region toward the end of the 1990s gave rise to a new term that was used increasingly by regional media: *hallyu*, or the “Korean Wave.” The Korean Wave initially denoted the popularity of Korean pop culture in neighboring countries. K-pop was an important agent of this cultural phenomenon (the other being Korean TV dramas, or “K-dramas”), and by the middle of the first decade of the 21st century, South Korea had established a reputation as provider of pop culture chic. This was significant because the country had until that time not been recognized as an exporter of quality pop culture or creator of pop culture trends.

With *hallyu*, South Korea began to participate in an international pop culture network, joining the ranks of Japan and Hong Kong in pop culture production in the region. The Korean Wave was not a consciously engineered cultural project of South Korea; rather, it is perhaps best understood as a result of good timing. There is a constellation of things that can be seen as having contributed to the Korean Wave, from the relaxing of domestic censorship laws to the warming of relations in the region and growth in the Asian media market, to the rising production value of K-pop and Korean TV dramas and the relatively lower cost of these TV dramas at the time. Increasingly, K-pop stars are also acting in Korean TV dramas or singing on drama soundtracks, creating a synergy between these two streams.

K-pop idol groups have gained a vibrant following outside Asia, and a growth in overseas recognition and fan groups has proceeded hand in hand with more international concerts. But the biggest publicity boost came in 2012 with singer-rapper PSY’s global hit, “Gangnam Style.” The song’s upbeat and comic video was the first in YouTube history to surpass 1 billion views and remains the most watched of all time, at well over 2 billion. PSY is somewhat of an anomaly in K-pop because he was not a product of idol management training; he also did not fit the age bracket or possess the

physique of a typical K-pop idol. Yet his song and its signature “horse dance” seeped into the mainstream American pop lexicon when it debuted, and created enough attention to introduce K-pop into a global pop consciousness.

K-POP TODAY

With fan groups growing internationally, organized K-pop events have also grown in number. KCON is a large-scale music festival and pop culture convention centered on K-pop that began in Los Angeles in 2012. The yearly affair has expanded and in subsequent years the convention has also taken place in the New York area, Paris, Japan, and Abu Dhabi. K-pop idols are high-profile stars who are the pride of the South Korean pop culture industry; they are employed as brand models domestically and abroad, and often take on a de facto role as cultural ambassadors, introducing Korea to foreign audiences when they go abroad. More and more, youngsters in South Korea aspire to become K-pop stars, and with a growing number of visibly supportive parents, this musical path may be well situated to supplant the longtime popularity of traditional music lessons in classical piano or violin.



K-pop group U-Know Yunho performing in 2018. K-pop is a generic term frequently used for the popular music of South Korea, but can also refer to a specific style that emerged in the 1990s. (Visual China Group via Getty Images)

K-pop's international perspective can be seen in lyrics that increasingly contain English words, phrases, and sentences. In addition, more idols are now conversant, if not fluent, in English as a principal second language; many idols are trained in Mandarin or Japanese as well. There is also a growing number of K-pop idols that are overseas Korean (e.g., Korean American), non-Korean Asian, or multiracial Korean. Notable current and former artists in the K-pop arena include Big Bang, Girls' Generation, Super Junior, SHINee, 2NE1, f(x), Infinite, Exo, BTS, BoA, TVXQ, Infinite, Rain, Wonder Girls, KARA, 2PM, T-ara, Sistar, Miss A, Teen Top, Got7, AOA, I.O.I., and Red Velvet, with new groups debuting consistently year to year.

The development of K-pop has also come with a real growth in other popular music genres, including “homegrown” Korean hip-hop and Korean indie music. As these genres develop in earnest, musical boundaries become more pronounced, posing challenges to the use of “K-pop” as a blanket musical category even as it remains at the forefront in the advance of Korean pop culture abroad.

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See also: [Cantopop](#); [Chinese Pop](#); [Indonesian Pop Music](#); [J-Pop](#); [North Korea, Music of](#)

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Kulintang

Kulintang is an indigenous musical tradition from the southern Philippines that refers to a melodic instrument of horizontally laid gong-chimes, the ensemble of suspended gongs and a drum that includes the kulintang, and the music genre itself. Kulintang is significant to Philippine cultural heritage because it predates the arrival of Islam and survived 300 years of Spanish rule and nearly 50 years of American colonization. The kulintang, as a main melodic instrument, features several gong-chimes that have a raised center or "boss" to focus the pitch. The instrument is found among a number of different cultural-linguistic groups living on the coasts of the southern region of the Philippines and thus has different spellings and pronunciations, such as *kolintang* by the Maranao people or *kulintangan* by the Tausug and Sama-Bajau. The number of gong-chimes on the instrument ranges from five to nine, as does the number of larger suspended bossed gongs in the ensemble, depending mainly on the community. Other coastal and seafaring peoples of island Southeast Asia have related traditions, such as those found in parts of Indonesia and Malaysia, particularly on the island of Borneo.

The most internationally known styles of Philippine kulintang come from the Maguindanao and Maranao peoples, due to the work of two native-born scholars who immigrated to the United States in the late 1970s and received their degrees in ethnomusicology at the University of Washington: Mr. Danongan S. Kalanduyan (a Magindanao) and Dr. Usopay H. Cadar (a Maranao). Kalanduyan received the National Endowment for the Arts Heritage Fellowship Award in 1995. Both ethnomusicologists trained American and Filipino American students who have gone on to form their own groups over the past few decades, most notably Eleanor Academia of the World Kulintang Institute and Bernard Ellorin of the Pakaraguian Kulintang Ensemble.

Both Maranao kolintang and Magindanano kulintang feature a row of eight gong-chimes that ascend in pitch from left to right, though they vary in scale, tuning, and repertoire. Kulintang gong-chimes are laid in a wooden frame resting on taut strings that allow each gong some movement to ring. The frame may either rest on the ground or be elevated on legs, the latter allowing the player to sit in a chair. The beaters are made of soft wood, providing a soft but firm sound when striking the boss or raised center of each gong.

Tuning and scales of the gong-chimes of the kulintang instrument vary widely among Philippine indigenous communities and even from village to village, depending on the availability of gongs and the preference of individual players. The scales may be organized in a variety of pitch patterns, but generally are mostly pentatonic in character, including equidistant whole steps, half steps, and thirds spanning about an octave. One tuning made by the late kulintang maker Zacaria Akman Ambao in Cotabato City is C-D^b-F-G^b-G-B-C[#]-E. The technology and knowledge to forge bronze gongs is no longer available in the Philippines, but kulintang makers will make kulintang out of brass, melting down old bullet casings and padlocks, and using the lost-wax process for casting. Occasionally cheaper instruments are hammered out of sheet metal; these have a bright, loud sound.

Other instruments in the kulintang ensemble are *agung*, a large hanging bossed gong with a wide rim; *gandingan*, a set of four large hanging bossed gongs with narrow rims; *babandil* or small “time-keeper”; and a single-headed goblet-shaped drum of stretched animal skin called *dabakan*. The *agung* is considered an older instrument than the kulintang because it is found widely among various ethnolinguistic groups in the southern Philippines on the coasts and interior and among both Islamic and *lumad* (tribal) people. The *agung*’s low reverberating sounds may be dampened with one hand as the other strikes the boss of the gong with a rubber-tipped mallet. Occasionally two instrumentalists (for example, among the Maranao) play a pair of *agung* to form an interlocking layer, the lower one being struck on the beat of a rhythmic mode and the higher in syncopation and variation. Among the Magindanao, competitions are held for *agung*

players who exhibit their virtuosity in speed and inventiveness in improvisation using one, two, or even three gongs at a time.

The Magindanao have a unique instrument called gandingan, which is a set of four large hanging bossed gongs with narrow rims played by one player. Children or young people assist in steadying the gongs so that they do not reverberate excessively and also learn the music this way. The pitches of the gandingan ascend from lower to higher, left to right, with two gongs facing each other, and usually correspond in pitch to the lower four gongs on the kulintang. The gandingan player plays a set pattern that includes some syncopation, or may also improvise in response to the kulintang player's variations. In competitions or exhibitions, a Magindanaoan gandingan player will demonstrate virtuosity in speed and improvisation, typically on three rather than four gongs. A musical language that is understood by the older generation can be communicated on gandingan in a style called *kapagapad*.

The rhythmic section of the ensemble consists of the babandil or "time-keeper" gong and the dabakan or conical-shaped drum. When no babandil is available, a player may tap the rim of the agung or gandingan to play the rhythmic mode around which other members of the group add the appropriate rhythmic pattern and melodic mode. When no dabakan is available, a player may use a chair, overturned trash can, or plastic jug to play the beat with two long flat bamboo sticks.

The structure of kulintang music is focused on improvisation on conventional melodic sets, interlocking supporting parts, and a rhythmic mode or structure that organizes the music. The melody is improvised upon by the kulintang player, traditionally a woman but nowadays either gender. The quality of performers' musicianship is based on their ability to improvise and show off their virtuosity and skill rather than executing a pre-composed piece. Magindanaon audiences are highly critical of a musician's proficiency even if they do not play the music themselves. Musicians who grow up with the tradition and play from a young age internalize basic melodies and rhythmic patterns, and this fluency allows them to demonstrate their virtuosity in performance as well as to interact closely with the improvisatory playing of the other ensemble members.

In the Magindanaon kulintang ensemble, two hands are used that play melodic, four-note patterns using rhythmic and syncopated double beats. Five types of pieces with recognizable rhythmic modes are called *binalig*, *duyog*, *sinulog*, *tidtu*, and *tagonngo*. The first four are played either in *kamamatuan* (old) style, which is slow and stately, or in *kangungudan* (new) style, which is faster and more rhythmic. Each village may have its own recognizable manner of playing these pieces, and configure the ensemble to suit the availability of instruments or players. Tagonggo is played for the *sagayan* dance or as part of a ritual for healing called *pagipat*. The babandil starts the piece first by playing a repeating pattern signaling the rhythmic mode. *Sinulog a kamamatuan* (sinulog in the old style) has a four-beat meter with a repeating pattern of quarter-eighth-eighth-quarter-quarter or long short-short long-long. The dabakan then enters with a pattern appropriate to the rhythmic mode established by the babandil. Typically two agung play an interlocking pattern of four to eight beats that adds syncopation to the rhythmic mode. The gandingan enters using a four- to eight-beat pattern that adds rhythmic and melodic variety to the rhythmic mode. Expert gandingan players such as Kalanduyan can create a dynamic and complex countermelody to the kulintang's melody. The kulintang usually enters last and is the main focus of the music. Each melodic phrase or pattern is repeated at the discretion of the kulintang player before transitioning to another pattern in the melody. The entire melody typically moves from the lower half of the kulintang to the higher register and back down. However, expert kulintang players such as the late Amal Lemuntod innovated within this tradition, and occasionally started on the higher register and moved down. The late prominent ethnomusicologist José Maceda wrote that "[t]he musical interest lies in the permutation of the cells, the performer deciding on the combination of gongs, the length of time [s]he will repeat it, when to add some and to suppress others, and when to transfer to another register or to a cell above or below" (Maceda, 2008). The typical progression of pieces starts duyog, sinulog, and binalig played in kamamatuan and then kangungudan style. There are variations on this order according to the preference of the ensemble.

Maranao kulintang tradition includes several kinds of pieces linked to different meanings and symbolism (Cadar, 1996, p. 99). For example, *kasulampid* represents a relationship of social conflict, so the kulintang player's sticks cross each other. Generally, however, the left hand of the kolintang player, exemplified by the piece *kapagonor*, keeps a steady repeating beat that functions like a drone and is played on the flat part of gong rather than on the boss. The right hand plays melodic patterns in units of two and repeats or slightly varies before moving on to another pattern. Like Magindanoan pieces, the variation, repetition, ornamentation, and extension of patterns creates unique and dynamic pieces formed out of shorter recognizable parts. Cadar writes that a drummer in a kolintang ensemble may play in an interactive way to "lure the [female] kolintang player into a variety of exchanges [by] shift[ing] his rhythmic accents [to] ... introduce a dramatic kind of staccato to alter the mood" (Cadar, 1996, p. 96). There are two agung players in the Maranao ensemble, playing one gong each to form an interlocking part, compared to the Magindanao in which one player plays both agung. Maranao women will incorporate impressive twirling of the sticks without missing a beat.

Indigenous music in the Philippines as practiced among its original communities is fast disappearing while academics strive to preserve and research it. In some areas kulintang music is still a part of village and community life, played during weddings and celebrations or to welcome family members home from travels to Mecca or work abroad. It is still played for entertainment and sometimes for competition, and in festivals such as the annual Sharif Kabunsuwan festival in Cotabato City, Mindanao.

Mary Talusan Lacanlale

See also: [Philippines, Music of the](#)

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Kuti, Fela (1938–1997)

One of the most influential popular musicians of the 20th century, and a leading figure of the postcolonial African counterculture, Fela Kuti was first and foremost a cultural and political iconoclast, pioneering the Afrobeat genre of music in the 1970s and acting as a thorn in the side of a series of dictatorships in his native country of Nigeria. Through his legendary bands Afrika '70 and Egypt '80, Fela's music drew upon nearly all of the major musical styles of the African diaspora, from jazz and highlife to funk, Afro-Caribbean music and indigenous African rhythms. Meanwhile, the strident and biting political satire contained in his most famous songs earned the outspoken singer and multi-instrumentalist many powerful enemies, leading to sustained political repression and censorship that would follow him throughout his tumultuous career.

Born Olufela Olusegun Oludotun Ransome-Kuti on October 15, 1938, in Abeokuta, Nigeria, Fela was the fourth of five children of an eminent and wealthy Yoruba family. His father, the Reverend Israel Oludotun Ransome-Kuti, was an Anglican pastor and university-educated labor union activist; his mother, Funmilayo Ransome-Kuti, was a prominent women's rights leader and founder of the Nigerian Women's Union. While embracing many Western cultural values, Fela's parents also were at the forefront of the movement for Nigeria's national independence and an end to British colonial rule, which would not come until 1960, five years after the Reverend Ransome-Kuti's death.

Resisting pressure from his parents to enter a career in law or medicine, the young Fela gravitated toward the burgeoning highlife music scene in 1950s Lagos, where his parents sent him to secondary school. Performing poorly in his coursework, Fela dreamed of becoming a professional musician, and in 1958 convinced his mother to send him to the prestigious Trinity College of Music in London. Upon his arrival at Trinity, Fela took

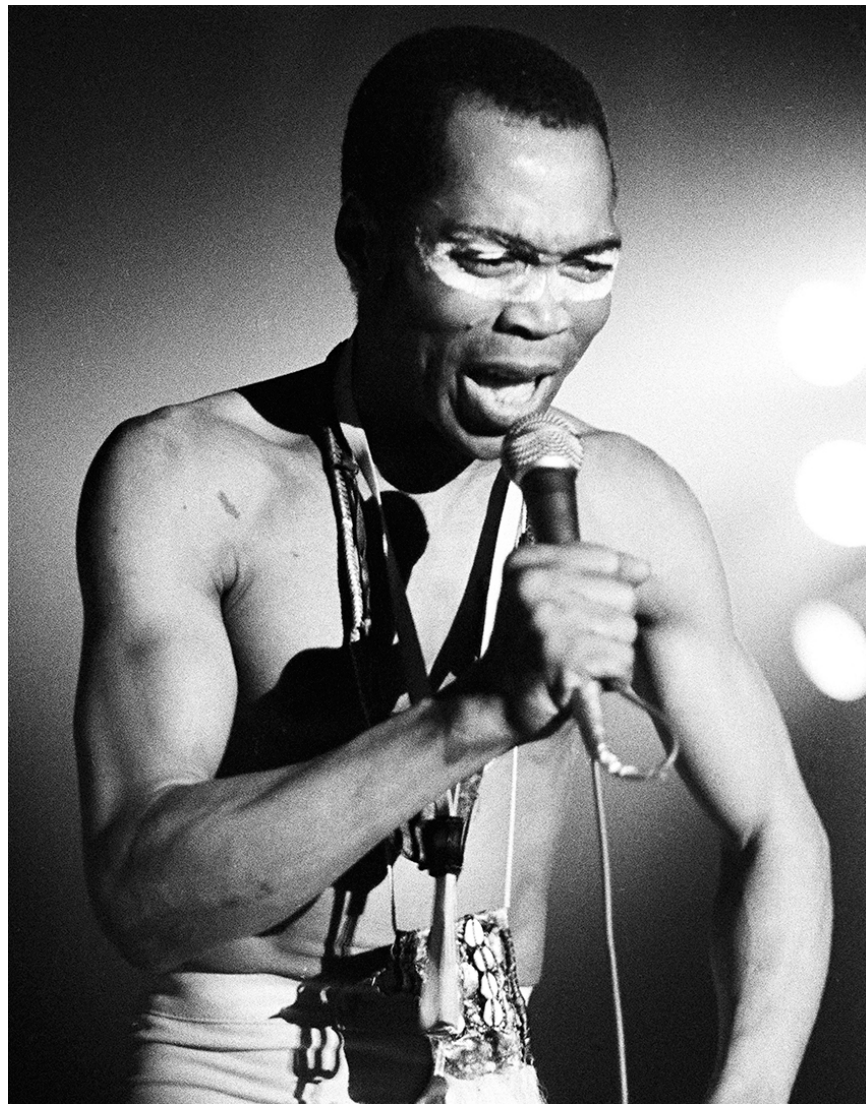
up the trumpet, and along with other African and West Indian students, formed a highlife band called Koola Lobitos. But although he performed popular African dance music for audiences, his ears became increasingly attuned to the work of such modern jazz legends as Miles Davis, Clifford Brown, and Lee Morgan.

After graduating from Trinity in 1963, Fela returned to Nigeria to pursue a career playing a fusion of highlife and jazz. While struggling to find a sound that connected with Nigerian audiences, in 1965 Fela formed a musical partnership that would play a decisive role in his future success, when he teamed up with the percussionist Tony Allen, who, like Fela, had been influenced by American jazz. Reforming the Koola Lobitos with Allen as his lead drummer, Fela enjoyed his first sustained success when he took his band on a 1967 tour of Ghana. However, when he returned to Nigeria at the conclusion of his trip, he found his home country breaking apart due to ethnic and religious animosities, and his music was ignored and overshadowed by newly emergent styles such as Congolese rumba and African American soul. In part to escape the growing violence of the Biafran War (1967–1970) that would kill a million of his fellow countrymen, and in part to cultivate an international audience for his music, in 1969 Fela took the Koola Lobitos on a tour of the United States.

As it turned out, Fela's year in America would have a decisive impact on his evolving political and musical consciousness, as his time in the United States exposed him to the growing black nationalist and black power movements and the propulsive grooves of James Brown. Yet despite his high regard for Brown and other American musicians such as John Coltrane and Jimi Hendrix, Fela returned to Nigeria in 1970 determined to create a kind of music that would be authentically African, and not just an imitation of Western styles. As he later argued, "Africans should be taught to be able to contribute their own mind, their own culture, their own philosophy. Coming back from America in 1970, I then knew that I should not try to impress foreigners. I should impress my own people first" (Veal, 2000, p. 75).

It was through this philosophy that Fela would create Afrobeat in the early 1970s. Reforming his band as Nigeria '70 (later Afrika '70), Fela, now

primarily playing the saxophone, began to develop a music that was rhythmically complex, relying upon both a Western drum set and numerous drums indigenous to the Yoruba people, such as the *akuba* conga. Melodically, Afrobeat was characterized by long, sinuous grooves punctuated by blistering instrumental solos, call-and-response patterns, and vocal chants performed by Fela and the many female backup singers he employed. Lyrically, Fela performed his songs in a kind of pidgin English that would be more easily decipherable to audiences around the African continent, ensuring that the messages contained in his music would travel far and wide.



Nigerian musician and Afrobeat pioneer Fela Kuti performing in 1981. (Michael Putland/Getty Images)

It was through this formula that Afrobeat first emerged as a recognizable genre of music in the string of commercial hits Fela released in the early 1970s, including such songs as “Black Man’s Cry,” “Buy Africa,” and “Why Black Man Dey Suffer.” Such songs heralded Fela’s identification with his African roots, but increasingly during the 1970s his music also targeted the political elite in Nigeria. Since the conclusion of the Biafran War in 1970, Nigeria had been ruled by a series of military dictatorships, as the country’s political elite manipulated ethnic tensions and religious animosities between the nation’s large Muslim and Christian communities, all the while profiting from Nigeria’s oil and natural gas supplies while the vast majority of their countrymen lived in extreme poverty. As the son of political activists who had fought for Nigeria’s independence, Fela used his music to broadcast his anger over the country’s corrupt political system, through such songs as “Alagbon Close,” which criticized police brutality and civil rights abuses. In response to Fela’s provocations in this and other songs, the Nigerian government had Fela arrested literally hundreds of times, mainly on minor charges of drug possession and disturbing the peace.

Seeking refuge from government repression, Fela transformed his popular nightclub in Lagos into The Shrine, a sacred space where the singer could worship traditional Yoruba deities, pay homage to heroes of the struggle for black liberation, and openly denounce the Nigerian government and organized religion, particularly Christianity and Islam. Renaming the living quarters that surrounded his club the Kalakuta Republic, Fela announced his independence from Nigeria, offering his club as a space in which the repressive laws of the Nigerian dictatorship did not apply. In many ways connected to the broader global counterculture of the late 1960s and 1970s, Fela advocated the use of mind-altering drugs and principles of free love. In fact, in 1978 Fela would marry 27 women, most of them dancers who performed with him on stage, in a single day.

Such behavior made Fela a divisive figure in Nigerian society: beloved by the many urban youth who bought his records and attended his concerts at the Shrine, but reviled by the nation's elders, who saw in Fela a symbol of the decadence and debauchery that they blamed for the country's disorder and disunity. In February 1977, after Fela released the song "Zombie," which ridiculed military soldiers who served the interests of the country's dictatorship, General Olusegun Obasanjo, then head of the federal military government, ordered a raid of the Kalakuta Republic. On February 18, 1977, Nigerian soldiers entered the compound, brutalizing and torturing its inhabitants, burning down the buildings, arresting Fela, and throwing his 77-year-old mother out of a window. Passing into a coma, Funmilayo Ransome-Kuti would die one year later. In response, Fela had his mother's coffin delivered to the front door of Obasanjo, a gesture that he later memorialized in his song "Coffin for Head of State."

After the attack on the Kalakuta Republic, Fela stepped up his efforts to change Nigeria's political system, forming a party called Movement of the People and attempting to run for president of Nigeria in the 1979 elections that marked Nigeria's first democratic vote in more than a decade. (His candidacy was ultimately disallowed.) Continuing to direct his ire at political corruption, Fela remained a target of the Nigerian government well into the 1980s. In 1984, Nigeria's then-military ruler Muhammadu Buhari had Kuti arrested on charges of currency smuggling. Described as a political prisoner by many international human rights organizations, Kuti was released from jail after 20 months. In the face of ongoing government repression and censorship, during the latter half of the 1980s, Fela increasingly relied upon international audiences in order to play his music in public. Touring Europe and the United States, Fela remained an outspoken critic of political corruption in his home country, as well as Western support for apartheid South Africa, subjects covered at length in his 1989 album *Beasts of No Nation*.

Fela's musical output slowed significantly in the 1990s, as the singer grew increasingly weary of political strife and controversy. Like millions of other Africans during this time period, Fela contracted HIV/AIDS, yet refused treatment, claiming that AIDS was a "white man's disease." He died

of complications from his illness on August 2, 1997, at the age of 58. Mourned throughout Nigeria and around the world, Fela's musical legacy would be carried forward by the many musicians who continued to play Afrobeat; through a popular musical that debuted on Broadway in 2009; and in the music of his eldest son, Femi Kuti, and his youngest son, Seun Kuti, both of whom became world-renowned musicians in their own right in the wake of their legendary father's passing.

David Crawford Jones

See also: [Adé](#), [“King” Sunny](#); [Afrobeat \(Afropop\)](#); [Funk](#); [Highlife](#); [Jazz](#); [Soul](#)

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L

Ladysmith Black Mambazo

Founded by Joseph Shabalala (1941–2020) in 1960 in the eastern South African town of Ladysmith, the male vocal ensemble Ladysmith Black Mambazo has established itself as one of the foremost a capella choral groups in the world, bringing forth the music of migrants, urban workers, and street musicians. The tradition began when Zulu workers from the city of Durban and surrounding small towns formed amateur male choirs modeled after church and school ensembles in the post-World War II (1939–1945) years. Shabalala's first group, The Blacks, performed Christmas concerts at farms in the small towns west of Durban. The music blended ragtime, call-and-response patterns, and indigenous part-singing first known as *ingoma ebusuku* (night music). It also incorporated step dancing (*isicathamiya*), later known as *cothoza 'mfana* (sneak up, boy). These choirs held all-night competitions in the workers' hostels; performers wore matching costumes, and executed intricate dance movements with their arms, torsos, and feet. Ladysmith Black Mambazo is known for some of the most intricate choreography in the genre, which became the standard for the music and dance of such workers' choirs.

The group took its name from Ladysmith, the town where Shabalala grew up; "black" to represent the color of oxen, the strongest beasts of burden in the town; and "mambaza," the Zulu word for a chopping axe, which represented the group's ability to vanquish its competitors. Like other ensembles, the group's early performances were in *shebeens*, workers' hostels, and community halls, for local feasts and weddings. The singing incorporates three principal sounds, according to Shabalala: a high, keening ululation; a grunting, puffing sound made with foot stomping; and a certain

swaying lyricism in singing the melody line. While these sounds appear singly or in tandem in others, Ladysmith Black Mambazo was the first to combine all three in one song, creating a new polyphonic stream that became known as *mbube* (lion in Zulu). One of the group's lasting achievements is the preservation of *mbube* as a male Zulu choral style.

Ladysmith Black Mambazo was discovered by West Knosi, an influential producer for Mavuthela, the black subsidiary of Gallo Records—South Africa's largest recording company—which had made hits since the 1960s by combining traditional South African music with pop. Nkosi produced Ladysmith Black Mambazo and established *isicathamiya*, the ensemble's "stalking style," with the incorporation of terraced dynamics. Together Nkosi and Ladysmith Black Mambazo produced 22 albums, creating a unique style that merged Zulu traditional styles with gospel. Every album that the group released was designated "gold" in South Africa, selling 25,000 copies, and some have sold in excess of 200,000 copies.

While achieving a certain level of fame in South Africa, the group did not rise to prominence until it was featured on Paul Simon's *Graceland* album in 1986. As a result of international exposure, the group has released more than 50 albums. A short-lived contract with Warner Bros. in 1988 produced the *Journey of Dreams* (1988) and *Two Worlds One Heart* (1990) albums. Compilation albums were released by the Shanachie label in the early 1990s; then Ladysmith Black Mambazo re-signed with Gallo in the mid-1990s. Another short-term contract with Wrasse produced the *In Harmony* album. Ladysmith Black Mambazo sang at Nelson Mandela's Nobel Peace Prize ceremony at Oslo City Hall on December 10, 1993, and at Mandela's presidential inauguration in 1994. Within hours of Mandela's death on December 5, 2013, the ensemble wrote a compelling tribute to the former president.

Ladysmith Black Mambazo and Apartheid

Despite its artistic and commercial success, Ladysmith Black Mambazo's collaboration with singer/songwriter Paul Simon on his 1986 *Graceland* album was not without controversy. Ladysmith Black Mambazo's work on that album catapulted them and South African *isicathamiya* singing into a global audience's consciousness,

and the group has since gone on to a decades-long performing career, selling millions of albums as an internationally acclaimed touring act. However, in choosing to record with the South African group, Paul Simon knowingly broke a UN-backed cultural boycott of South Africa in response to the country's policy of apartheid. Simon paid the South African musicians scale rates and treated them fairly, though the creation of *Graceland* was further complicated by the fact that two tracks from the album ("Homeless" and "Diamonds on the Soles of Her Shoes") feature vocal arrangements made by Ladysmith Black Mambazo's leader Joseph Shabalala—who was not initially given songwriting credits on the album. By breaking the boycott, Simon was able to bring visibility and notoriety to an otherwise unknown (to the West) style of music and the plight of the musicians, criticisms notwithstanding.

Eldonna L. May and Morgen Chawawa

See also: [Afrobeat \(Afropop\)](#)

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Ländler

Ländler is an umbrella term for a type of folk dance in a quiet 3/4 time and a two-part form, typically each with eight bars. In many regions of the Alps (mainly southern German-language areas in West Switzerland, the south of Germany, Austria, and the north of Italy), ländler dances, including their regional variants, were the most important dancing forms until the 1930s. They have characteristic arm movements and include singing (or yodeling), hand-clapping, and pounding.

The first edition of a *ländler*, published in 1702, was written for violin. In Vienna around 1760, the *Deutsche* (German), as the *ländler* was then named, was en vogue and conquered the dance halls. Originally a rural dance, at the end of the 18th century the *ländler* merged with the menuet, which was the most popular dance form in urban-courtly areas. At the beginning of the 19th century, the *ländler* was partly absorbed by the *Wiener Walzer* (Vienna waltz), but is still in use today.

Around 1800, the string trio (two violins and a double bass) became the most frequent instrumentation for the *ländler*. Since the early 19th century, the dulcimer (in Tyrol also the harp), trumpet, and clarinet have been added. In the last third of the 19th century, the button accordion was added to the violins—or replaced them. The music, which is in a major key, is diatonic; the melody often runs in arpeggios, and the harmony only uses the two main chords (tonic and dominant).

There are three main subspecies of the *ländler*, with individual regional dispersion: 1) *Steirer* or *Steirischer* (the term derives from the Steiermark, an area southeast of Austria) *wickler* (a term derived from the movement; *wickeln* = to wrap), which a single couple dances with much individual freedom; 2) *landler* (the term derives from the heartland in upper Austria; *Land* = land), a group dance for representation, which is rich on figures and uses simultaneous movement of all couples; and 3) *schuhplattler* (the term derives from *schuh* = shoe, and *platteln* = *schlagen* = to beat), a courting dance with rhythmic beats on thighs, shoes, and soles of feet, often danced by young men.

The *ländler* has influenced classical composers, mainly from Austria, beginning with its first appearance in *12 Ländlerische Tänze* (1787) by Johann Baptist Vanhal, and the six *Ländlerische* (1791) by Wolfgang Amadeus Mozart. Franz Schubert composed 118 *ländler* for one or two violins or piano; Gustav Mahler used the *ländler* type in the “trios” of his Symphonies No. 1, 2, 4, and 9; Alban Berg embedded a *ländler* in his opera *Wozzeck* (1921) and in his violin concerto (1935); and Wolfgang Rihm composed *Ländler* (first version for piano, second version for 13 string instruments) in 1979.

Jörg Jewanski

See also: [Austro-German Dances](#); [Schrammelmusik](#)

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Launeddas

The *launeddas*, or triple clarinet, is the most popular Sardinian folk instrument. Made of three pipes different in size, it is a polyphonic reed woodwind instrument played through the method of circular breathing.

The bass pipe (*basciu* or *tumbu*) is the longest and has no holes. It can produce a single note only (drone) according to the intonation of the instrument. The second pipe (*mancosa manna*) is five-holed. It plays the accompaniment notes and is fastened at the bottom to the bass pipe. The last and smallest pipe (*manco sedda*) is five-holed like the *mancosa manna*, but is independent. It performs the melody. The three pipes are tuned using beeswax.

The *launeddas* can be traced back to prehistory thanks to a famous bronze statuette discovered in Ittiri which displays a *launeddas* player. Similar instruments are still played in northern Africa and the Middle East. *Launeddas* are used for both secular and religious occasions. They have been involved in magical rituals as well, as in the case of the Argia rituals, which share some characteristics with the southern Italian phenomenon of tarantism. The contemporary tradition requires the players to stand in the middle and dancers to dance in a circle around them (*su Ballu Tundu*). The dance typically follows an obsessive and hypnotic scheme. The performance lasts, on average, between twenty and thirty minutes, but may

take up to an hour. Further uses—other than accompanying dances—are associated with chants, processions, feasts, and weddings.

Among the main launeddas traditions, an important role is played by the School of Sinis, with the village of Cabras as its epicentre. Its dances, such as the *passu 'e duus*, *passu 'e tres*, *su ballu crabarissu*, *sa pastorella* (processionale), *sa missa sarda*, *su passu 'e cantai*, have been acknowledged to be remarkably antique.

Origins of the name “launeddas” have been traced back either to the Latin *ligulella* (small tongue), or to the Etruscan *ligūn* (a sort of flute). The first studies were conducted by the Sardinian Jesuit Matteo Madao (1723–1800), who collected songs and dances, and mentioned the launeddas. In the 1960s, the Danish ethnomusicologist Andreas Fridolin Weis Bentzon (1936–1971) recorded several sonatas which he catalogued and transcribed in modern notation. Other relevant ethnomusicological studies have been conducted by Paolo Mercurio. Some of the best-known launeddas performers are Efisio Melis, Antonio Lara, and Dionigi Burranca. Luigi Lai is considered one of the most important living “heirs” of this instrument. In 1997, he performed in the song *Il poeta di corte* (The courtly poet), written by the Italian songwriter Angelo Branduardi and featured on the CD *La pulce d'acqua* (The water flea).

Jacopo Mazzeo

See also: [Italian Folk Music](#); [Nyckelharpa](#)

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Lead Belly (ca. 1888–1949)

One of the most best-known African American musicians of the 20th century, Huddie (pronounced “Hugh-dee”) Ledbetter, better known by his

nickname “Lead Belly,” has influenced some of the biggest names in rock and roll, including the Beatles, the Rolling Stones, and Eric Clapton (Leadbelly, 2014; Rockhall, 2014). Ledbetter’s catalogue, which amounts to more than 500 songs, covers a number of genres, including field songs, ballads, prison songs, folk songs, gospel, blues, square dance songs, and children’s songs (Leadbelly, 2014). Many of the original recordings of these songs can be found in the Library of Congress archives; some of the most famous are “Goodnight Irene,” “The Midnight Special,” “Black Betty,” “Cotton Fields,” and “Rock Island Line” (Leadbelly, 2014). Ledbetter’s songs have been covered by numerous artists, including Lonnie Donegan, The Beach Boys, Elvis Presley, Abba, Pete Seeger, Frank Sinatra, Ram Jam, Johnny Cash, Tom Petty, Ry Cooder, and Van Morrison.

Ledbetter was the most famous of John and Alan Lomax’s discoveries (Seeger and Unterburger, 2000, p. 533), and became known by his self-proclaimed title “King of the Twelve-String Guitar,” which refers to his mastery of that instrument (Leadbelly, 2014; Szwed, 2010, p. 44). Although he was most celebrated as a 12-string guitarist, he also played piano, mandolin, harmonica, violin, and accordion (which he sometimes used to accompany his singing on recordings). He was a powerful presence (described as seeming to “give off light when he sang”), and felt that his music and talent were a gift from God (Leadbelly, 2014; Szwed, 2010, pp. 44–45).

Ledbetter lived much of his life in poverty, with long stretches in prison, but became known to the wider public following his death when his song, “Goodnight Irene,” was catapulted to No. 1 on the U.S. charts by the American folk band The Weavers. His nickname, Lead Belly, is reflective of the tough life he led and refers, among other things, to his “strength, badness, and a bullet in his stomach” (Szwed, 2010, p. 44).

Huddie Ledbetter was born on January 23, 1888, on a family farm near Mooringsport, in Northwest Louisiana, as the only child of Wesley and Sally Ledbetter. He started playing music at the age of two and learned a number of instruments as a child. As a youth, his uncle Terrel Ledbetter introduced him to the guitar, which he is said to have been electrified by, and settled on the 12-string guitar because of its volume and its buzzing

sound, which were thought to appeal to women. His unusually large 12-string Stella guitar, affectionately known as “Stella,” became his “ticket to life and his freedom” (Leadbelly, 2014; The Lead Belly Foundation, n.d.).

Leaving school after the eighth grade, Ledbetter started making a name for himself as a singer and musician in Shreveport, Louisiana, where he performed in the saloons, brothels, and dance halls of Fannin Street in St. Paul’s Bottoms, a notorious red-light district. He was exposed to a number of musical influences during this time and these aided the development of his own musical style. By the age of 16, Ledbetter left home and traveled across the Deep South, playing guitar and taking on additional work as a laborer, working in the cotton fields and on the railroads. During this time he absorbed a large repertoire of songs and styles, including primordial blues, spirituals, reels, cowboy songs, folk ballads, and field hollers. In 1917, he spent time performing on the streets of Dallas alongside the blues guitarist Blind Lemon Jefferson, from whom he learned new songs and slide-guitar technique.



African American folksinger Lead Belly plays his guitar, 1937. (Bernard Hoffman/The LIFE Picture Collection via Getty Images)

Ledbetter was known for his temper and immense strength. He was first arrested in 1915 on an assault charge in Marshall, Texas. His father had to mortgage the family farm to pay a defense lawyer, but Ledbetter was sentenced to one month on a chain gang. He escaped after three days, changed his name to Walter Boyd, and settled in DeKalb, Texas, with his wife, Althea “Lethe” Henderson. In 1917, he fought and killed one of his relatives, Will Stafford, in Dallas and was sentenced to 7–30 years’ imprisonment at Imperial Farm (now Central Unit) in Sugar Land, Texas. While in prison, he became a lead singer on the work crews and would

entertain guards and prisoners with his music. The Texas governor, Pat Neff, heard Ledbetter's singing, became a fan of his music, and regularly brought guests to the prison to hear him. In 1925, Ledbetter literally sang his way to freedom with his performance of a song asking Neff to release him. Although Neff had promised at his election never to pardon a prisoner, Ledbetter's sentence was commuted soon thereafter.

Back on the road, Ledbetter became popular with audiences throughout the South, singing many of the songs which he had written or heard during his time in prison. In 1930, however, he was arrested again and charged with attempted murder. He received a six- to ten-year sentence at Louisiana's Angola Prison Farm. Three years later, he was discovered there by folklorists John and Alan Lomax, who at the time were recording prison songs for the Library of Congress.

John and Alan Lomax came across Ledbetter just at the end of their visit to the plantation, and recorded many of his songs, including "Goodnight Irene" and "Angola Blues." They returned the following year with better equipment and recorded more of Ledbetter's repertoire. By this time, Ledbetter had written a new song appealing to Governor O. K. Allen to pardon him. John and Alan Lomax left a recording of this with the governor's secretary, and the following month, on August 1, 1934, Ledbetter was granted a pardon. Upon his release, he was hired by John Lomax for two months to be his driver and field assistant. The pair visited numerous prisons in Arkansas, Texas, Louisiana, and Alabama, and Ledbetter, because of his reputation and knowledge of songs, was an inspiration to the prisoners they met.

However, the relationship between the two men became increasingly strained, and while their professional association continued for a couple of years (Ledbetter often gave performances at universities alongside Lomax's lectures), they parted company in March 1935. John Lomax gave money to Ledbetter and his new wife, Martha Promise, to return to Louisiana by bus, and sent Ledbetter's earnings to Martha in installments. From Louisiana, Ledbetter successfully sued Lomax for the full amount owed and for release from his management contract.

For the last 15 years of his life, Ledbetter sang to appreciative audiences in the leftist folk community and performed alongside singers such as Pete Seeger and Woodie Guthrie. Whereas his early life had been spent singing and working in the fields and prison farms of the rural Southern states, his later life was spent as a recording artist, folksinger, and performer in and around New York City, where he had relocated. He defined himself in the context of Southern black culture and he became known for his high-pitched vocals and powerful and percussive guitar style. He recorded for a variety of labels, including Folkways and Columbia Records, and regularly made radio appearances. He performed up until his death in 1949, recording his last session, *A Definitive Document of the Life and Music of the King of the Twelve-String Guitar*, in 1948.

Ledbetter fell ill while on tour in Europe in 1949, and was diagnosed with amyotrophic lateral sclerosis (Lou Gehrig's disease). His final performance took place at the University of Texas in a tribute concert for John Lomax, and he died on December 6, 1949, in New York City.

Ledbetter's playing style became popularized by Pete Seeger, who adopted the 12-string guitar in the 1950s and released an instructional LP on Folkways Records in 1962 with detailed explanations of both the instrument and Ledbetter's songs. In 1988, the year Ledbetter was inducted into the Rock and Roll Hall of Fame, Pete Seeger said of him, "It's a pure tragedy he didn't live another six months, because all his dreams as a performer would have come true" (Rockhall, 2014).

Francis Wilkins

See also: [Blues](#); [Field Hollers](#); [Gospel Music](#); [Rock and Roll](#); [Seeger, Peter](#)

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Lenya, Lotte (1898–1981)

Born Karoline Wilhelmine Charlotte Blamauer in 1898 to a poor, working-class family in Vienna, Lotte Lenya became known as the main interpreter of the songs composed by her husband, Kurt Weill (1900–1950). Famous for her unique looks and voice, Lenya later became a star in her own right and the main champion of Weill's music. She recorded most of Weill's German and American songs over a period of about 30 years, some more than once.

Lenya first heard of Kurt Weill in 1922 when she auditioned as a dancer for one of his ballets, but only heard him playing piano from the pit. She properly met him two years later when he came to work with a librettist with whom she was staying. Weill remembered her from the ballet, and they were married in 1926. In Berlin, Lenya and Weill met the poet-playwright Bertolt Brecht (1898–1956), who partnered with Weill and Lenya on some of their most successful projects. The *Mahagonny Songspiel* (1927), *The Seven Deadly Sins* (1933), and *Die Dreigroschenoper* (The threepenny opera) (1928), were shows where Lenya performed roles written or adapted for her by her husband.

Lotte Lenya

Despite her extensive and accomplished career as an actor and singer (Tony Award winner and Academy Award–nominated), and her extensive work with Kurt Weill and several other important musicians, composers, and visual artists, Lenya is perhaps best known to the greater cultural mainstream for her role as cantankerous Rosa Klebb in

the classic James Bond film *From Russia with Love* (1963). In the film, the role sees Klebb, a former Russian intelligence officer, double-cross a Bond associate in an attempt to steal the Lektor (a decoding device) and kill James Bond in the process. It is strongly implied in the novel and the film that Klebb's character is a lesbian, and Lenya's portrayal of the complex nature of the role won her plaudits for its nuance and artistic achievement.

Before playing the music for *Die Dreigroschenoper* the first time for Brecht, Weill announced, "I would like my wife to play Jenny, one of the prostitutes." This would not only be Lenya's first singing role, but would also become the character she performed most often. In the original form of the opera, Spelunken-Jenny (Jenny Diver) had a very minor role with only one song, but by the time the German-language film version was made in 1931, her role had been expanded. Lenya's early portrayal of this character led to steady work in German theater and the expanded film role, which included more singing, led to Lenya's association with "Jenny" and the song "Pirate Jenny."

In 1933, after fleeing Germany for London, Lenya divorced Weill but continued to work with him, singing the role of Anna I (which Weill revised for her) in *Die sieben Todsünden* (The seven deadly sins) (1933), a ballet with German songs. She reprised her role in the English-language version, *Anna-Anna*. By the time Lenya and Weill moved to America in 1935, they had reconciled, and remarried in 1937.

Lenya began her recording career in Germany around 1930, and though she performed and recorded songs in both German and English, her troubles learning to speak English were notable. This was part of the reason her career in America did not immediately match her fame in Europe. Her first role in New York was as Moses' sister Miriam in Weill's *The Eternal Road* (1937), described as an opera-oratorio with spoken dialogue. She sang briefly in the nightclub Le Ruban Bleu, and toured in a production of *A Candle in the Wind* (1942), singing a part written especially for her. In May of 1944, Lenya became an American citizen, nine years after emigrating.

Her career slowed again in 1945 when she appeared as the Duchess in Weill and Ira Gershwin's *The Firebrand of Florence* (1945). Critics felt she

was miscast in the role, and her confidence was so shaken that she did not perform again until 1951. Weill's death from a heart attack in 1950 was the catalyst that put Lenya back on stage. After renewing her friendship with George Davis, a writer and editor whom she married in 1951, she began to promote and protect Weill's works. Lenya organized and sang in a series of concerts at New York's Town Hall in 1951, which sparked a revival of Weill's German music. After Davis's death in 1957, Lenya married painter Russell Detwiler in 1962. He died in 1969, and Lenya quietly married Richard Siemanowoski, a film maker, in 1971. She divorced him in 1973.

Lenya continued to perform the role of Jenny in concerts and staged productions of *The Threepenny Opera*, as well as performing in new musicals such as *Cabaret* (1966), singing Weill's music in concert, and appearing in films. She received an Academy Award nomination for her supporting role in *The Roman Spring of Mrs. Stone* (1961), and appeared as a Russian officer in the Bond film *From Russia with Love* (1964). Her final performance was in a concert of Kander and Ebb's music in 1978 at Avery Fisher Hall; she died of cancer in 1981 at the age of 83. Lenya is buried next to Weill in the Mount Repose Cemetery in Haverstraw, New York.

Melissa Cummins

See also: [Ländler](#); [Opera](#); [Race Records](#); [Schrammelmusik](#); [Singspiel](#)

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Lithuanian Music

Lithuania has rich traditions in both ethnic and Western classical music. Lithuanian ethnic music is an ancient and unique part of European folklore. The folk songs carry the archaic worldview of a settled, agriculture-based society, evoking parallels between the human and natural worlds. The tradition of classical music started in the courts and churches and was

composed and performed by foreign musicians (Italian, Polish) until the nationalist movement in professional music developed in the second half of the 19th century. The popularity of music in Lithuania is reflected in grand song and dance festivals, which attract thousands of singers, dancers, and folk musicians from Lithuania and the Lithuanian diaspora around the world.

The origins of Lithuanian ethnic music are not specifically known: the corpus consists of centuries-old traditional vocal (monophonic and polyphonic) and instrumental music passed down from generation to generation. The oldest musical instruments are woodwinds such as *ragas* (horn), *daudyte* (trumpet), *birbyne* (whirrer), *skuduciai* (reed-pipes), *ozragis* (buckhorn); wooden percussion instruments such as *skrabalai* (cracklers), *tabalas* (pendent), and the 5- to 12-stringed instrument *kankles* (psaltery), which is popular to this day. International instruments—violins, clarinets, harmonicas, accordions, cymbals—became common in Lithuania in the beginning of the 20th century. Dances such as *suktinis* (the twirler) and *klumpakojis* (clog dance), round dances, games, marches (wedding or funeral), and medleys of popular song tunes are the common genres of instrumental music. *Suktinis* is a fast dance, danced in pairs using polka steps, and has lyrics that are sung. *Suktinis* is the best-known and most popular version of polka in Lithuania.

The uniqueness of the Lithuanian ethnic music is most evident in vocal music. Its main genre is a lyrical song (*daina*), rich in textual symbols and epithets, which convey an elevated, positive emotion. The types of *daina* include mythological, work, calendar, wedding, war-historical, ballads, children's, city romance, and humoristic-satirical songs. The most used form of songs is A A B A, A B A C, A B C A.

Sutartines, ancient polyphonic songs which combine elements of music, dance, poetry, and acting (mimic, gestures), are a unique type of Lithuanian music. They are performed by female singers in pairs or sometimes three or four voices or voice groups. The singers sing the same verse in a round style, with second and third voices using alternate tones (a second higher or lower) of the same melody, developing a constant sequence of seconds. In three- to four-voice songs, the singers enter in canon. More rare are

instrumental versions, performed by men on skuduciai, maintaining the harmonies of vocal sutartines.

Sutartines as a genre flourished in the 16th to 19th centuries. The first sutartine was written down in 1582; they were collected, studied, and classified by Sabaliauskas and Slaviūnas (1958–1959). By the 20th century, sutartines had almost disappeared. In the Soviet times, in order to maintain the uniqueness of ethnic sound, Lithuanian composers heavily used seconds in harmonies in professional music. Thematic material featured melodic quotations of sutartines (e.g., composers Vainiunas, Raciunas, Balsys). Today sutartines in their original form are performed by ethnographic folklore ensembles. Folk-rock musicians such as Zalvarinis brought sutartines and that style of traditional polyphonic singing to new life in 20th-century popular music. In 2010, sutartines were inscribed on the UN's Representative List of the Intangible Cultural Heritage of Humanity.

A mass expression of Lithuanian music is the song festival (later song *and* dance festival) of the entire country. A grand event organized every four years, it lasts three days, with separate days dedicated to folklore ensemble performances, songs (choirs and choral performances), and dances. Festival participation has steadily increased: 3,000 singers representing 77 choirs participated in the first Lithuanian song festival in 1924 in Kaunas, and the song and dance festival in 2014 had 35,000 participants with 400 choirs.

Song and dance festivals are also held every five years in two other Baltic states, Latvia and Estonia. Since 1956, similar song and dance festivals have also been held in North America by the Lithuanian community in the United States and Canada, though less regularly. On November 7, 2003, the tradition and symbolism of Baltic song and dance festivals was proclaimed a Masterpiece of Intangible Cultural Heritage of Humanity, and in 2008 they were inscribed on the Representative List.

The introduction of Christianity into Lithuania in 1387 CE marked the beginning of the Western musical tradition in Lithuania. Gregorian chants were performed in churches, and musical instruments of the Renaissance (lute, viol, clavichord) were introduced. In the 15th century, professional musicians from Poland, Prussia, Hungary, and Italy started vocal-

instrumental ensembles on the estates of Lithuanian rulers and gentry. In 1547, the first printed Lithuanian book, *Catechismusa Prasti Szadei* (The simple words of catechism) by Mazvydas, contained both notes and words for 10 Lithuanian hymns. Music was taught at Vilnius University, founded in 1579. In 1667, Professor Liauksminas published the first music textbook, *Ars et praxis musica* (in Latin).

The first stage production of opera in Lithuania was *Il ratto di Helena* by Italian composer M. Scacchi, performed in Vilnius on September 4, 1636. The first public theater opened its doors in 1785, and local or touring troupes regularly performed operas and ballets by Paisiello, Anfossi, Duni, Salieri, and later Cherubini, Mozart, and Rossini, among others. In 1795 Lithuania became a province of the Russian Empire, which brought Russian-Polish cultural influences. Polish composer Moniuszko lived in Vilnius where he wrote and staged the national Polish opera *Halka* (1848). The first Lithuanian professional composers appeared after the 1863 uprising against the Russian Empire: Naujalis; Sasnauskas; and composer and painter Ciurlionis, who wrote the first Lithuanian symphonic poems (“In the Forest,” “The Sea”) and works for piano, organ, and choirs. In 1906, the first Lithuanian opera, *Birute*, by M. Petrauskas, was staged in Vilnius. Training courses for organists and choir conductors were started in Kaunas, a music journal and records of Lithuanian music were published, and the music societies *Daina* (the song) and *Vilniaus kankles* (Vilnius psalter) were established.

After the restoration of Lithuanian independence in 1918, Kaunas became the center of musical life. In 1922, the State Theatre was established. National operas (*Grazina* by Karnavicius, 1933) and ballets (*Jurate ir Kastytis* by Gruodis, 1933) were produced. Lithuanian singers (K. Petrauskas, A. Kutkus, V. Jonusaite, A. Dambrauskaite) were famous both in Lithuania and abroad, and pianists (e.g., Vainiunas) successfully performed at international competitions. The archives of musicology and folklore were established during the period 1929–1935, the journals *Muzikos barai* (Bars of music, 1931–1940) and *Vargonininkas* (The organist, 1933–1934) were published, and various music societies were founded. After the Soviet occupation in 1940, music largely became a tool

of communist propaganda, although it did maintain a national spirit and uniqueness.

After World War II, a song and dance festival was organized in Vilnius in 1946. In 1956, an historical opera, *Pilenai*, by Klova was produced. Other performances and works for orchestras and choirs by composers Kutavicius, Dvarionas, and Bajoras promoted national identity. Many new music schools for children opened across the country, offering training in mostly classical vocals and instruments. Amateur and professional choirs, orchestras, string quartets, and folklore ensembles were established. Competitions for instrumentalists were organized. The Lithuanian Chamber Orchestra (conducted by Sondeckis) successfully performed abroad.

After the restoration of independence in 1990, many Lithuanian musicians studied abroad, and a new generation of composers (Martinaitis, Bartulis), conductors (Pitrenas, Rinkevicius), singers (Urmana, Montvidas), and instrumentalists become famous both within the country and abroad. Connections with the Lithuanian diaspora become stronger. In 1991, the Chicago Lithuanian Opera produced *Lithuanians* by Ponchielli in Vilnius, and singers of the Vilnius Opera Theatre participated in Chicago productions. In 1989, the first diaspora composer festival *Sugrizimas* (comeback) took place in Vilnius.

Bronius Ambraziejus and Jurgita Antoine

See also: [Opera](#); [Polka](#); [Psaltery](#)

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Lomax, Alan and John

John Avery Lomax (1867–1948) and his son, Alan Lomax (1915–2002), were hugely influential in the world of American folklore and folksong collecting during the 20th century. Their legacies continue to be of great significance in ethnomusicology and folklore today. John Lomax is considered a pioneer in terms of preservation of American folk songs, and Alan Lomax went on to become one of the greatest American field collectors of the 20th century, whose career as a folklorist, ethnomusicologist, oral historian, archivist, writer, record producer, radio presenter, concert promoter, and filmmaker, spanned 70 years. Their work was important to the success of the American and British folk revivals of the 1940s–1960s, and their work hugely influenced folksingers such as Pete Seeger, Woody Guthrie, and Bob Dylan. Both John and Alan Lomax substantially affected the history of popular music in the United States and the United Kingdom, through their work in collecting and promoting. It was through their work that many performers, including Huddie Ledbetter (“Lead Belly”), Muddy Waters, and Jelly Roll Morton, became known to the general public; this in turn influenced musicians in the United Kingdom, including the Beatles and the Rolling Stones. The recordings of Alan Lomax can still be heard today in popular music and film, including on the soundtrack of *O Brother, Where Art Thou?* (2000) and on Moby’s 1999 album *Play*.

Portable Recording Equipment

When early folklorists and anthropologists such as Frances Densmore and John and Alan Lomax traveled the globe, they often took along with their own “portable” recording equipment. *Portable*, however, did not mean as pocket-worthy as an iPhone: many of these record-cutting machines took up the space of the entire trunk of a car. Shunning the phonograph of the late 19th century (which cut songs directly onto wax cylinders), by the 1930s people were bringing the 300-pound disc recorders into the field to collect songs. The disc recorders etched the recordings directly onto metal discs, and the quality was preferred over wax cylinders—but that quality was not without a cost. The heavy recorders were cumbersome, to say the least, and fieldworkers often converted trucks, cars, and other vehicles such as hearses and ambulances to accommodate and transport the machines.

Born in Goodman, Mississippi, in 1867, and raised in Texas, John Lomax grew up in the midst of rural farming life, his father raising horses and cattle and growing cotton and corn. John heard many cowboy songs as a child and at the age of nine formed a friendship with a former slave and farmhand, Nat Blythe. Blythe was hugely influential to Lomax, and taught him songs and dance steps. These early life experiences had a great effect on Lomax’s later work in folklore and particular in collecting and researching cowboy songs, a subject which was to form the backbone of his career.

In 1887, Lomax initially trained as a teacher, and in 1895 he started work on a bachelor’s degree in English at the University of Texas-Austin. He excelled at university and while there became editor in chief of the *Texas University Magazine*. He completed his degree in two, rather than four, years, and later became professor of English at Texas A&M University. In 1904, he married Bess Baumann Brown, and two years later he was given the opportunity to attend Harvard as a graduate student in English. He was greatly influenced by George Lyman Kittredge, successor to Francis J. Child as the professor in English literature. It was Kittredge who encouraged Lomax to go out into rural areas and collect folksong material from real-life singers.

Alan Lomax was the third of John and Bess Lomax’s four children, born in Austin, Texas, in 1915. He suffered ill health as a child and was put under great pressure by his father to achieve academically. At 16 years old he was

awarded a scholarship to study philosophy and physics at Harvard, but due to poor health took a break from studying after one year. It was at this time that he gained his first experience with field collecting, joining his father on a trip to the American South.

In June 1932, John Lomax had convinced the editor at MacMillan to give him an advance to edit an anthology titled *American Ballads and Folksongs*, and by obtaining funding from organizations such as the American Council of Learned Societies, made arrangements to record material under the auspices of the Library of Congress. In the summer of 1933, John and Alan Lomax travelled in a Model A Ford throughout the Southern states, across Texas and then to Louisiana, Mississippi, Tennessee, and Kentucky, recording folk songs on a wind-up Ediphone by day and camping out at night. The singers they met were mostly African American, and it was at this time that Alan Lomax experienced his first epiphany. While listening to the singing of a washerwoman, and from witnessing her intensity and seriousness, he “became convinced that folk song collecting was important, something that he had to do” (Szwed, 2010, p. 36).

Prisons held particular fascination for the collectors, and they visited a number of penitentiaries, including the Central Convict Sugar Plantation, more commonly known as “Angola.” It was there that they had their first major discovery. As they were leaving, they came across Lead Belly, the self-proclaimed “king of the twelve-string guitar.” The Lomaxes were so impressed by his singing that they recorded 11 record sides with him, including the first recorded versions of the song “Goodnight Irene.” At the end of the trip, John Lomax was appointed “Honorary Conservator of Our Archive of American Folk-Song” by the Library of Congress. The father-and-son pair continued their collecting in 1934, traveling to southwest Texas and returning to Angola to revisit Lead Belly, who was released soon thereafter. Upon release, Lead Belly became John Lomax’s driver, accompanying him on collecting expeditions and lecture/performance tours. It was this relationship which, although short-lived, provided the impetus for Lead Belly’s subsequent musical fame.

John and Alan Lomax recorded thousands of songs and interviews for the Library of Congress. They were among the first collectors to recognize

the immense cultural value of African American music, and they helped develop the Archive of American Folk Song (AAFS) as a national resource. In 1936, Alan Lomax travelled to Haiti, where he made more than 1,500 recordings and shot 350 feet of 8-mm color motion picture. He was later joined by Elizabeth Howard Goodman, whom he married in February 1937. In the same year, Alan Lomax became the first “assistant in charge” of the AAFS, and continued to make field trips and supply recordings to the archive until 1942. His daughter later wrote of him that “Alan was proudest of his driving—his thousands of miles and days down nameless roads seeking out the jewels of the human spirit” (Lomax Wood, 2013). Today, the entire body of Lomax material encompasses more than 100 collections, and includes 700 linear feet of manuscript, 10,000 sound recordings, 6,000 graphic images, and 6,000 moving images. The material covers the “creative expression of nearly 1000 cultural groups from around the world” (American Folklife Center, 2015).

Alan Lomax continued to work prolifically as a folksong collector throughout his life, both at home and abroad. He started producing commercial albums of folk music on Decca and Columbia Records, became involved in radio, wrote articles and book on folk music, and became recognized as a musician in his own right. He was invited to play banjo at the White House in a concert for the king and queen of England (George VI and Elizabeth) and later made a huge impression as a singer and musician on his collecting tours. In spring 1942, Alan started to be suspected as a communist threat by the Federal Bureau of Investigation, which investigated him thoroughly. They concluded that he was too independent and undisciplined to be any serious threat, but nonetheless they quietly trailed him for most of the next two decades.

In September 1950, Alan set sail by steamer for a collecting tour in Europe, leaving his wife and daughter Anne behind in New York. He collected throughout Britain and Ireland, Spain, and Italy in the 1950s, and then based himself in London, where he edited the 18-volume *Columbia World Library of Folk and Primitive Music*. During seven months in Spain, he recorded 3,000 items, and in 1953–1954 he conducted a survey of Italian folk music. For the Scottish, English, and Irish volumes, he worked with the

BBC and folklorists Peter Kennedy, Hamish Henderson, and Séamus Ennis. He continued his work in radio, hosting a folk music show on the BBC home service, organized a skiffle group, and produced a Ballad opera. He was also credited as an inspiration to the founding of the School of Scottish Studies in 1951. He returned to the United States in 1959.

Alan Lomax advocated for a public role for folklore throughout his career. During the latter part of his life he coined the term “cultural equity”: the idea that “the expressive traditions of all local and ethnic cultures should be equally valued as representative of the multiple forms of human adaptation on earth” (Lomax Wood, 2013). In 1983 he founded the Association for Cultural Equity (ACE), housed in the Fine Arts Campus of Hunter College, New York City, also the location of the Alan Lomax Archive. His idea was to put cultural equity on a theoretical foundation with the method of Cantometrics (song measurements), which he developed with a team of researchers as a way of relating elements of the world’s traditional vocal music to features of social organization. This work culminated in the “Global Jukebox,” a Cantometrics-based education program, in the early 1990s. In 1993, his book, *The Land Where the Blues Began*, linking the origins of the blues to slave labor in the American South, was published. During his later life he received a number of awards, including the Library of Congress Living Legend Award in 2000 and an honorary doctorate in philosophy from Tulane University in 2001. He died in 2002 at the age of 87.

Frances Wilkins

See also: [Blues](#); [Field Hollers](#); [Lead Belly](#)

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M

Madrigal

The term “madrigal” can refer either to a song for two or three unaccompanied voices, developed in Italy in the late 13th and early 14th centuries, or to a polyphonic song using vernacular text generally set for four to six voices. This second genre has no direct connections with the medieval madrigal. It was developed in Italy in the 16th century and was popular in England in the 16th and early 17th centuries. It played a central role in the development of Western music. The origin of the name can be ascribed to either *materialis* (tangible), meaning a song subjected to specific formal rules; or *matricalis*, a song in the mother tongue.

FOURTEENTH CENTURY

Comparing the early madrigal from the 14th century to contemporary genres of the Ars Nova, it is clear that it was less descriptive of *caccia* and metrically different from the *ballade*. The madrigal was strophic and had two main musical sections: stanza and *ritornello*. Its size standardized around the 1340s: two or three two-lined stanzas or tercets, with seven- or 11-syllable lines. A single or double 11-syllable *ritornello* closed each stanza. The text could be set for two or three voices, with the upper one melodically richer. The voices mostly followed a homorhythmic style (uniformity of rhythm in all voices), with frequent melismas in a characteristic improvisational style.

Some of the most significant composers of 14th-century madrigals were the Italians Gherardello da Firenze (ca. 1320–ca. 1362), Giovanni da Cascia (1340–1350), and Jacopo da Bologna (1340–1386). Although Gherardello da Firenze is remembered mostly for his liturgical compositions, his

madrigals' sharp division between syllabic and melismatic sections represents a peculiar trait of his style. In some songs a remnant of the caccia is still identifiable in the presence of canonic passages. Giovanni da Cascia played a crucial role in the stabilization of the genre. He enclosed each line with melismas, while the central sections presented an unadorned syllabic style.

Jacopo da Bologna was the first composer to write three-voice madrigals, and his style was renowned for its gentleness and melodic linearity. His most famous work within this genre is certainly *Fenice fu'* (I used to be a phoenix, ca. 1360). A further remarkable madrigal is *Non al suo amante* (Not more pleasing to her lover, ca. 1350), the only known coeval composition which sets to music a poem by the Italian Francesco Petrarca. From the second half of the 14th century, the *ballata* surmounted the madrigal as the main secular genre, and the Ars Nova madrigal disappeared around the second decade of the 15th century.

16TH CENTURY AND BEYOND

The Renaissance madrigal was a through-composed vocal composition based on counterpoint. It originated in popular forms such as *frottola*, *strambotto*, and *villotta*. From those it borrowed some characteristic traits, such as the well-marked rhythm, the juxtaposition of polyphony and homophony, and the prevalence of the upper voice among the other parts. Initially it was designed for only three or four voices, but in the second half of the 16th century it became mostly five-voiced. A further crucial characteristic was the continual seeking of a progressively closer relationship between words and music, the latter of which tended to depict meanings of the text through the use of chromaticism, counterpoint, and timbre. Singers were often not professionals, but rather amateurs performing for a private audience. The topic was frequently amorous, but also could be moral or devotional. It was characterized by its pastoral setting.

The set of compositions *Madrigali de diversi musici: libro primo de la Serena* (Rome, 1530) was the first work to carry the title “madrigal” and featured songs mainly by Jacob Arcadelt (ca. 1507–1568) and Costanzo

Festa (ca. 1485–1545). Published a few years later (1533), the book of madrigals in two volumes by Philippe Verdelot (ca. 1480–1530) soon became a masterwork of the early 16th century, and Verdelot and Arcadelt were considered the two main representative figures of the genre. The most famous madrigal by Arcadelt was *Il bianco e dolce cigno* (The white and gentle swan), a four-voice song set to a poem by Marquis Alfonso d'Avalos. Arcadelt was indeed considered the master of four-voice madrigals. His madrigals combine straightforward tunes and repeated introductory melodic fragments in a new fashion. In contrast, one of Verdelot's most famous compositions—*Ahimè dov'è 'l bel viso* (Alas, where is my beautiful face)—clearly denotes the transition from the typical homophonic style of the frottola to the imitational motet-like texture.

The following generation of madrigalists, of which the main figures were Adrian Willaert (ca. 1490–1562) and Cyprien (Cipriano) de Rore (ca. 1515–1565), standardized the five-part madrigal. The former was the first to make considerable use of chromaticism; the latter's madrigals mirror Willaert's style itself, with the use of clear diction, thick and continuous counterpoint, and pervasive imitation. Compared to the previous generation of madrigalists, Willaert's compositional mood is more grave, reflecting the mostly serious subjects he chose for his works. Orlando di Lasso's (ca. 1530–1594) cosmopolitan touch gave him the chance to compose secular songs in several vernacular languages such as Italian, French, and German; he was renowned for his frank and brief style.

Toward the end of the 16th century, the principal madrigalists were native Italians. Luca Marenzio (ca. 1553–1599) brought the madrigal to its highest peak of creative and technical development. He can be considered the leading and most influential composer of his time, publishing 17 books of madrigals. Most of those madrigals were five-voiced, although a considerable number were for four voices. He approached each individual text in a different manner, so it is hard to define any typical or even wide-ranging style for all his madrigals. One of his most celebrated madrigals is "*O voi che sospirate a miglior note* (O ye who sigh for better music)," in which he modulates through the entire cycle of fifths. In his songs he describes the mood of a specific word through the use of a distinctive

musical solution, thus emphasizing sentiments and passions expressed in the lyrics.

His style was both imitative and homorhythmic, and it became progressively more serious as he neared old age, when his extensive experimentation with chromaticism can be compared to Carlo Gesualdo's (ca. 1561–1613) bravura. In his ninth book of madrigals (1599), the long semibreves in the upper voice of the song "*Solo e pensoso i più deserti campi* (Lonely and melancholic, the most desert lands)" present a progression of the whole chromatic scale, mirroring the meaning of the text *a passi tardi et lenti* (with delayed and slow steps).

In the late 16th century, the madrigal started to be appreciated in England. The anthology of Italian madrigals translated into English, *Musica transalpina*, was printed as late as 1588, but these works were circulated earlier in unpublished versions. Thomas Morley (ca. 1577–1602) and Thomas Weelkes (1576–1623) are considered the leading figures of the trend. The former published his first book of madrigals in 1601: *The Triumphs of Oriana*, a collection of songs in honor of Anne of Denmark, later Queen of England as wife of James I of England. His second book, published in 1609, features songs such as "Draw on, sweet night" and "Sweet honey-sucking bees."

Carlo Gesualdo, Prince of Venosa, differs from any other composer of his time due to his extreme use of chromaticism, although his earlier works can still be considered within the boundaries of the accepted dissonances. His sixth book (1611) features some of his most typical works. In *Moro, lasso, al mio duolo* (I am dying, wretched, in my grief), we find an interesting study of chromatic third relations. In the same book, the song *Beltà, poi che t'assenti* (Beauty, since you depart) shows the use of accumulated consecutive or even simultaneous dissonances. *Deh, coprite il bel seno* (Please, cover your nice bosom) from the fifth book (1611) shows how Gesualdo treatment of rhythm is subject to frequent variations.

Claudio Monteverdi (1567–1643) can be considered the latest main composer of madrigals; his works have been crucial for the development of later forms such as melodrama. Between 1587 and 1651 he published nine books of madrigals which prompted severe criticism from coeval theorists,

due to his audacious development of the style. In particular, the theorist Giovanni Artusi, in his book *L'Artusi ovvero delle imperfettioni della moderna musica* (The artusi, or imperfections of modern music) (1600), attacked the song *Cruda amarilli* (Cruel Amaryllis) for its use of dissonances. Monteverdi replied by coining the neologism *Seconda prattica* (second practice) to be distinguished from the previous approach to music, which he called *Prima prattica* (early style). His freer use of dissonances clearly contravened the rigid rules of the *Prima prattica*, which tended to limit rather than encourage them.

In the preface to his fifth book (1605), he introduced these new ideas; in the *Seconda prattica* a new hierarchy subjugates the music to the text and more importance is given to soprano and bass lines, thus creating a brand new vocal hierarchy. The stylistic features of the fifth book, together with the progressively more common use of *basso continuo* for many of the madrigals, clearly show the dawn of an early baroque style. The eighth book of madrigals (*Madrigali guerrieri, et amorosi con alcuni opuscoli in genere rappresentativo, che saranno per brevi episodi fra i canti senza gesto* (Warrior madrigals in which the topic of love is generally representative and will be discussed for brief episodes), 1638) seems to restate the revolutionary ideas of the fifth volume and the *seconda prattica*. It is divided into two sections, the former dedicated to war topics, and the second to love. In the former the composer exploits war as an allegory of love itself; in the latter he depicts the pain of love, including themes such as infidelity and anguish.

Jacopo Mazzeo

See also: [Classical Music, European](#); [Medieval Secular Song](#); [Opera](#)

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Makam

Makam is a modal system practiced in the traditional music of the eastern Mediterranean, Anatolia, the Caucasus, the Arabian Gulf, the Levant, and North Africa. In Turkey, Greece, and Armenia, it is known as *makam*; in Azerbaijan it is called *mugham*; and in Arab countries, *maqam*. It is closely related to the modal system in Iran known as *dastgah*. The spelling “makam” is the one used in Turkey, and since the founding of the Turkish Republic in 1923, it has been associated with modal practice and pedagogy in that country. Makam is used in a variety of sacred and secular contexts, including Orthodox Christian, Jewish, and Islamic ceremonies; historical interpretations of classical elite court music; modern semiclassical nightclub music; village and folk music; and contemporary popular, film, radio, and television music.

The repertoire of music composed and performed in makam has for centuries been transmitted within an oral tradition at the Ottoman court, only being notated using specially designed systems for theoretical treatises

and official recordkeeping. In the 17th century, Ali Ufki (1610–1675) and Dmitri Kantemir (1673–1723) contributed to the preservation of the Ottoman repertoire through notations in their respective treatises on makam. In performance, however, there has been an emphasis on learning by rote from masters—a pedagogical method known in Turkish as *meşk*—which cultivates musicians who memorize songs and instrumental compositions and can improvise within the makam system. Today, a musician's value is determined by her or his ability to interpret modal melodies with correct intonation and tasteful ornamentation, as well as *taksim*, a structured form of improvisation that introduces the mode to be performed in ensuing instrumental or vocal compositions. In the 1930s, the makam system was adapted for staff notation by Turkish musicologists Suphi Ezgi (1869–1962) and Hüseyin Sadettin Arel (1880–1955). Currently, repertoire in conservatories focusing on makam is learned by reading from the staff notation they devised. However, purists agree that proper interpretation of the repertoire and ability to improvise still depend on intimate knowledge of the modes as passed from master to student within the *meşk* system (Signell, 1977; Aydemir, 2010). This situation has been facilitated with the advent of recording technology in the 20th century, the mass availability of performances by masters available on the internet, and the ability of students to record their teachers with portable devices.

The intervals of the makam system have been described as microtonal, and attempts have been made at precisely measuring them by using a combination of cents and Pythagorean commas. One hundred cents equals one half-step in the equal-tempered Western tonal system, and a single comma is roughly 23 cents. In the makam system, there are five different kinds of intervals: the small half-step (*bakiye*) is 4 commas, or 90 cents; the large half-step (*küçük mücennep*) is 5 commas, or 114 cents; the small whole step (*büyük mücennep*) is 8 commas, or 180 cents; the large whole step (*tanini*) is 9 commas, or 204 cents; and the augmented second (*artık ikili*) is 12 commas, or 271 cents (Signell, 1977).

In Arab makam theory, microtonality has been normalized to equally tempered quarter-tones that measure 50 cents, falling exactly between the half-steps of the Western tonal system. In practice, however, the intervals

played by Arab musicians do not correspond to the measurements given by their theory (Marcus, 1993). Whether using Turkish or Arab measurements, however, these intervals cannot be pinpointed exactly, due to the way in which they shift according to musical context; intervals will be either raised or lowered depending on the direction of the melody.

The range of pitches of the makam system is best described using the traditional Persian and Arabic names, although Western *solfège* has commonly been used in modern conservatory training. By using the pitches from within this ambitus, modal melodies are constructed out of pentachords, tetrachords, and trichords—small scales of five, four, or three notes—known in Turkish as *çeşniler*, or “flavors.” Each pentachordal, tetrachordal, or trichordal flavor is considered to have its own unique personality and identity, and therefore must be performed in such a way as to successfully bring out its individual characteristics. A makam arises out of the artistically ordered presentation of these flavors in a *seyir*, or melodic progression. The melodic progression is marked by certain goal notes: the tonic, or *durak*; the dominant, or *güçlü*; the upper tonic, or *tiz durak*, which is located an octave higher than the tonic; and other moments of suspended cadence, known as *asma kararlar*, that are characteristic of the makam. Depending on the makam, the melodic progression can begin by emphasizing either the tonic, dominant, or upper tonic as a goal note by using a particular flavor. The dominant is situated between the tonic and the upper tonic, but can be variously located on the fifth, fourth, or third note above the tonic (Signell, 1977). The makam *rast*, for example, typically begins by emphasizing the tonic pitch, *rast* (G in staff notation), using a melody that gives the *rast* flavor. In the melodic progression, there is typically a half cadence on the dominant pitch, *neva* (D), followed by suspended cadences on the pitches *segah* (B 1 comma flat) and *dügah* (A) (Aydemir, 2010, pp. 33–34). The pitch *segah* will be performed slightly higher or lower depending on whether the melody is rising to *neva* or descending to *dügah* or *rast*.

Adem Merter Birson

See also: [Arab Classical Music](#); [Dastgah](#); [Ottoman Classical Music](#); [Sufism, Music of](#); [Taqsim](#)

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Makeba, Miriam (1932–2008)

Miriam Makeba was the most prominent South African singer of her generation, and of the 20th century. Her international appeal as a performer and recording artist was, for portions of her career, a platform for her activism in support of causes such as civil rights, the Black Power movement, and the anti-apartheid movement. Makeba had a long and varied career, which included singing in vocal groups in her native country, acting in films, singing in stage musicals, duetting with other famous singers, and collaborating with jazz musicians. She sang in multiple languages, and at the time of her death (on stage during a performance in Italy), she was revered as one of the greatest voices of the century.

Makeba was born and raised in a township near Johannesburg, South Africa. She spent the first six months of her life in prison with her mother, who had been arrested for brewing and selling homemade beer. Makeba came from a large family, with five siblings, who mostly had to fend for themselves while their mother was away working. Their father died when Miriam was seven. She was exposed to American jazz LP records by her brothers, and her mother played several traditional instruments in the household.

Her first professional job was as the featured vocalist in the already established Manhattan Brothers, a male vocal quartet that performed music that was similar to the close harmonies of The Inkspots and The Mills Brothers. Makeba's first successful group was an all-female singing group, The Skylarks, who had a recording contract with Gallotone Records. Her

first solo single was “Lovely Lies” from 1956, which was the first South African record to appear on American charts.

Because of her national success, she was chosen to be the female lead in the musical *King Kong* in 1959, which opened in that year to great acclaim. This musical was the first integrated production in South African history; even though the cast was all black, the production staff was mixed. The show played to mixed audiences also, and thus was only allowed to be presented on university campuses, in order to get around apartheid laws. *King Kong* was composed by Todd Matshikiza, and was based on the real-life story of a township boxer (Ezekiel Dlamini, nicknamed “King Kong”) who found success in the ring as his personal life fell apart. Dlamini stabbed and killed his girlfriend, pled guilty and asked for the death sentence, but then committed suicide during his 15-year prison sentence. *King Kong*, against all odds, was later presented in 1961 on the West End in London, although by that time, Makeba had moved to New York and was not involved in the production or the soundtrack album.



South African singer and anti-apartheid activist Miriam Makeba performs in 1967. (Barry Philp/Toronto Star via Getty Images)

The second major event of Makeba's life that year (1959) was her brief appearance in a film called *Come Back, Africa*. This was an anti-apartheid, American-produced movie that was part fiction and part nonfiction. Makeba only sang two songs for the film, but the exposure brought her international attention, including that of American singer Harry Belafonte. Belafonte took Makeba under his wing, and she subsequently recorded several songs produced by him (including "Pata Pata," which would not become a hit until almost 10 years later). Makeba then made the move to New York City, and appeared on national television on *The Steve Allen*

Show. She became a regular in New York jazz clubs, singing in multiple languages and making a strong impression on the jazz world.

In addition to recording the multilingual “Pata Pata” with Belafonte, Makeba also released an updated version of an old Skylarks number, “The Click Song.” It was released under this title in English because of the Xhosa “click” that is a unique consonant of that language. Even though Makeba considered herself first and foremost a jazz singer, her initial success on the pop charts actually laid the groundwork for the burgeoning style that became known as Afropop. This style is marked by its harmonic simplicity, infectious grooves, and generally happy lyrical content.

In 1960, after learning that her grandmother had died, Makeba attempted to return to South Africa to attend the funeral. She was denied entry, and found that her passport had simply been cancelled. This slap in the face to the budding international star was likely the result of increasing tensions between the South African government and resistance organizations such as the African National Congress. In March of that year, 69 unarmed civilians were killed by police in the Sharpeville massacre. This event escalated the conflict between whites and blacks in South Africa and in neighboring countries, and prompted Makeba to become much more vocal in her opposition to apartheid and her support of the civil rights movement in America. She addressed the United Nations in 1962 and 1964 on the subject of apartheid, and thus her music was officially banned by the South African government in retribution.

She was musically successful all throughout the 1960s, releasing several albums and even singing for President Kennedy’s birthday concert in 1962. Makeba and Belafonte won a Grammy Award in 1966 for their live album *An Evening with Belafonte/Makeba*. “Pata Pata” was finally released the year after that, and became a worldwide hit.

Because of her involvement in African and African American social causes, she befriended several activists in the Student Nonviolent Coordinating Committee and the Black Panther Party. Belafonte introduced Makeba to activist Stokely Carmichael after a concert. Makeba and Carmichael were married in 1968, and shortly thereafter moved to Guinea in West Africa to escape the FBI and CIA’s near-constant surveillance.

Carmichael, while he still lived in the United States, was the de facto leader of the Black Panther Party, and the group's militant views on black power worried several agencies and government officials. This suspicion extended to Makeba as well, and the couple was denied reentry into the United States after visiting the Bahamas. Her popularity in the United States took a huge hit because of her association with the radical left-wing politics of the 1960s.

Upon arriving in Guinea, the newlyweds became close to President Touré, and Makeba was named an official UN delegate of the country. Although her marriage to Carmichael only lasted around five years, she remained in Guinea for 15 years of her life.

In the 1980s, after her only daughter died in childbirth and left her two grandchildren to raise, Makeba decided to leave Guinea and settle in Belgium. Another former husband of hers, trumpeter Hugh Masekela, introduced her to American singer-songwriter Paul Simon, who was then involved in recording his *Graceland* album. This album was a huge international hit, and served to resurrect Simon's solo career; in effect it rehabilitated Makeba to Western audiences as well. Makeba performed with Simon on the *Graceland* album and worldwide tour, which also included several exiled South African musicians such as Masekela and guitarist Ray Phiri.

As a result of the success of *Graceland*, Makeba was offered a new recording contract with Warner Brothers. She released several albums in this final stage of her career, and she even returned to South Africa after apartheid was dismantled in 1990.

Christopher Gable

See also: [Kuti, Fela](#); [Ladysmith Black Mambazo](#)

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Malay Music

Music has always been an integral part of everyday life for the Malays. During the fin de siècle, music could be heard at open-air theatrical shows known as the *wayang bangsawan*. Later, during the mid-20th century, music was used in countless films screened on makeshift cinema screens dotted along the peninsula. Coeval with the folk songs (*lagu rakyat*) and the contemporary rock-and-roll ditties (*pop yeh yeh*), film used both diegetic and nondiegetic music and has become a significant cultural artifact of the Malay people.

Historically, there is no singular group of people who identify or has been identified as “the Malays,” nor an indigenous concept of “music” that exists independently among Malay arts and culture. The Malay people whom we know today are a mixture of indigenous and immigrant peoples who more or less adhere to four distinctive phenotypes considered by anthropologists and postcolonial scholars: the Malays speak *bahasa*, the Malay language; abide by Islamic doctrines; practice Malay customs known as *adat*; and originated mostly from a congregated region in the southeastern parts of Asia. Today, this area includes mainly the eastern side of Sumatra, the Malay peninsula, and numerous offshore islands. Even though the Malay culture may share similar musical characteristics with those on the Indonesian islands of Borneo and Java, arts from these locales are covered elsewhere. That said, a contentious point remains that anyone can *masuk Melayu*—“become Malay”—by assimilating into the culture, which continues to evolve. It is therefore not uncommon to detect some Arabic, Indian, and even Filipino influences in the arts and culture of this particular ethno-regional category.

Malay music is nearly always coupled with theater, rituals, and dance. Until recently, music with or without words has always served a function, which could be sacred or secular. Songs and poems (*pantuns*) are created to chronicle personal or mythical narratives, whereas chants and drumming accompany ceremonial events and deity worship. What Anglophone scholarship has termed “absolute music” can be considered a fairly new introduction into the Malay culture. This may include piano or orchestral music incorporating Malay melodies or the composition of new music using

indigenous instruments, such as the various gongs or the bamboo rattles (*angklung*).

The most prevalent music that Malays, both young and old, enjoy is the Malay pop song. From classics to hits, these songs are listened to on the radio or one's personal digital devices on a daily basis. Singers are also hired to perform at weddings or other festive gatherings. Also, friends and colleagues may patronize karaoke joints or visit each others' houses for crooning sessions. Similar to American and British pop songs, the music composed by eminent Malay singer-songwriters have contrasting themes and styles that range from sentimental love songs to jazzy R & B tunes. Local adaptations of the standardized musical style have also garnered popularity. Other than the use of the Malay language, this music has distinct harmonies and ornamented melodies derived mainly from Arabic influences. These transcultural creations include the *balada nusantara* (archipelago ballad), the *irama malaysia* (Malaysian rhythm), and the *mat rock* (Malay rock).

Better-skilled and more charismatic singers attain near-instant celebrity status, as indicated by the high record sales and large turnouts at their performances at home and overseas. Some of the singers who have gained a substantial following include P Ramlee (1929–1973), Sudirman Arshad (1954–1992), M Nasir (1957–), and Zainalabidin Mohamed (1959–), among the male singers; and Anita Sarawak (1952–), Sheila Majid (1965–), Ning Baizura (1975–), and Siti Nurhaliza (1979–) among the female singers. All of these have received millions of views on YouTube.

Equally popular, on the personal level as well as within the public arena, are the religious boy bands and streetwise male choirs. Their narrative styles are differentiated by what is known as the *nasyid* and the *dikir barat*, respectively. The *nasyid* recitatives are either based on Arabic verses from the Quran or fashioned after praise-songs to Allah in the vernacular languages. Those who listen to *nasyid* groups (such as Raihan from Malaysia and Nur Irsyad from Singapore) are mostly Muslim devotees wanting to achieve a higher level of religiosity through hymnody. The quality of the musical form has been improving so much that there are now

several nasyid charts (*Carta Nasyid*) for fans to nominate their favorite artists.

Whereas nasyid can be heard within the mosques, and on compact discs or other digital media platforms, dikir barat shows are usually organized for festive occasions or communal competitions. The performance consists of the melismatic call of a leader alternating with choreographed responses from a chorus that punctuates the song by repetitive hand claps and frame-drumming. The chanting can be so deafening that everyone within the vicinity is totally absorbed into the music's social content.

Other than the chant forms, some of the more indigenous aspects of Malay culture also involve instrumental accompaniments to traditional dances and martial arts. The common set-up includes the violin, the accordion, the gambus or guitar, and various Malay drums. Because the visual presentation is less spectacular than the dikir barat, the music becomes an acoustic background as the dances or martial showcase take center stage. Eventually, these chamber groups, such as *Sri Warisan* and *Sri Mahligai*, started to expand by incorporating instruments from the European orchestra. Once transformed into full-size ensembles known locally as the *Orkes Melayu* (Malay orchestra), they would stage both classical and popular concerts at community centers or performance halls across the region.

Rap and hip hop have emerged as genres that supply social commentary on everyday life. Since the turn of the 20th century, the Malay-language community has witnessed the rise of rappers and disc jockeys, such as the foursome Ahli Fiqir and duo Sleeq (debuting in 2004 and 2005, respectively). The former specializes in rap songs that deal mostly about the underclass, as represented in their hit song *Samseng* (Gangster), while the latter prefer to portray themselves as prim and proper youngsters singing about piety and fidelity. Sleeq has received support and attention from veteran actor Aaron Aziz and rapper Sheikh Haikal, and with these credentials and endorsements their popularity has increased to cover a larger portion of the regional market.

Another means of talent dissemination is via the medium of television. The most popular format in the promotion of musical talents and new songs

has been the singing competition. Several programs followed one after another, such as *Anugerah*, *Malaysian Idol*, *One in a Million*, and *The Voice*. A handful of winners from these competitions have managed to carve out successful careers within the music industry: Shila Amzah, Taufik Batisah, Daniel Lee, Hady Mirza, and Jaclyn Victor. All in all, the fervent enthusiasm of the musicians and listeners has sustained the vibrancy of both the traditional and popular Malay music scenes within the region and beyond.

Jun Zubillaga-Pow

See also: [Indonesian Pop Music](#); [Kebyar](#); [Kecak](#); [Wayang Kulit](#)

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Malhūn

Malhūn (also spelled *melhūn* or *milhūn*) is a poetically based musical genre considered part of the high music repertoire in Morocco, along with Andalusian music. Their privileged status allows these genres to be heard on the radio on solemn occasions, such as the period following the death of King Hassan II in 1999, after several days of Qur'anic recitation had been broadcast. These genres experienced a renaissance on the radio waves in the

years following Moroccan independence in 1956, symbolic of a restored national unity and rejection of colonial cultural influence.

Antonio Baldassarre identifies the postindependence sea change that replaced protectorate-era musical programming with indigenous genres and artists. Within five years, Radio Nationale Marocaine had recorded and circulated the complete malhūn repertoire. However, new competition now existed due to the cultural industry of Egypt and the Near East, which flooded the Arab world with recordings and threatened local traditions with the specter of inferiority. The surge in *cha'abi*, a genre particular to Marrakech, partially countered the Levantine influx. Amina 'Alaoui and Touria Hadraoui would later overturn the male tradition of singing malhūn and *gharnati*, an Andalusian genre with origins in Granada.

Said Ennahid explains the etymology of the word “malhūn” as a combination of the Arabic word *lahn* (melody) and the concept of “speaking ungrammatical (or dialectal) Arabic” (Ennahid, 2007, p. 71). In fact Ennahid asserts that the majority of malhūn poets had no knowledge of classical Arabic because they were illiterate. Philip Schuyler (n.d.) describes malhūn as “closely associated” with Andalusian music, although it did not itself originate in al-Andalus, the tri-cultural region of Iberia governed by Muslim rule from 711–1492 CE. Schuyler traces the geographical roots of malhūn to the Tafilalet, a chain of oases south of the Atlas Mountains in east-central Morocco, where early poets had minimal contact with Andalusian refugees. Ennahid notes that the genre spread to Fes, Meknès, Marrakech, and Salé.

The two genres are both similar and different: Carolyn Landau comments on the stylistic characteristics that malhūn shares with the Andalus repertoire, yet makes a sharp distinction between the audience for each: the latter, an educated elite, whereas malhūn is “performed and enjoyed by a wider proportion of Moroccan society” (Landau, 2011, p. 53). Carl Davila concurs, deeming malhūn a “colloquial” genre suitable primarily for wedding celebrations (Davila, 2013). Schuyler observes that the poets and performers of malhūn have traditionally come from the artisanal classes. Although malhūn was added to the Andalus-dominated conservatory curriculum in the mid-20th century, no theoretical or

notational systems for the genre exist, and instructors are practicing performers rather than academicians.

The texts for malhūn lyrics are based on the classical *qasīdah*, a lengthy poetic form both monorhymed and monometered. Typical subjects include pleas to Allah, praise of the Prophet, elegies, descriptions of nature, and love/erotica. Schuyler points out that the influence of the *muwashshah*, an Andalusian genre, is evident in the malhūn's strophic form (four- to 10-line stanzas) and greater complexity in rhyme scheme. The anatomy of a malhūn poem consists of *al-sarrāba*, a prelude which establishes the rhythm (*iqā'*); *al-qasīdah*, the poem itself; and *al-dardīka*, an accelerated finale. Percussive accompaniment to the poetry is provided by *deff* or *bendīr*, although Schuyler reports that the 'Aissawa Sufi order additionally incorporates *naqqāra*, double-reed pipes (*ghaita*), and six-foot-long trumpets. Urban ensembles use violins and violas, 'ud, *suisin*, *derbuka*, *tar*, and *t'arija*.

Hicham Chami

See also: [Andalusian Music](#)

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Malouf

Malouf or *maluf* is the form of classical music associated with Tunisia and the Husseinid court of Muhammad Rashid Bey (ruled 1757–1759), the third ruler of the Husseinid dynasty. Muhammad Rashid Bey was an avid musician and played both the *'ud* (or *oud*) and the violin and he decided to revise and arrange the Andalusian form called *Gharnati* into a more organized corpus using the *nawbat* (drum) already well known. Thirteen *maqamat* (system of melodic modes) were used in Gharnati Andalusian music (Aydoun, 2001, p. 41). Muhammad Rashid Bey introduced new instrumental pieces as well as new instruments to the Andalusian *nawbat* that made them sound more like Ottoman music than original Gharnati. Andalusian music generated sounds that would remind the listener of a garden setting, where the vocals would sound like the twittering and chirping of birds and the music would sound like the bubbling of water fountains and the burbling of flowing water in marble channels. Muhammad Rashid Bey was influenced by the developments in Istanbul, where the poet/musician Buhurizade Mustafa Itri (1640–1711) had left his strong influence on Ottoman court music. The end of Itri's life coincided with the late flowering of Ottoman culture called the Tulip Age which influenced Tunisia. Muhammad Rashid abdicated the throne of Tunisia so that he could pursue his interest in music full time (Zghonda, 1993, p. 12).

Muhammad Rashid composed a number of instrumental pieces that were based on Ottoman forms called *peshrev* or *bashraf* in Arabic, and these were added to Andalusian music. These are the *istiftah* or opening/introduction to the *maqam*, and the *msaddar* that already existed in the Andalusian *nawbah*, but he changed the arrangement and also composed the instrumental interludes called *tushiyah* and *farighah* (Zghonda, 1993, p. 12). He also reorganized the form of the *nawbah* into nine parts divided between Part One and Part Two. Part One consists of the *istifatah*, which serves as an instrumental introduction to the mode of the piece exploring the range and characteristics of the *maqam*; the *msaddar* or instrumental overture; the *abyat* (singular *bayt*) or the verses that are sung; the *btayhi*, which are verses sung to the same beat as the name of the section; the *tushiyah*, ornamentation that is used to introduce the next *maqam* in the evening of musical suites; and the *barawil* (singular *barwal*), which is

verses sung to a fast beat. The second part begins with an instrumental *farighah*, followed by a *draj* (plural *adraj*) or a slow song, then another *farighah* followed by the *khafif* or another slow song, then the finale or the *khatm* of one or two songs that end in a much more rapid tempo (Zghonda, 1993, pp. 12–13).

The verses are sung in classical Arabic, with certain ones in dialect. In both Andalusian and Maluf music, the verses in the *abyat* sections are in classical Arabic. The themes are of “love, nature, wine” and social issues, whereas the *khatm* often deal with religious topics or seeking the mercy of God (Zghonda, 1993, p. 13). The orchestra and choir are today large, with the number of instruments at around 15 and the chorus numbering close to 10 (Zghonda, 1993, p. 13). This is a fairly recent development that first occurred in the late French protectorate. In the past the numbers were small: two ‘*ud* players, one on the larger ‘*ud sharqi* and one on the smaller ‘*ud tunisi*. Other instruments included the two-(gut)stringed bowed *rabab*, the reed flute or *ney*, and the 26-triple-stringed *qānūn*. For the drums, there is the *riqq* or tambourine; the *naqqarah* or small set of kettle drums (used by the Mevlevi Sufis); the *tar* or large, single-headed drum; and finally the single-headed hourglass-shaped baked clay drum, the *darbukah*. Today, the orchestras also include various sizes of the violin family. The cultural heritage of maluf is sustained by young people who see it as the true Tunisian art.

John A. Shoup

See also: [Andalusian Music](#); [Arab Classical Music](#); [Darbuka](#); [Ney](#); [Ottoman Classical Music](#); [Oud](#); [Riq](#); [Tar](#)

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Mambo

Derived from *contradanza*, *mambo* is a popular music form and dance style that developed in Cuba during the 1930s, which became fashionable in the

Americas and internationally throughout the 1950s.

A large migratory population of French and Haitians with French customs arrived in Cuba at the end of the 1700s, importing the *contredanse*, a European social dance, with them. In Cuba, the contredanse was transformed by the introduction of percussive instruments taken from Afro-Cuban music and the addition of a syncopation, taking the name of “contradanza,” and outside Cuba also known as the *habanera*. The earliest contradanzas were played by two musical groups: the *charanga* (a Cuban popular music orchestra consisting of flutes, *pailas*, *tumbadoras* or conga drums, claves, *güiro*, strings, and later a piano) and the *orquestra típica* (folkloric orchestra), a smaller brass group. The development of these orchestras supported the rise of new musical genres such as the *danzón*, the *danzonete*, the mambo, and the cha-cha-cha. One peculiarity of the *danzón* was the last section, called *comparsa*, a mostly improvised coda.

At the end of the 1920s, Aniceto Díaz from Matanzas, in his popular *Rompiendo la rutina* (Breaking the routine), mixed elements of the *son* into the *danzón*, added a vocal part, and created the *danzonete*. Then, in the late 1930s, Antonio Arcano’s charanga, a group called “Arcaño y sus Maravillas,” sang a refrain: “*vamos a mambear* (let’s mambo)” (Sublette, 2004, p. 508). After a while, Arcano’s pianist and multi-instrumentalist Orestes “Macho” López (1908–1991) wrote the first piece titled *Mambo* (1938), and later his brother Israel “Cachao” López (1918–2008), a double bassist and composer, recorded the first one, *Rarezas*, in 1940. Even if the structure was still that of a *danzón*, a syncopated rhythm named “mambo” appeared in the last section. Arcano’s group, which played until the end of the 1950s, was the first to experiment with an early *danzón*-mambo style or *danzón de nuevo ritmo* (*danzón* with the new rhythm) (Waxer, 1994, p. 152).

Soon new ways of playing and dancing not only the *danzón* but also the *son* developed. During the 1940s, Arsenio Rodríguez (1911–1970) began to add new characteristics to *son*, such as clave rhythm, then he enlarged the ensemble *conjunto* with new instruments. He invented a type of *son* called “*montuno*” (García, 2006a, pp. 32–63), which also used a rhythm similar to

the mambo. Later he claimed to be the father of the genre, even though the majority of scholars disagree (Cano, 2009, pp. 214–215).

Actually, only the addition of new instruments to typical charangas and the growing influence of jazz styles in Cuba led, in the late 1940s, to the internationally renowned mambo of Dámaso Pérez Prado (1916–1989) and in the 1950s to Enrique Jorrin's (1926–1987) cha-cha-cha.

Mambo is based on short (two-bar) and syncopated rhythmic patterns. In the first part the saxophone usually sets the rhythm and then the brass carries on the melody. The last section, like the comparsa in the danzón, is the most vivacious. Mambo is danced by couples, either entirely or slightly apart. The mambo dance, sometimes described as a variation of the rumba but with forward and backward steps, was later codified in the United States, not in Cuba (García, 2006b, pp. 509–510). The main difference between the early version of danzón-mambo style and the new mambo is not the use of the new rhythm, but the fusion of Cuban music with compositional ideas derived from big-band jazz, as done by musicians such as René Hernández, Bebo Valdés, and Pérez Prado.

Among these, Prado gained the widest popularity, to the point that he titled himself the “King of Mambo.” In 1948, Prado relocated to Mexico City to form his own band, which he conducted while dancing and singing, using peculiar energetic grunts. There he invented the structure of the mambo using a horn-based big-band format, and with the RCA label he released his major hit *Mambo No. 5* in 1950 (Cano, 2009, pp. 215–216), following it with *Que rico el mambo*. As a consequence of this success, Prado started a U.S. tour. Another hit was *Patricia* in 1958, which was first heard in the film *Al Son del Mambo* in 1950; he added an organ to the brass section in *Guaglione* (1958). Prado's music and dance styles were popularized in Latin America by his appearance together with his big band in numerous Mexican films, especially during the first half of the 1950s.

When this music acquired popularity throughout the Americas, diversified styles of mambo developed locally. The most notable one emerged in New York, thanks to Machito and His Afro-Cubans, Tito Puente, and Tito Rodríguez. Mambo entered the mainstream through songs

like *Papa Loves Mambo*, published in 1954, sung by Perry Como and later covered by Nat King Cole and Bing Crosby.

Even if the mambo's popularity seemed generally to decline after the rise of the cha-cha-cha, this did not happen everywhere. Much more than a syncopated rhythm and a new way of dancing, the mambo became a massive cultural phenomenon, which had a strong impact on the general popular culture. The mambo was particularly successful at the cinema: the soundtrack of Dino Risi's film *Pane, amore e ...* (1955), starring Sophia Loren and Vittorio De Sica, used the *Mambo Italiano*, written by Bob Merrill in 1954, first recorded by Rosemary Clooney and then by many other artists worldwide. Also, *Patricia* became enormously popular in Europe, thanks to Federico Fellini's 1960 film *La Dolce Vita*. A mambo appears in the first act of Leonard Bernstein's *West Side Story* (1957) and later in the orchestral suite *Symphonic Dances* (1961) drawn from the same musical. More recently, Pink Martini's song *No Hay Problema* (*Sympathique*, 1997) was influenced by this rhythm, and Lou Bega's cover of *Mambo No. 5* (1999) ignited a pop revival of mambo.

Benedetta Saglietti

See also: [Claves and Clave Rhythm](#); [Conjunto](#); [Puente](#), [Tito](#)

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Mande Music

Mande music refers to the professional music-making of a variety of ethnic groups in West Africa who trace their heritage to the Mali Empire (13th to 17th centuries CE). As Mande peoples dispersed during the 19th century, they both assimilated local cultures and spread their own culture. Today their descendants in Mali and Guinea are referred to as *Maninka*, and in Senegal, the Gambia, and Guinea-Bissau as *Mandinka* (Charry, 2000, p. 1). Mande ethnic groups have four distinct spheres of professional music-making, which remain largely independent of one another: music of hunters' societies; music of the *jelis* (also known by the French term *griot*); drumming and dancing associated with life-cycle events, work, and entertainment; and modern urban electric groups (Charry, 2000, p. 1). Each musical sphere is distinct in terms of who performs that music, the instruments they use, and the repertoires they perform, although there are some interconnections.

The term "Mande" has two senses. In linguistics, it refers to one subgroup of the Niger-Congo family of languages. In this sense, it does not refer to a single language or ethnic identity, but includes many languages spoken by a variety of ethnic groups. In the local context, "Mande" has a very specific meaning, referring to a homeland situated between the upper Niger River and its tributary in the Sankarani River, near the Mali-Guinea border. Defining ethnic belonging by language use is complicated in Africa, due to the highly context-dependent use of names and the inaccuracies perpetuated by colonial naming practices that appear throughout older scholarly sources. In this entry, based on the work of Eric Charry, the term "Mande music" refers to the music of Northern Mande speakers.

The area where Mande music developed and flourishes today is centered in southwest Mali and northeast Guinea, and includes parts of Senegal, Guinea-Bissau, the Gambia, Burkina Faso, and Cote d'Ivoire. It stretches across parts of the *sahel* (shores of the desert), savanna, and woodlands of West Africa. Between approximately 800 and 1500 CE, this area was the site of a succession of great empires (Ghana, Mali, and Songhai) built on wealth from the trade of gold for salt. These trans-Saharan trade routes facilitated the arrival of Islam in western Africa, starting around 800 CE. The boundaries of the present-day countries of Ghana and Mali differ from the historical empires of the same names. Mande societies are organized around a distinction between free-born people and those born into hereditary classes of professional artisans. Among the castes of artisans are the musical-verbal artists, known as *jelis*.

FOUR SPHERES OF MANDE MUSIC

Hunter's Music

Hunter's music is largely unknown outside of Africa, according to Charry, and has had little role or influence in the modern nations of Mali and Guinea. Nevertheless, it has been an important source of inspiration for creative artists (including *jelis*), and appears to be connected to the ancient history of the region and its broader cultural patterns. Hunter's music consists of praising, chanting, and singing, accompanied by calabash harp, a metal scraper, and vocal interjections.

Hunters have traditionally had a special place in Mande society because they command knowledge and power and are linked with the founding of the Mali Empire (Charry, 2000). Today there are restrictions on open game hunting, but in earlier times the hunters' role was key to survival. Hunters were also associated with warriors because great warriors started out as hunters. In some ways, the hunter's musician or *sora* functions more like a priest, ensuring protection from the powerful forces released in the process of killing an animal. The *sora* also maintains the repository of the traditions, historic chants, and myths of the hunters.

The hunter's main musical instrument is a calabash harp, an instrument that is common in the savanna lands of western Africa (Charry, 2000, p.

69). There are three Mande calabash harps, two of which are used for hunter's music. The *simbi* is a seven-stringed harp played for hunters. The *bolon* is a three- or four-stringed calabash harp played for warriors. The third harp is the *kora* belonging to the *jelis* (discussed in the following section).

The harps are plucked with both thumbs and both index fingers. The characteristic style consists of a short melody played over and over with slight variation. Usually, one person plays and one person sings, although there may be another player who interjects vocal responses. The tradition does not emphasize solo or virtuosic playing. Melodic contours tend to be descending lines. The rhythmic feel has a subtle shift from triple to duple beat divisions or vice versa. This aspect of timing is an important aspect of Mande aesthetics.

Jeliya

“Jelis” are members of a hereditary caste of professional musical-verbal artists; their art is referred to as *jeliya*. It includes three domains of specialization: speech, which communicates historical narratives, stories, genealogies, and proverbs; song, which includes melodies, lyrics, and techniques for expanding them; and instrument playing. The knowledge and skills required to perform are handed down through a limited number of family lineages and require a lifetime of training (Charry, 2000). Jeli families are supported by the patronage of warriors, traders, and other important people. The relationship between patrons and *jelis* is informed more by social obligation, and a sense of historical ties, than by strict economic motivation. The origins of the *jeliya* are linked with Bala Faseke Kouyate, who was the jeli of Sunjata Keita, the warrior-king who founded the Mali Empire. Because jeli music is meant to inspire a patron to act, *jelis* have power despite their relatively low social status. Although jeli music is associated with elite patrons, it is still widely appreciated throughout Mande society.

Although *jeliya* is accessible and heard widely, it is restricted in practical ways. For example, only *jelis* have the right to play the musical instruments associated with their tradition and to sing about certain aspects of Mande

social and political life (Charry, 2000, p. 90). The jeli instruments include the kora (a 21-stringed harp), *bala* (a xylophone, also called *balafon*), *koni* (a plucked lute), and in some areas, *dundun* (a large double-headed, cylindrical drum) and *tama* (an hourglass-shaped squeeze drum). Although many jelis are familiar with all aspects of the tradition, it is typical to specialize in one of the three areas. Women are almost always singers. The institution of the jeli is not unique to Mande peoples; it has analogues in Wolof (*gewel*), Fulbe (*gaulo*), Moorish (*iggio*), and Soninke (*jaare*) populations (Charry, 2000, p. 91).

The deepest expressions of jeliya are the collections of praise songs (*fasa*), which concern someone's deeds and are often epic in proportion (Charry, 2000). Jeli music has four basic elements: two styles of vocalization and two styles of instrumental accompaniment. Vocalizations are either melodic singing (*donkilo*) or improvised declamatory recitation (*sataro*). Instrumental styles are either a melodic ostinato that accompanies singing (*kumbengo*) or improvised interludes before or between sections of singing (*birimintingo*).

Drumming

Mande drumming is divided into two major culture areas: Senegambian Mandinka drumming and dancing in the west and Malian/Guinean Maninka drumming and dancing in the east. Mandinka ensembles use a three-drum format (*kutirindingo*, *kutiriba*, and *sabaro*). Maninka drumming uses a two-drum format with a lead drum and an accompaniment drum; Maninka ensembles include *jembes*, *dunduns*, and sometimes *tamas*. Traditionally, Maninka drums have different uses and repertoires, but in the modern era have been combined. Drumming and dancing are used for entertainment, agricultural work, life-cycle events (mainly circumcision, excision, and marriage), and other social and religious functions. Performances often use a circular formation with the drummers at the head of the circle. Dancers emerge singly, or by twos or threes, interact intensively with the drummers, then fall back into the circle. Those in the circle support by clapping.

Guitar and the Modern Urban Electric Groups

So-called modern music in Guinea and Mali has origins in the jeli tradition and in small orchestras, which emerged in the 1920s, playing European and Latin American popular styles (Charry, 2000, p. 242). By the 1990s, modern music groups in these countries definitively abandoned foreign influences. Becoming inward-focused on Mande traditions, musicians reached into older types of music for new combinations of instruments (Charry, 2000, p. 242). The guitar, which was brought to Guinea in the 1910s or 1920s, became an important link between the jeliya and modern electric bands. After independence, electric guitars came into use.

Elizabeth Kimzey Batiuk

See also: [Djembe](#); [Kora](#)

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Manu Chao (1961–)

José-Manuel Thomas Arthur Chao Ortega, better known as Manu Chao (and also by the stage name Oscar Tramor), is a French-born musical artist of Spanish heritage. Chao sings in a wide variety of languages, including French, Spanish, English, Italian, Arabic, Galician, and Portuguese; and combines a diverse assortment of musical styles, including punk, rock, salsa, reggae, ska, Algerian raï, and more. Chao draws influence from

immigrant populations in France, his Iberian roots, and his experiences traveling extensively throughout South America. His music is popular worldwide, but more prominently in Europe and Latin America than in the United States.

During the mid-1980s, Chao formed a Spanish/English rockabilly band called Hot Pants with a group of other musicians in Paris. In 1986, Chao formed another band, Los Carayos, with his brother Antoine Chao and other friends interested in combining the punk/rockabilly sound of Hot Pants with the growing popularity of the alternative music scene in Paris at the time. In 1987, Chao, his brother Antoine, and their cousin Santiago Casariego formed yet another group, called Mano Negra (named after a Spanish anarchist group), which achieved a hit with their 1988 recording of “Mala Vida,” a former Hot Pants song. Following a series of successful albums and multiple world tours, disagreements among the members and legal problems caused the group to disband in 1995.

After moving to Madrid, Spain, Chao formed a new group called Radio Bemba Sound System. After spending several years traveling through South and Central America to learn—and record—the sounds of street music and bar music in a variety of cultures, Chao released *Clandestino* in 1998 under his own name, to critical success. In 2001, Chao released his second solo album (with Radio Bemba Sound System), called *Próxima Estación: Esperanza* (Next stop: hope). This second album quickly achieved widespread popular success, leading to a subsequent tour and live recording, called *Radio Bemba Sound System*, in 2002. After a French-only album entitled *Sibérie m’était contée* (If [the story of] Siberia was told to me) was released in 2004, Chao’s international release of *La Radiolina* (The small radio) in 2007 gained further popular attention worldwide. Another live album, *Balonarena*, followed in 2009.

In 2003, Chao approached Mali musicians Amadou & Mariam (Amadou Bagayoko and Mariam Doumbia), a blind duo whose recordings (since the late 1990s) have mixed the traditional Mali sound with a diverse variety of world instruments and musical elements to create a form of “Afro-blues,” to collaborate vocally. He ultimately produced the duo’s 2004 album, called *Dimanche à Bamako* (Sunday in Bamako). In 2009, Chao recorded an

album with psychiatric patients in Buenos Aires, and produced an album for the Mali band SMOD, with Amadou & Mariam's son, Sam, in 2010.

Chao's songs typically carry a distinct left-wing message (aligning with his own political inclinations). His music mixes any number of styles and languages, but is generally influenced by British punk rock bands such as The Clash, among others. His lyrics also convey a punk-inspired sensibility, with common topics of immigration, drugs, and the working-class struggles of daily life around the world. Bits of music or lyrics in Chao's recordings are sometimes reused, such as the inclusion of "Bongo Bong" from *Clandestino* and "La Primavera" from *Próxima Estación: Esperanza* in other songs on the same recording or on later albums. Throughout Chao's musical pursuits, the artist makes a point to support, promote, and cater to marginalized populations. For example, while still recording with Mano Negra, the musician was notably reluctant to tour within the "regimented music business" in the United States, preferring instead to play the "strip joints of Paris" and the "deprived multi-ethnic suburbs" (Culshaw, 2015). Chao has reportedly turned down large advertising sponsorship contracts and only plays where and when he wants to play, often preferring to make plans to travel and perform only a relatively short time in advance. However, the artist is also a study in contradictions—anti-globalization when his own heritage and the music he offers are themselves a product of globalization; anti-big business and commercialization when his albums have brought him substantial wealth—thus lending another layer of complexity to this often-controversial global musician.

Erin E. Bauer

See also: [Reggae](#); [Rock and Roll](#); [Salsa](#)

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Mariachi

Mariachi is the pre-eminent musical style of Mexico. It began as an indigenous form of music among peasant farmers in Mexico's central region. Beginning in the late 19th century, it spread to more urban areas, where was promoted by the Mexican government as a cultural touchstone. While there is debate about the origin of the word "mariachi" itself, it can indicate either the type of music, the band that plays it, or an individual musician. Mariachi has a distinctive sound in its predominance of trumpets and violins as well as having a unique look in the costumes of the players. Today its influence has spread around the world and can be found in all forms of popular music as well as religious rites.

The word "mariachi" is commonly (though mistakenly) defined as a derivative of the French word *mariage* (marriage). The French Intervention in Mexico in the mid-1860s under Napoleon III of France brought influences of the French culture to the Mexican people. It was thought that local musicians were hired to play music at weddings, giving rise to the term "mariachi."

However, the word "mariachi" was found in a letter written by a Mexican priest in 1852, a full decade before the arrival of the French. It is not surprising that the word did not appear in writing before 1852, as the music evolved among rural peasant farmers, many of whom could not read or write.

Some scholars believe the word derives from music played at festivals honoring a revered local image of the Virgin Mary which was referred to as "Maria H," pronounced in Spanish as (roughly) "Maria-Achay." Some say that it comes from a local pronunciation of a popular song, "María Ce Son." Still others believe it came from the language of an indigenous Indian tribe, referring to the wood from a tree used to make guitars or the platform on which mariachis performed.

Whatever the true origins of the word, experts agree that the music developed in the rural regions of central Mexico, particularly the state of

Jalisco, which extends from the center of the country to the Pacific Ocean in the west. Its centrally located capital city is Guadalajara, though the resort town of Puerto Vallarta on Jalisco's west coast is also well known. Though mariachi music has traditionally been played in many parts of Mexico, it is still strongly associated with Jalisco.

Mariachi began as folk music which evolved as part of the oral tradition in isolated illiterate communities in the central and western regions of Mexico, coming to be known as *son jalisciense*. This “son” (sound in Spanish), referred to Jalisco where it was played on string instruments by musicians dressed in the traditional clothing of local peasant farmers. The town of Cocula, Jalisco, is especially associated with the origin of modern mariachi.

As farmers abandoned rural life in the late 19th and early 20th centuries to try their luck in the city, many migrated to Guadalajara, where the music spread beyond the narrow confines of individual villages. The music became enriched as musicians met and learned from each other in the city. Guadalajara became especially noted for this type of music, boosting it by holding an annual mariachi festival.



Mexican mariachi musicians performing with traditional instruments such as the *guitarrón* (left), a large bass guitar. (Elena Zarubina/Dreamstime.com)

When the music reached Mexico City through further migrations of peasants from the countryside into the city, the Mexican government promoted it as a source of indigenous cultural pride for the nation, especially following various political changes as the incoming administration sought to identify itself with “the real Mexico.” Son music was heavily promoted both inside and outside Mexico, with the name “mariachi” becoming associated with what was considered a more urban style.

Son music also absorbed elements of traditional music from Spain both before and after urbanization. Prior to the Spanish conquest of Mexico in the 16th century, indigenous tribes played music as part of religious celebrations, using handmade flutes, drums, small percussive instruments such as rattles or maracas, and horns made of conch shells. After the Spaniards arrived, European instruments were introduced, primarily to be used during the Catholic Mass. Spanish guitars, violins, harps, brass horns, and woodwind instruments appeared. They were adopted by the local populace into festivals which might be either sacred or secular. The instruments were also modified in shape and tuning as they began to be crafted by local artisans.

During the colonial period, the Spaniards also imported the concept of a musical group containing guitars, violins, and a harp. This sound, leaning heavily on string instruments, was adapted into regional varieties depending on the preferences of the local populace. Different styles were played in different areas, but one of the most popular continued to be the son jalisciense of the state of Jalisco.

Wealthy landowners paid local musicians to play their string instruments for celebrations held at the large *haciendas*, or estates. At events among the wealthy, son jalisciense was the preferred style. Musicians who could play the son jalisciense that evolved into mariachi soon found that they could find work more readily at the haciendas, and were paid at a higher rate than those who could not. With this as an incentive, son jalisciense spurred the growth of modern mariachi music.

Part of the entertainers’ appeal was the colorful costuming of the musicians, which enhanced the performance. At first the players wore their

own typical peasant attire of white cotton pants and shirts with the leather sandals known as *huaraches*. Families of wealthy colonial landowners emulated the fashions of Spain. Women of the haciendas sported the brocaded, heavily embellished dresses worn at the Spanish royal court. Because local women could not afford those fashions, they made their own versions in cotton instead of silk, using brightly colored ribbons in place of expensive lace. With their full “peasant skirts” and kaleidoscopic colors, this type of fashion was perfect for swirling to mariachi music in exhibitions of rural Mexican folk dances.

Among the male musicians, some continued to dress in peasant-type attire. However, another type of mariachi fashion for men evolved in response to socio-political changes. The *charro* was roughly the Mexican equivalent of the cowboy in the United States. The charro was as much a fixture at the large haciendas in Jalisco as the cowboy was on big Texas ranches. However, following the Mexican Revolution, large haciendas were broken up, leaving little employment for the charros. At this same time, regular jobs for musicians on the haciendas became scarce, and they were forced to play in public places, hoping to attract attention to set them apart from others.

Much as cowboys were glorified in the United States after the heyday of the Wild West, the charros became a symbol of Mexican pride and masculinity. The *charreada* was adopted as a national sport in Mexico, with rings constructed for the competitive shows of professional charro associations, much like rodeos in the United States. To add to the spectacle, their costumes were embellished beyond the typical attire of a working ranch hand.

Mariachi musicians adopted the same type of glamorous apparel to add to their showmanship and pay tribute to Mexican pride. The costuming usually consisted of a waist-length jacket with tight pants open slightly at the ankle to fit over short riding boots. They were often ornamented with silver buttons, embroidery, spangles, or intricately cut leather, and topped by a wide-brimmed sombrero hat.

The 20th century brought several important changes to mariachi. The musicians were exposed to outside musical styles such as polkas, waltzes,

and even opera, which they promptly incorporated into their compositions. Trumpets were readily available in urban centers, with an engaging brass resonance that added significantly to the mariachi sound. Mariachi was heard on the radio beginning in the 1920s, necessitating an important modification: Most mariachi tunes were longer than the standard three minutes for recordings, so the musicians were forced to arrange shorter songs. Also, to appeal to the widest possible listening audience, some elements of jazz and Cuban music were incorporated, including an even more prominent use of the trumpet to enhance the distinctive mariachi sound.

A major boon to mariachi was the 20th-century movie industry. Like Westerns in the United States, charro movies date from the infancy of Mexican film studios. Mariachi was featured in the 1936 film, *Allá en el Rancho Grande* (Out on the great ranch). Mariachi films expanded the music's popularity not only in Mexico, but also among Mexican-Americans, becoming a symbol of ethnic pride.

A significant factor in the growth of mariachi was Mariachi Vargas de Tecalitlán. This group left Jalisco for Mexico City where, in 1934, they were invited to play at the inauguration of Mexican President Lázaro Cárdenas, who was committed to showcasing the country's proud native culture as a unified national identity. Mariachi Vargas shot to stardom, and enhanced their standing with the hiring of a trained musician, Rubín Fuentes, as musical director. With the requirement that all of the group's musicians be able to read music, the tunes were able to be standardized and the musicians no longer had to pick up their songs through "playing by ear." Mariachi Vargas became the model for other groups. With two trumpets, a classical guitar, and several violins, the standard was set. It is said that the arrangements of Mariachi Vargas have become the definitive statements of what mariachi should be. Thereafter, mariachi was played at presidential inaugurations as a point of Mexican identity and pride. Mariachi musicians were also in demand at the parties of the aristocracy who imitated the ruling politicians. During the 20th century, drawn by the hope of industrial employment, more farm workers moved to urban centers like Mexico City. Many from Jalisco settled around that city's Plaza Garibaldi. Mariachi

musicians performed in the plaza hoping to be hired for social events or restaurants. However, they could also be hired to play individual serenades, a practice which continues today at Garibaldi Square. It is known for being the center of mariachi music, with as many as 4,000 musicians circulating at peak times. The Mexican government has added a museum dedicated to mariachi, enhancing the square as a huge tourist attraction. Though mariachis can be hired by telephone or on the internet, people generally prefer to come to the plaza to experience the musicians.

A departure in mariachi from other musical forms is in not generally having a designated lead singer. Often certain musicians sing specific songs based on the particular vocal quality required. Most songs are about love, though themes of death, politics, betrayal, historical heroes, and the cult of machismo might be incorporated. In homage to its rural origins, country life and animals might also be spotlighted in mariachi. Probably the most famous of these is “La Cucaracha” (The cockroach). Another well-known mariachi song is the “Tapatío” of Guadalajara, familiarly known as the “Mexican Hat Dance.”

Although mariachi has traditionally been dominated by male musicians, some women have broken through. An early female mariachi performer, Lola Beltrán, was spotlighted as a teenager when Mariachi Vargas invited her on stage with the group. Her rendition of “Cucurrucucu Paloma” is today considered a classic. Contemporary female mariachi groups include Mariachi Divas and Mariachi Mujer 2000.

The mariachi festival that began years ago in Guadalajara is currently the annual International Mariachi Festival, a 10-day event which attracts more than 500 mariachis who perform in venues from concert halls to the streets of the city.

Mariachi music has been incorporated into the Mass of the Roman Catholic Church in a number of cities. *Misa Panamericana* is a mariachi folk mass that is sung in Spanish and uses traditional instruments to interpret customary elements of the service.

In 2011, UNESCO honored mariachi by unanimously naming it an Intangible Cultural Heritage element.

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See also: [Guitarrón Mexicano](#); [Mexican Regional Music](#)

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Marimba (American, Guatemalan, Marimba de Arco)

The *marimba* is a wooden idiophone with bars/slats arranged from large (low pitch) to small (high pitch) and struck with mallets. Resonators, in box or tube shape, are hung underneath each key to amplify the sound of the bars. In the Americas, the marimba is found in three general forms: (1) an industrially manufactured version, used in Western art music and conservatories throughout the hemisphere; (2) a Central American version, which has spread from southern Mexico to Costa Rica; and (3) a South American version, found in the coastal regions of southwestern Colombia and northern Ecuador.

Marimba

The modern conservatory version of the marimba has now become an integral part of the orchestra and wind ensemble in Western classical music. The instrument is an increasingly sought-after solo, chamber, and ensemble instrument. The contemporary marimba's construction, however, is still very similar to its Guatemalan origins, and the instrument's keys are made of several varieties of rainforest hardwoods. The most sought-after of these is Honduran rosewood, which is an increasingly scarce rainforest wood recently added to international watch lists for overforestry. Honduran rosewood must dry for several years, in some cases decades, before it is used for marimba making. Its superb acoustic qualities mellow and fluctuate in various temperatures and humidity levels.

The conservatory version was developed from earlier European xylophones and designed by John C. Deagan, Ulysses G. Leedy, and Clair

O. Musser in the first half of the 20th century. The origins of the other two types have been debated over the years due to various political ideologies and the presence of the instrument among different cultures. The Central American marimba is found within indigenous and mestizo populations, whereas the South American type is performed by Afro-Colombians and Afro-Ecuadorans. Especially in Guatemala, an undercurrent of nationalism and lack of colonial records from the slave trade led to an active debate about the origins of the marimba (whether African or indigenous American) throughout the 20th century. Nonetheless, scholars have demonstrated the Latin American marimba's origin in Africa via linguistic, historical, and technological studies.

In Guatemala, the marimba is claimed as both the national instrument (1978) and national symbol (1999), having been the subject of several studies of "national" music. There are three different types of Guatemalan marimba. The *marimba de tecomates* is the closest to African predecessors, consisting of a single row of 21 to 28 keys amplified by hollowed calabash gourds attached underneath the frame. An arced branch extends toward the performer from one end to the other, which braces the marimba away from the standing performer's stomach (a cloth strap suspends the instrument from the player's shoulders). The instrument can also be played with the performer seated on the arced branch and the marimba balanced upright with sticks. A key feature of the marimba de tecomates and all other Central American marimbas is the *tela* (dried pig intestine) that is placed over a hole at the bottom of each resonator and attached with beeswax to achieve the characteristic *charleo* (buzz) sound. The *marimba sencilla*, developed in the 18th century, is more technologically complex, featuring a manufactured frame, legs, resonator boxes in place of gourds, and an expansion of the single-row keyboard to incorporate up to four performers on the same instrument. The *marimba doble*, a chromatic (double-row) marimba resembling the keys of a piano and designed to perform European music, was developed in the late 19th century and has its own controversy over its place of origin between Chiapas, Mexico and Quetzaltenango, Guatemala.

In the early 20th century, the marimba doble ensemble expanded to include two marimbas, the *marimba grande* (four performers) and *marimba tenor* (three performers, also referred to as *marimba cuache*). The standardized marimba doble is used in several overlapping performance styles, including *marimba pura* (pure marimba, a nostalgic reference to early 20th-century popular music, such as foxtrots, polkas, and the like), *marimba folklórica* (folkloric marimba, based on the Guatemalan *son*), *marimba de concierto* (formal concertized marimba, like that used in the Western conservatory tradition), *marimba orquesta* (a contemporary popular dance style combining the marimba with wind instruments and electronic drums, bass, and synthesizers), and *marimba de la Iglesia Católica* (marimba combined with chorus in Catholic church services).

Similar to the marimba de tecomates, the *marimba de arco* of Nicaragua features an arced branch connecting each end and is performed by a single musician, placing the melody in the right hand and a repeated bass pattern in the left. The marimba de arco also shares with the Guatemalan marimba sencilla the technological advancement of manufactured resonators in the shape of long tubes. Found largely in southern Nicaragua, the marimba de arco is typically performed in a trio, accompanied by a guitar to the left side of the marimba and a *guitarilla* (small, four-stringed guitar) to the right. Both string instruments are strummed, providing harmonic and rhythmic background to the melody on the marimba. Marimba de arco trios are central in the celebration of different Catholic saint's days, performing in street processions and private homes and providing the music for a series of dances collectively known as the *baile de la marimba* (dance of the marimba).

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See also: [Gyil](#); [Salsa](#)

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Marley, Bob (1945–1981)

Bob Marley is the central figure in the development and widespread popularization of reggae music. Although his career as a recording artist and live performer was tragically cut short, he has become one of the best-known and best-loved musicians in recent history. Marley's music is enjoyed by diverse audiences, from the Americas to Europe, from Africa to Asia. Even in countries where English is not widely spoken or understood, Marley's message of peace, love, and unity continues to inspire numerous people worldwide.

Robert Nesta Marley was born in 1945 to Cedella Booker, the 18-year-old daughter of Afro-Jamaican farmers; and "Captain" Norval Marley, a 60-year-old European-Jamaican who worked as an agricultural agent in St. Ann Parish. Bob saw little of his father during his childhood: when his father passed away at age 70, Cedella moved with her son to Kingston to find better job opportunities. In the urban slum of Trenchtown, Bob Marley began his musical explorations through collaboration with his stepbrother Neville "Bunny" Livingston (1947–) and other youths in his neighborhood. Marley left school at age 14 to take on an apprenticeship as a welder and to pursue his musical aspirations. With the encouragement of two other teenage musicians, Desmond Dekker (1941–2006) and Jimmy Cliff (1948–), Marley auditioned for record producer Leslie Kong. At age 17, Marley recorded five songs for Kong's Federal Studios, but was not successful in reaching an audience with them.

Marley Children

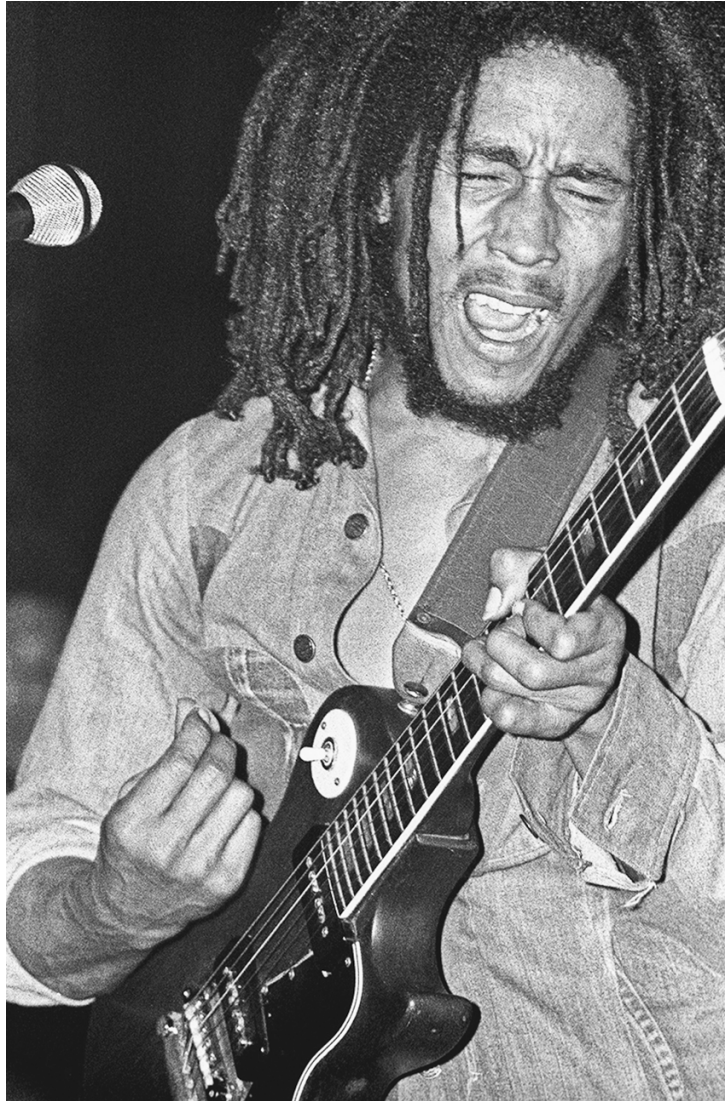
Since his untimely death in 1981, the legend and influence of Jamaican reggae musician Bob Marley have grown tremendously. Marley's music and political messaging are ubiquitous in Afro-Caribbean culture, and t-shirts, posters, and online postings with his likeness are commonplace. Bob Marley's legacy, however, is equally furthered by several of his children, each with distinct musical careers. Stephen Marley is a popular reggae artist and has won five Grammy Awards for his work in the genre. Stephen, Ziggy, and daughters Cedella and Sharon formed Ziggy Marley & the Melody Makers in 1979 and performed for more than two decades until 2002. Damian Marley is the youngest child of Bob Marley; in addition to performing as a reggae artist since the age of 13, he is also a successful record producer.

During this time, vocal harmony groups such as the Platters, the Drifters, and the Teenagers were popular with Jamaican audiences. Jamaican vocal duos and trios quickly began harmonizing, accompanied by the distinctive *ska* rhythm and horn section. With this in mind, Marley put together a vocal harmony group with Bunny Livingston and Peter Tosh (1944–1987). The group was coached by singer Joe Higgs, who also encouraged their choice of the name the Wailers due to the “wailing” nature of their impoverished Trenchtown neighborhood. After two years of performing at various events in Trenchtown and around Kingston, the Wailers landed a contract with Coxone Dodd's Studio One label. They recorded their first single, “Simmer Down,” in 1964, and it was an immediate hit. In addition to recording originals, it was common for groups such as the Wailers to record “do-overs” (now known as *covers*) of American pop songs: one example by the Wailers is their version of “Teenager in Love,” recorded in 1965. During these early years, Marley quickly emerged as the leader of the Wailers, and became responsible for most of their creative decisions.

In 1965, Marley met Rita Anderson (1946–), the lead singer of a vocal trio called the Soulettes, later known as the I-Threes. Coxone Dodd had signed the Soulettes to Studio One, appointing Marley as their manager and vocal coach. Marley quickly developed feelings for Rita, and the two were married in 1966. Bob adopted Rita's daughter, Sharon, and their own

children Cedella, Ziggy (David), and Stephen were born in 1967, 1968, and 1972, respectively.

Despite recording a number of successful singles for Studio One, the Wailers had never received proper royalties for their work. Marley was determined to start his own label to maintain creative and financial control over his work. Shortly after his marriage to Rita, he left for Delaware, to live with his mother and work as much as possible to earn the necessary funds; upon his return he and the Wailers launched Wailin' Soul Records. By this time, the Marleys had become followers of Rasta preacher Mortimer Planno. The visit of Emperor Haile Selassie in 1966 further inspired the Marleys, as well as Peter Tosh and Bunny Wailer, to adopt Rasta beliefs and its attendant Ital lifestyle of traditional dress, dreadlocks, natural foods, and spiritual use of cannabis. Marley's spiritual beliefs also affected his creative output: one of the first releases on Wailin' Soul Records was "Selassie Is the Chapel," a testament to his new faith set to the tune of "Crying in the Chapel," which had been a hit for Elvis Presley in 1965.



Pioneering Jamaican reggae musician Bob Marley performing in New York in 1976. (Allan Tannenbaum/Getty Images)

Wailin' Soul Records was short lived, and in 1969, the band turned to producer Lee "Scratch" Perry (1936–), who had recently opened his Upsetter recording studio in Kingston. With Perry's house band, also called the Upsetters, Bob Marley and the Wailers created a distinctive sound, driven by the rhythm section of bass player Aston "Family Man" Barrett (1946–) and his brother, drummer Carleton "Carly" Barrett (1950–1987). These sessions included classics such as "Small Axe," "Don't Rock My Boat," "Kaya," "Keep on Moving," and "Trench Town Rock." The success of "Trench Town Rock," which chronicled the troubled Jamaican political

climate, increased demand for the Wailers to produce more studio recordings and make live appearances. By 1971, they were the top band in Jamaica, and were also making appearances in the UK and Europe.

While performing in London in 1971 as the supporting act for Johnny Nash (1940–), Marley went to the offices of Island Records, a successful independent label founded by Jamaican Chris Blackwell (1937–). This meeting earned Marley an advance of 8,000 pounds, which enabled him to return to Jamaica and record the sessions that would become his band's first full-length album, *Catch a Fire*. Marley had recruited the Barrett brothers to be permanent members of his band, along with Rita's vocal trio the I-Threes, which included singers Judy Mowatt (1952–) and Marcia Griffiths (1949–). Blackwell wanted to market the album to a larger rock audience, and so he convinced Marley to include numerous keyboard and percussion overdubs to enhance the band's sound. In essence, *Catch a Fire* was a rock and reggae hybrid: its collection of songs, which included "Concrete Jungle" and "Stir It Up," was warmly received by the music press upon its release in January 1973. The Wailers toured the UK and then the United States, which raised the band's profile and created demand for a follow-up album. This would be *Burnin'*, released in October of 1973: Marley's hard-hitting songs for this album, such as "Get Up, Stand Up," "I Shot the Sheriff," "Small Axe," and "Duppy Conqueror," ensured the album's critical and commercial success.

At this point, both Bunny Wailer and Peter Tosh felt that they were being overshadowed by Marley's leadership role in the band. Bunny in particular did not like touring, and Tosh wanted greater exposure for his original songs. By early 1974, both had quit the band, leaving Marley the challenge of recording new material without two founding members of his band. He spent most of 1974 recording his first album as Bob Marley and the Wailers, *Natty Dread*, with the Barrett Brothers' signature rhythm section, The I-Threes providing harmony vocals, and several session musicians providing guitar, keyboard, and horn parts. This album further emphasized Marley's involvement with Jamaica's political climate, with songs such as "Lively Up Yourself" and "Rebel Music," but also included poignant love songs such as "No Woman, No Cry." The new Bob Marley and the Wailers

released *Natty Dread* in February 1975, and spent the summer and fall playing to sold-out venues in the United States, Canada, and the UK. This album was quickly followed by *Live!* (a recording of Bob Marley at the Lyceum in London) and *Rastaman Vibration*. By 1976, when *Rolling Stone* named Bob Marley and the Wailers “Band of the Year,” Bob Marley could be considered Jamaica’s first international superstar.

Meanwhile, Marley had become influential in the political climate of Jamaica. He and his wife were supporters of the People’s National Party (PNP), which had defeated its primary rival the Jamaican Labour Party in 1972 to become the majority party, with its leader Michael Manley as prime minister. Marley scheduled a concert with the theme “Smile Jamaica” for December 1976, which was to be followed by the general election later in the month; thus, it became widely perceived that Marley’s concert was a political rally in support of the PNP. Two days before the concert, an assassination attempt occurred that left Marley, his wife Rita, and several of his entourage injured. Marley carried on with the concert, and was successful in bringing both Manley and his rival Edward Seaga to the stage to shake hands and send a message of national unity to the 80,000 Jamaicans in attendance.

The years 1977 and 1978 were hectic for Bob Marley. The first part of 1977 was spent in London at Island Records studios, where 20 tracks were recorded that would become the albums *Exodus* and *Kaya*. During the tour in support of *Exodus*, Marley’s doctors realized that a persistent foot injury was in fact melanoma, and part of the U.S. summer tour was canceled to allow for Marley’s surgery and recovery. Despite this, *Exodus* became both a critical and commercial success in the United States. During his recuperation, Marley supervised the mixing of his next album, *Kaya*, and made plans for his upcoming world tour and a second Peace Concert in Jamaica in 1978. The 1978 tour resulted in the band’s second live album, *Babylon by Bus*, and took Bob Marley to Japan, where he was delighted to find hundreds of young Japanese fans enthusiastically singing along with his songs.

In early 1979, Marley returned to Jamaica to begin work on *Survival*. Inspired by a recent trip to Ethiopia, Marley addressed topics specific to the

liberation of African people on the continent and in the African diaspora, in songs such as “Zimbabwe,” “Survival,” and “Africa Unite.” The album sold well in various African countries, and “Zimbabwe” became an anthem for that nation as it struggled to achieve independence from Great Britain and end white minority rule. Bob Marley and the Wailers once again had a very successful North American tour, including four nights at the Apollo Theatre in Harlem, which finally helped Marley connect with the African American audience that had thus far eluded him. In 1980, Marley returned to the recording studio for the sessions that would become his final two albums, *Uprising* and *Confrontation*. That year, Marley was invited to play his first shows in Africa, which included the independence celebrations for the newly established nation of Zimbabwe on April 17, 1980. Bob Marley and the Wailers spent the summer touring 12 European countries, often playing six shows a week.

Bob Marley and the Wailers had just begun the U.S. leg of their 1980 tour, playing two sold-out nights at Madison Square Garden, when Marley collapsed during a jog in Central Park. Tests revealed that Marley had a large brain tumor, likely a return of the cancer that had been treated in 1977, but he insisted on continuing with the tour. Bob Marley and the Wailers played their last show on September 23, 1980, at Pittsburgh’s Stanley Theatre: the rest of the tour was canceled as it was apparent that Marley was too ill to continue. Marley’s family sought medical treatment from various doctors, but the cancer was too advanced to allow successful treatment. On May 11, 1981, Bob Marley passed away, surrounded by his mother, his wife Rita, and their children.

Bob Marley’s legacy lives on through his children, most notably his sons with Rita Marley, who are Ziggy Marley and Stephen Marley; and his son Damien Marley, whose mother is the jazz musician and former model Cindy Breakspeare. The popularity of Bob Marley’s music has continued to grow since his death in 1981, and today he is one of the most recognizable musical figures worldwide.

Hope Munro Smith

See also: [Dancehall](#); [Mento](#); [Reggae](#); [Ska](#)

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Marshall Islands, Music of

The Republic of the Marshall Islands (RMI), a Pacific island nation that lies just north of the equator, is home to diverse musical traditions and practices that display influences from across the world. The country consists of 29 low-lying coral atolls and five individual islands, which lie in parallel chains, the Ratak (Sunrise) and Ralik (Sunset), that stretch northeast to southwest and are spread across 750,000 million square miles of ocean. Throughout the 19th century, European whalers made contact, and in 1857, American Protestant missionaries arrived. Thereafter, Germany (1886–1914) and Japan (1914–1944) politically administered the Micronesian archipelago. Since 1986, the country has been an autonomous republic in free association with the United States, which administered the Marshall Islands under the United Nations’ Trust Territory of the Pacific Islands (1947–1986). The 2014 Marshallese population is around 70,000 people. About two-thirds of the population lives in the urban centers in the RMI—Majuro Atoll (capital atoll) and Ebeye Island (Kwajalein Atoll, across from the U.S. military base). Slightly less than one-third of the population lives in various places in the United States, such as Hawai’i, Oregon, and Arkansas. Today, Marshallese music exhibits distinctive traits of indigenous practices and cultural contacts, and, as part of a rich oral tradition, it maintains cultural cohesion through intergenerational communication and dispersal of information across these vast geographical divides.

Marshallese music is primarily vocal and text-oriented, and dance movements usually accompany live performances. “The observance of Christmas (*Kurijmoj*) ... [is perhaps] the most prominent occasion” for musical performance (Burke and Smith, 1998, p. 748). Christmas preparations often begin in October, with *jepta* (choirs—Marshallese for “chapter”) rehearsals taking place throughout the night into the early hours of the morning. In addition to Protestant hymns, which are sung together in multipart harmony without instrumental accompaniment and dance

movements, the jepta groups compete through vibrant displays of musical acuity and cultural knowledge. *Piit* (line dancing) is one of the main components of jepta performance. Upbeat songs with electric Yamaha keyboard accompaniment detail important skills, such as how to tie a proper canoe knot or harvest copra. A leader directs the complementary line dancers, who act out the lyrical instructions and engage in call and response, with whistle-blown cues.

Other musical celebrations occur on holidays such as Constitution Day, Gospel Day (commemoration of the arrival of the Protestant missionaries in 1857), Liberation Day (different for each atoll, marks the liberation of the islands from Japan), and Nuclear Victims and Survivors Remembrance Day (commemoration of those affected by the U.S. nuclear weapons testing program, 1946–1958). Women's organizations, school groups, and church groups will often participate in these events. Welcoming feasts (*kamolo*, Marshallese parties), special occasions for building a house or launching a canoe, and life-cycle events, such as birthdays especially first birthdays (*keemems*), are replete with singing and dancing. Majuro-based Youth to Youth in Health has an entire repertoire of songs on health issues, from eating habits to cancer prevention. Religious music, such as 19th-century Protestant hymns, are sung at regular church services. Although these performance occasions usually showcase contemporary songs, some special events include extant traditional music and dance.

Contemporary songs are classified by lyrical content and function, and a distinction is made between precontact chant (*roro*) and songs (*al*). Genres include *al in bwebwenato* (historical songs), *al in jar* (church songs), *al in kamolo* (Marshallese-style party songs), *al in karwaunene* (welcoming songs), *al in maina* (contemporary love songs), *al in kaubowe* (cowboy songs), *al in ememej* (remembrance song), *al in tarinae* (battle songs), *al in kelok* (departure songs, songs of soul loss over a departed lover), and *al in moj* (song for a dead person). Musical styles include multipart harmonies introduced through 19th-century American Protestant hymns, American country music, rock and roll, reggae, pop, and hip-hop. The identity of a song is based on its lyrics and melody, although two different songs may share the same melody. A song may be performed in a variety of musical

styles, from a *cappella* church choir to a string band with lead vocalist and guitars and ukuleles. Although the string-band instruments were the most popular through the 1990s, today the electric Yamaha keyboard is the accompaniment instrument of choice.

Early musical instruments included sticks and drums made from indigenous plants and parts of animals. Both held practical and ceremonial uses. *Jimōkṃōk* are conical, wooden sticks with rounded edges, beaten together in pairs during women's sitting dances. The *aje* drum is a single-headed hourglass-shaped drum, which may have been introduced through neighboring Ponphei given its structural resemblance to the *aip*. The body is crafted from the wood of a breadfruit tree, which is light and malleable. The head is made from the inner lining of the stomach or bladder of a shark. Held on the lap or under the left arm of the performer, the drum is played on either the center or the rim and with either finger or hand strokes. Traditionally, the *aje* was played almost exclusively by women to accompany chanting (*roro*) or singing, as a signal, and to encourage men during war. Conch shells were used to signal the beginning of war. *Roro* accompanied many life's activities, such as navigation, battle, tattooing, and healing practices to help increase spiritual and physical strength. Some indigenous musical performance included dances, a number of which are obsolete. The *jiku*, a stick dance performed by women, and the most culturally important stick dance, the *jobwa*, are performed on special occasions. The *jobwa*, revealed by a spirit (*noniep*) to a man in a deep sleep on Ujae Atoll, is only allowed to be performed after receiving permission from high chiefs.

Beyond extant traditional performances, early documentation—specifically by the German ethnologist Otto von Kotzebue, who surveyed indigenous practices during four separate visits from 1817 to 1825—details the expressive range of precontact song and dance. In addition to use in educational, spiritual, and domestic activities, music was a central component of entertaining for guests. “Accounts of dancing from the early 1800s through the 1880s report zealous, enthusiastic, animated performance, marked by bodily contortions, especially of the upper body and arms, and convulsive grimacing and rolling of eyes” (Burke and Smith,

1998, p. 752). American Protestant missionaries banned indigenous practices, including these songs and dances. They introduced hymns, circle dancing, and written notation. The hymn book continues to be used in church services today.

Other colonial encounters contributed to the rapidly changing Marshallese musical landscape. In the 19th century, the archipelago was frequented by European whalers, who introduced melodic sea shanties to the island population; and, beginning in the 1860s, increasingly by German traders, who introduced the accordion, which has since fallen out of fashion, and a style of marching music and dance known as *maaj*, which continues to be performed across the Pacific.

With the beginning of World War I (1914–1918), Japan was granted administrative power over Micronesia by the League of Nations. Many Marshallese learned Japanese school songs (*shōka*), which were composed of simple Western melodies and used natural imagery to convey nationalistic ideologies. During World War II (1939–1945), Japan militarized the islands and Japanese battle songs (*gunka*) were heard. The Japanese began to mistreat the Marshallese, forcing them to give up all their food and beheading some who did not exactly follow orders. They also prohibited the Marshallese from speaking for fear that they would plot against their overseers. The Marshallese used songs to communicate messages about hidden food reserves. The Japanese musical presence remains in the memories of some elders who recall love songs in Japanese.

The United States, nearing the end of World War II, eventually took control of the Marshall Islands and forcibly removed the Japanese. A Kwajalein man wrote the famous song “*Bok mejam* (Take a look)” in celebration of the war’s end. The song uses double entendre to caution the United States Army against mistreating the land and people as the Japanese did. However, the United States’ military programs in Marshall Islands, which included the detonation of 67 nuclear weapons, Star Wars missile testing, and continued missile defense testing, posed many serious problems for the indigenous population. As American musical styles, from doo-wop to country to cowboy songs (*al in kaubowe*), were introduced on the Armed Forces radio station and in schools, the Marshallese responded with a

repertoire of songs about military damages—from songs about radiation exposure to the repeat use of “Bok Mejam” at sail-in protests at Kwajalein from during the 1970s and 1980s.

Outmigration, urbanization, and the increased availability of communication technologies have shifted musical trends and modes of circulation. In the RMI’s urban centers, nightclubs host live bands and karaoke nights, and are equipped with sound systems and an archive of Marshallese and American popular music that draws young adults to dance in a Westernized fashion. Keeping ties to their communities, popular Marshallese musicians—such as hip-hop musicians F.O.B., Flavah C, and Yastaman, and transgender performer Li-Cassy—will perform in clubs and festivals across the United States. String band music (now considered traditional folk music) by artists such as Ronald Jorkin and Chaninway, Jabubu, Deep Blue Sea, and Mbolon is also popular. Listeners from abroad tune into Marshallese radio stations such as VR7AB over the internet or follow Marshallese musicians over various platforms, including YouTube and Facebook.

Jessica A. Schwartz

See also: [Hawaii, Music of](#); [Philippines, Music of the](#); [Polynesia, Music of](#)

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Masekela, Hugh (1939–)

One of the most internationally famous and influential African musicians of all time, the trumpeter and vocalist Hugh Masekela came of age during the height of South African apartheid. After escaping the land of his birth, he used his music to bring the struggles of black South Africans to

international audiences and was active in the anti-apartheid movement of the 1970s and 1980s, particularly the campaign to free Nelson Mandela from prison. By combining the music of South Africa's townships, known as *mbaqanga*, with pop, jazz, and R & B, Masekela became a leading voice in the emerging world music genre, working with such renowned artists as Paul Simon, The Byrds, and Harry Belafonte. He was also once married to the legendary South African singer Miriam Makeba, and frequently shared the stage with her in concert venues all around the world.

Hugh Ramopolo Masekela was born on April 4, 1939, in Kwa-Guqa Township in Witbank, a coal mining town located in what is today called the Mpumalanga province of northeastern South Africa. Masekela would later vividly recall the desperate circumstances of life in Witbank, where "African miners drank themselves stuporous to blot out memory of the blackness of the mines and the families and lands they'd left behind, often never to see again" (Masekela and Cheers, 2004, p. 3). These circumstances left a lasting impression on Masekela, who years later would memorialize the horrific conditions for black South African miners in his song "Stimela." Likewise, the hard-living ways of the miners influenced the young Masekela, who began drinking alcohol at the age of 14 and struggled with substance addiction throughout his life.

Sent to St. Peter's boarding school in Johannesburg, Masekela's life took a major turn in September 1953 when he saw the Hollywood film *Young Man with a Horn*, in which Kirk Douglas played a brilliant but troubled trumpet player. Within a few months Masekela had secured his own secondhand trumpet, and soon formed a band with his schoolmates. The Huddleston Jazz Band, named after Trevor Huddleston, the Anglican priest who ran St. Peter's and who had helped Masekela and his friends buy their instruments, soon began playing local dances. A precocious musician possessed with a strong tone and confident swagger on the bandstand, Masekela became a hot commodity in the local *mbaqanga* scene, performing regularly with a popular band known as The Merry Makers. In April 1956, still just 17 years old, he received a trumpet that had once belonged to the legendary Louis Armstrong, who at the suggestion of Huddleston had decided to donate some of his old instruments to South

African musicians. To Masekela, the gift was a sign that he had found his path in life.

That direction led him not only toward a prolific career as a musician, but also out of South Africa. In 1959, along with pianist Abdullah Ibrahim (Dollar Brand) and saxophonist Kippie Moeketsi, Masekela helped form one of the most acclaimed jazz bands in South African history, The Jazz Epistles—but the increasing repressiveness of white minority rule in South Africa ensured that the group's rise to prominence would be short-lived. Following the election of the National Party in 1948, the system of apartheid had gradually yet ruthlessly entrenched itself in South African life: results included requiring all blacks to carry passes and live in specially designated areas of the country, segregating all public facilities, denying black people the opportunity to receive a quality education, and violently suppressing any dissent against the government's policies. As a young man of talent and ambition, Masekela searched for a way out. He found it in 1960 when first he was accepted into London's Guildhall School of Music, then received a scholarship to the Manhattan School of Music in New York City. It would be another 30 years before he would return to South Africa.

While studying classical trumpet at the Manhattan School, Masekela absorbed the city's thriving jazz scene, and with the support of Miriam Makeba, as well as singer and political activist Harry Belafonte, secured his first recording contract with Mercury Records. His first album, *Trumpet Africaine* (1962), was, by his own estimation, a disaster. He soon realized that in order to find his musical voice, he would have to drop his obsession with American jazz and culture and return to his South African roots. With the encouragement of Belafonte as well as the legendary trumpeter Miles Davis, in 1965 his music took a new direction with the release of *The Americanization of Ooga Booga*, an album that skillfully interwove American bebop with bouncy South African mbaqanga melodies and Zulu lyrics sung by Masekela himself. Though record executives were skeptical that such unfamiliar music could connect with American audiences, the album ended up launching Masekela's recording career, and provides one of

the 20th century's most compelling examples of the compatibility of African and African American musical idioms.

After moving out to California in 1966, Masekela signed with UNI Records and appeared at the legendary 1967 Monterey Pop Festival, to great popular and critical acclaim. On the West Coast, Masekela's music became more mainstream, featuring rich orchestrations of popular pop tunes such as Fifth Dimension's "Up, Up and Away," which became Masekela's first hit on American radio stations. In 1968, he enjoyed the biggest commercial success of his career with the release of "Grazing in the Grass," Masekela's recording of a Philemon Hou composition that was itself inspired by the bouncy township grooves that Masekela had recorded earlier in his career. Featuring his brilliant lead trumpet performance, "Grazing" rocketed to the top of the charts, transforming Masekela into an international star and providing the new soundtrack for cosmopolitan West Coast cool.

Nevertheless, by the early 1970s Masekela longed to return to his African roots. After playing at cultural festivals in Guinea and Zaire, Masekela joined the Ghanaian funk group Hedzoleh Soundz. The combination of Masekela's South African grooves with Hedzoleh's modern highlife provided an early example of the kind of world fusion music that would grow in popularity in the coming years; their 1974 album *I Am Not Afraid* also featured the first recorded version of "Stimela," Masekela's song about the struggles of South African miners.

In the wake of the Soweto uprising of June 1976, when the South African government killed dozens of students who were protesting apartheid's system of education, a new sense of political urgency entered Masekela's music. Though unable to return to his home country, Masekela frequently joined Miriam Makeba, to whom he had been married for two years from 1964 to 1966, in using music to raise awareness about the anti-apartheid struggle. He also wrote a song, "Soweto Blues," that would be released by Makeba in 1987. During the early 1980s, Masekela spent much of his time living in Southern Africa with his third wife, Jabu, first in Botswana and later in Zimbabwe, constantly fearful that South African agents would target him for assassination, as they had many other vocal

anti-apartheid figures living on the continent. Nonetheless, Masekela persevered. After receiving a letter from the imprisoned Nelson Mandela in 1985, Masekela wrote one of the decade's most important songs of political protest, "Bring Back Nelson Mandela," which became an anthem for the movement to free Mandela from prison. During this time he also worked on music for the stage production of *Sarafina*, a dramatization of the 1976 Soweto uprisings that would be remade into a Hollywood film in 1992.

Masekela's outspoken opposition to apartheid made it impossible for him to return to South Africa while the government remained committed to maintaining white minority rule. However, a few months after Nelson Mandela was finally released from prison, in February 1990, Masekela set foot on the soil of his native land for the first time in three decades. In the ensuing years, he would continue his prolific recording career, and frequently appeared in concert venues both within South Africa and around the world. Finally overcoming his addictions to alcohol and drugs after an extended stint in a rehabilitation facility in 1997 and 1998, Masekela has in recent years devoted much of his time to charitable work, including founding the Musicians and Artists Assistance Program in 2001. He also serves as a board director for the Lunchbox Fund, which provides daily meals to poor South African children growing up in the Soweto township. In 2007 he was awarded the African Music Legend award by the Ghana Music Awards, and in 2010 he received the Order of Ikhamanga, one of South Africa's highest honors, for his outstanding achievements in music.

David Crawford Jones

See also: [Armstrong, Louis](#); [Jazz](#); [Makeba, Miriam](#)

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Mbalax

A Senegalese music genre that embraces both tradition and modern musical innovations of the West, *mbalax* (Wolof for rhythm) is a cornerstone of contemporary Senegalese and Gambian culture and plays a crucial role in those countries' nightlife more specifically (Lo, 2015). Mbalax is strongly influenced by Wolof drumming traditions and is specifically tied to their indigenous drums: *sabar*, *bugarabu*, and *tama*. Additionally, the high-pitched and immediately recognizable vocal style of the *gewel*—the members of the Wolof hereditary caste of musician-poets—is yet another characteristic of mbalax. Like many African musical traditions, mbalax is also closely tied to dance, in this case a traditional Wolof dance style that resembles wrestling. Mbalax is represented most frequently by the music of artists such as Yassou N'Dour (1959–) and the Super Étoile de Dakar and Thione Seck (1955–). Mbalax played a crucial role in the unification of the country and its music following the era of French rule.

Many early mbalax musicians were to be born into the *gewel* caste; in more contemporary times, however, non-*gewel* musicians have sought training in the *gewel* style through a Sufi *marabout-taalibe* (religious master-disciple) format (Charry, 2017). Western influences on mbalax were introduced during French colonial rule in Senegal, where France was the controlling power from about 1659 to 1960. French colonization brought a variety of Western musics, including jazz, reggae, funk, rock, and Latin styles, to Senegal, undermining the popularity of traditional Senegalese music. Afro-Cuban music in particular shaped the beginnings of mbalax in both style and instrumentation. The city of Dakar, which played host to the some of the country's first radio stations and music clubs, heavily promoted jazz and salsa throughout much of the country's time under French rule and later.

The Sahel Orchestra, a cover band from the Sahel club, and specifically their album, *Bamba*, played no small part in the popularity of Latin music in Senegal, along with Dakar's radio stations. Eventually, however, groups such as The Sahel Orchestra, The Orchestra Baobab, and The Star Band began to reclaim the African roots in this music by introducing their traditional instruments and tunes to this Afro-Cuban style. Following

Senegal's postcolonial independence, however, interest in traditional culture was revived, which inspired new artists and a new music.

In postindependence Senegal, musicians such as Bira Guéye began to call for a new national style of music. Guéye led the search for this new style by promoting artists who sang in Wolof at a time when music of the West still was in fashion. However, it was not until Ibra Kassé opened his famous nightclub, Le Miami, that a new national style truly began to emerge. The resident orchestra of the nightclub, The Star Band, began to introduce traditional elements to their music, such as native dialects and traditional drums, at the urging of Kassé (Lo, 2015). The Star Band's implementation of these traditional ideas began to change their original Afro-Cuban style to a new, more African style.

The popularity of Afro-Cuban music, which had held sway in Senegal because of the slave trade, eventually began to wane. During the 1970s, new instruments such as electric guitar, flute, piano, and synthesizer became widely available to Senegalese musicians. The most important advancement in this new sound, however, was the addition of the young Youssou N'Dour to the Dakar Star Band. N'Dour incorporated folk tunes into his music, helping to bring renewed popularity to traditional music. The group Super Diamono, which claimed N'Dour as a member at the age of 15, has been credited with being one of the first groups to standardize the genre (Barz, 2017b). The group's use of Wolof percussion and lyrics inspired many artists to move away from the popular Afro-Cuban style and toward this new music.

From the 1980s on, mbalax became increasingly popular in Senegal, thanks in large part to N'Dour's efforts to create a cohesive musical genre following his split with Étoile de Dakar to form the group Super Étoile in 1979. As bandleader, N'Dour continued to promote Wolof influences while also promoting other artists (such as Mbaye Faye Dieye and Alla Seck) who specialized in the Wolof tradition of *tassou*, which closely resembles rapping (Lo, 2015). Thione Seck, another mbalax artist, became especially popular through his performances with Orchestra Baobab, which began in 1977. Seck, who sought to meld mbalax with reggae influences, would

eventually leave the Orchestra Baobab to form Raam Daan, a pre-eminent mbalax group (Lo, 2015).



Senegalese musician Youssou N'Dour (center) leads his band, Super Étoile, during a performance of *mbalax* music. Mbalax is a style of dance music in Senegal and the Gambia. (Jack Vartoogian/Getty Images)

Shortly after mbalax became a firmly established genre, artists began looking for ways to distinguish themselves from each other. A consequence of this effort was the formation of several mbalax-inspired groups who sought to develop the form through innovations in instrumentation and cross-genre exploration. Artists such as Ndjolo, Castors, Black Mbolo, and Super Cayor were leaders in this synthesis. Through these innovators, the subgenres *zouk*-mbalax, rap-mbalax, rock-mbalax, and salsa-mbalax were created. These mbalax derivatives became increasingly popular with younger generations of musicians, who were intent on developing the genre. However, as mbalax entered the 1990s, these subgenres began to fall from popularity due to a larger desire to strengthen the genre as a whole in an effort to bring international attention to it.

Phillip Alexander Ducreay

See also: [Afro-Cuban Jazz](#)

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Mbila

Mbila (plural: *timbila*) is a wooden xylophone of the *Chopi* ethnic group, who live mainly on the coast of Inhambane province in southern Mozambique. Mbila is played in a large group that is often called a "timbila orchestra," which consists of 10 to 15 xylophones of five sizes and covers a range of four octaves. Soprano, alto, tenor, baritone, and bass xylophones are called *cilanzane* or *malanzane*, *sanje* or *sange*, *dohle* or *mbingwi*, *dibhinda*, and *chikhulu* respectively (Lutero, 1980, p. 41). The bass xylophone has four notes and provides a heavy bass tone.

The keys (slats) of the mbila are made of wood from the *mwenje* (sneezewood) tree, and they are fixed to the instrument's framework. Mwenje is a highly resonant wood found primarily in the Zavala district of the Inhambane province. (Some regions use other types of wood for making mbila.) Under each wooden key, resonators are attached with beeswax. The resonators are made of *bassala* or *masala* (*Lanrocerasus caroriniana*). Bassala is a kind of gourd. Various gourd sizes are used depending on the keys. Each of the resonators has a little hole covered by tissue from the bowels of such animals as cow or pig. It gives typical vibration to the sound. Mbila are played with drumsticks capped with rubber.

Mbila are tuned within an equiheptatonic scale. The tuning system of mbila is based on the *hombe* (or *dikokoma dawumbila*), a key note of the Chopi musical system (Hogan, 2006, p. 5). The *hombe* is almost an absolute pitch, although there are some differences by village. Some scholars argue that mbila originated in Indonesia, because many common characteristics, such as the equiheptatonic scale, are seen in both mbila and Indonesian xylophone (Jones, 1964). However, no clear relation between Indonesian and mbila xylophones has yet been revealed.

Traditionally, the Chopi people play mbila as part of *Ngodo* (plural: *Migodo*) dance dramas. Ngodo dance drama consists of choreographed dance, music of the mbila orchestra, and lyrics. Normally, the whole Ngodo lasts about 45 minutes. Each Ngodo consists of between nine and 11 sections. Some sections are orchestral pieces, and others are dances with mbila music. When dancers sing, the musicians play softly. The song topics are often social problem or concerns. A new Ngodo is composed every two years or so. The music leader, called *Musiki waTimbila*, directs the performance (Hogan, 2006, p. 4). The leader indicates the beginning of movement with a solo phrase played by the mbila. In front of a line of timbila, the dancers and the audience stand facing the instruments. The dancers each have a shield, spear, or machete. Drum strokes accent the dance movements. The sound of the mbila ensemble is dense and complex because each player plays a different rhythm. In addition, one player's left hand often keeps a different rhythm from that in the right hand. Mbila is accompanied by a single-headed drum and small idiophones.

Traditionally, boys were taught to play the mbila by their fathers or grandfathers, and learn lots of lyrics through oral transmission of skills and seeing their elders' performances (Tracey, 1948, p. 108). Before Mozambique gained independence in 1975, transmission of mbila skills to the next generation had been threatened because of the reduction of the male Chopi population due to the migrant labor and changes in the traditional chief's role caused by colonial rule. Traditionally, chiefs of the community used to organize timbila orchestras. However, the power of the chiefs was diminished under colonial rule, and that decreased opportunities to play mbila. Moreover, Mozambique's civil war (1977—1992) heavily

damaged Chopi society, and many timbila masters migrated to the capital, Maputo.

Some timbila orchestras turned to government agencies for sponsorship (Hogan, 2006, p. 6), but the revival of the timbila orchestra is mainly due to Venâncio Mbande (1930–) who had migrated to South Africa to work in the mines. He is one of the famous mbila players, composers, and craftsmen who formed a timbila orchestra in a mine. After he returned to his home in Inhambane province, he started to train young musicians. Timbila orchestra was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2005.

Mayako Koja

See also: [Chopi People, Music of the](#)

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Mbube

Mbube refers both to the song recorded in 1939 and, more widely, to a type of choral music sung by male Zulu migrant workers in South Africa. Mbube has come to describe a long line of Western-influenced South African pop genres, with origins in Christian hymnody and blackface minstrelsy which were introduced to South Africa in the late 19th century. The song "Mbube," recorded by Solomon Linda (1909–1962) and The Evening Birds, enjoyed great popularity in South Africa throughout the 1940s, eventually selling 100,000 copies, one of which ended up in the hands of American folk singer Pete Seeger (1919–2014). Seeger's band, The Weavers, recorded their arrangement of "Mbube"—which they misheard as

“Wimoweh”—in 1952, introducing the song to a Western audience and inspiring multiple cover versions. In 1961, “Wimoweh” was reworked and recorded by The Tokens as “The Lion Sleeps Tonight,” and it was in this incarnation that the song gained worldwide popularity.

With the foundation for an understanding of Western musical forms laid by the hymns of Christian missionaries, South Africans proved receptive to the music of American minstrel shows in the late 1800s. Most notably, a troupe led by African American Orpheus McAdoo made multiple visits to South Africa in the 1890s, inspiring the creation of local groups even in remote rural areas. By World War I (1914–1918), local vaudeville and ragtime troupes had made this music their own, presenting an aspirational image of the modern, sophisticated “coon” (derived, problematically, from the American caricature of black urban dandy “Zip Coon”) in a style known as *isikhunzi*. By the 1930s *isikhunzi* was being performed in Johannesburg by respectable, middle-class quartets for working-class audiences. During this period, a performance style called *ingoma* developed in rural areas, incorporating urban song and dance practices, wedding songs inspired by Western hymns, and aggressive stamping movements. This rural style influenced early urban *isicathamiya* groups such as The Crocodiles, who developed a lighter step more suited to urban performance spaces. This light-stepping style eventually came to be known as *mbube* thanks to the popularity of the song of the same name, and continues to be performed today by groups such as Joseph Shabalala and Ladysmith Black Mambazo, who were catapulted to international fame by their work with American pop star Paul Simon in the 1980s. Somewhat confusingly, both *isicathamiya* and *mbube* are sometimes used today more broadly to refer to the whole range of male choral performance styles described here.

Solomon Linda moved from the poor, rural Natal region to Johannesburg in 1931, and within a few years formed The Evening Birds. They started out performing at weddings, like the *ingoma* bands before them, but moved on to singing at choir competitions and concerts that were often held in migrant workers’ hostels. In 1939 they recorded the song “Mbube,” basing the melody on a wedding song from Linda’s hometown, and the lyrics on his boyhood experience of protecting herds of cattle from lions. Gallo’s

Records paid the group a few dollars for the rights to the recording, which by 1948 had sold 100,000 copies in Africa. Having signed over the rights, Solomon Linda and The Evening Birds received no royalties for these sales, but they became very popular performers, and recorded about 40 songs in total before finally breaking up in 1954. In addition, Linda worked in the Gallo company packing plant for the rest of his life.

Through his connection with international song hunter Alan Lomax (1915–2002), Pete Seeger obtained a copy of Linda’s recording, and Westernized it as “Wimoweh,” simplifying the subtle rhythmic elements and bringing the melodic elements of the original to the fore. In 1952, The Weavers, an American folk group of which Seeger was a member, released their version of the song, which was essentially a novelty song with no lyrics, and a big-band instrumental introduction took up almost half of the playing time. It became a hit and spawned many cover versions by a wide variety of artists. In 1961, a new arrangement, released by The Tokens as “The Lion Sleeps Tonight,” recast “Wimoweh” as a standard pop song, adding exotic percussion, kitschy lyrics, and a new instrumental bridge. In the decades that followed, this new version was covered by even more artists than “Wimoweh.” The 1994 Disney movie *The Lion King* further cemented the song in the minds of successive generations of children. Linda saw very little in the way of royalties in his lifetime, but his descendants, at least, have received some compensation.

Gerry McGoldrick

See also: [Ladysmith Black Mambazo](#)

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McPhee, Colin (1900–1964)

Colin McPhee was an American composer, ethnomusicologist, and pioneer in cross-cultural composition and scholarship. He is best known for his documentation of Balinese gamelan music traditions, both thriving and disappearing, during the 1930s—at a time while the island was still relatively isolated from outside influences. This research culminated in several books, most notably *Music in Bali* (1966), which is still considered to be the cornerstone of Balinese music studies. He is also regarded for his compositions written for Western instruments that incorporate Balinese musical elements, namely *Tabuh-Tabuhan* (1936).

McPhee was born in Montreal on March 15, 1900. When he was 13 years old, his family moved to nearby Toronto—a swiftly growing Canadian musical hub—where McPhee studied piano and composition at the Hambourg Conservatory. At 18, McPhee enrolled at the Peabody Conservatory in Baltimore to continue his musical studies, where he worked primarily with Gustave Strube (composition) and Harold Randolph (piano). Recognized by his instructors as a brilliant but undisciplined musician, he graduated with a teacher's certificate in piano and a diploma in composition. Returning to Toronto in 1922, McPhee took the city by storm as a piano performer, primarily of works by German composer Franz Liszt (1811–1886); he also studied and taught at the Canadian Academy. In 1924, he undertook a two-year pilgrimage to Paris, where he lived on the edge of the famed Latin Quarter, the city's bustling center of musical and literary modernism.

After returning to New York City in 1926, McPhee quickly became integrated into the city's burgeoning compositional scene and was cited by contemporaries such as Aaron Copland (1900–1990) and Henry Cowell (1897–1965) as one of the new Americanists whose work blended both European and American compositional styles. Although he also worked as an accompanist and performed both solo and in ensembles, his primary pursuit was composition. Surviving works from this period show influences of contact with other contemporary composers—especially Edgard Varèse (1883–1965), who was teaching McPhee at the time—but also the beginnings of McPhee's interest in incorporating musical ideas from outside the Western classical music tradition. For example, McPhee's *Sea Shanty*

Suite, first performed in 1929, was a setting of seven shanties that evokes the drone techniques of the bagpipes.

Like many young composers of the time, McPhee began to turn toward vernacular music as compositional inspiration; however, unlike many of his peers who focused on American materials, McPhee became interested instead in music from the island of Bali, Indonesia. This interest was sparked in part by a series of recordings created with the aid of expatriate German artist Walter Spies and released by the German Odèon and Beka label in 1928. His circle of friends and colleagues at the time included a number of individuals who eventually became connected to the island: novelist Carl Van Vechten, painter Miguel Covarrubias, dancer Claire Holt, and most importantly, his new wife, Jane Belo.

The couple first traveled to Bali in 1931 and then settled there in 1932, building a house in the village of Sayan in the central part of the island near Ubud. The period during the 1930s in which McPhee and Belo lived in Bali was a time of great change on the island; Balinese society was still adapting to colonial Dutch rule and beginning to face increasing attention from foreign visitors. The McPhee soon became part of a burgeoning community of Western expatriate artists and scholars to live on the island, including Covarrubias and Spies, Beryl de Zoete, Gregory Bateson, Margaret Mead, and Katharine Mershon. Although McPhee traveled to Bali originally as a composer and envisioned himself as such throughout his six years living on the island, his primary work at the time was in learning and transcribing Balinese gamelan music and documenting Balinese life. Most notable among his Balinese teachers were I Nyoman Kalér (1897–1969), with whom he worked in resurrecting a gamelan club in Kuta; and I Madé Lebah (1905?–1996), who served not only as McPhee's chauffeur, but also his guide to Balinese music. During this time, McPhee transcribed hundreds of gamelan works; although he did not play any of the gamelan instruments himself, he would check the transcriptions with his teacher by playing them back from a piano at his house.

Following three years in Bali, McPhee returned to the West for a year and a half, living primarily in New York City. There, in the midst of the Great Depression, he worked on a commission from the League of

Composers, hosted a series of radio broadcasts entitled “Modern American Music,” and hosted nights of Balinese music and culture in which his transcriptions of Balinese music for Western instruments accompanied silent film footage he took in Bali. McPhee traveled to Mexico City at the end of 1935 to pursue work on a “rhapsody” on Balinese themes, inspired by his Mexican colleague in composition, Carlos Chávez (1899–1978), whose compositions based on Mexican themes McPhee admired. This “rhapsody” was *Tabuh-Tabuhan* (a group of percussion instruments; it was also subtitled “Toccata for Orchestra and 2 Pianos”), which combined Balinese and Western melodic, harmonic, and rhythmic idioms. Although the piece premiered in Mexico City in 1936, its first premiere in the United States would not be until 1953.

Upon his return to Bali, McPhee resumed an active role in Balinese musical life, most notably promoting a revival of the genre *gamelan semar pegulingan*, which had become nearly extinct during the years following the dismantling of the Balinese courts in the first decade of the 20th century. He is also credited with founding the first children’s gamelan groups. Following his divorce from Belo, a failed recording project, and the beginning of pre-World War II political tensions in Bali, McPhee departed the island for the last time.

Throughout the 1940s and 1950s, McPhee struggled financially and suffered from bouts of depression. He lived in Brooklyn and took a position with the Office of War Information during the Second World War. During this time he wrote prolifically, completing a recollection of his life in Bali in *A House in Bali* (1940), which was later adapted into an opera of the same name by composer Evan Ziporyn (2009), and about his work with the children’s gamelan in the children’s book *A Club of Small Men* (1948). McPhee continued to compose, including several commissions and numerous transcriptions of gamelan pieces.

In 1960, McPhee accepted a teaching position at the University of California Los Angeles, where he had been invited by ethnomusicologist Mantle Hood. McPhee planned to return to Bali in the early 1960s, but his increasingly frail health prevented him from making the voyage. During this time he put the final touches on *Music in Bali*, which he had been

writing over the past 20 years. The book, published three years after McPhee's death in 1963, presents a nearly comprehensive account of the performing arts in Bali and the cultural contexts in the 1930s. *Music in Bali* remains one of the most comprehensive books on Balinese gamelan in any language, and has previously been adopted as a standard textbook for Balinese arts conservatory students. McPhee remains influential as a composer, an ethnomusicologist, and chiefly a preserver and creator of Balinese music, and one of the leading figures in approaching a musical juncture between East and West.

Elizabeth A. Clendinning

See also: [Gamelan Orchestra \(Balinese\)](#); [Gamelan Orchestra \(Javanese\)](#); [Kebyar](#); [Kecak](#)

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Medieval Secular Song

Although most of the extant medieval sources concern music cultivated in cathedrals and monasteries, the lesser-known secular musical tradition must not be undervalued. Not only did it reflect many aspects of medieval life, therefore constituting a fundamental indirect source for historians, it also played a central role in the development of instruments, which were at that time banned from any religious application. The lack of sources for secular music is due to the high level of illiteracy outside the church, often one of the few environments where writing and reading were taught. This music relied mostly on its oral tradition.

Early forms of secular music include the famous *Carmina Burana*, consisting mostly of Goliard songs in Latin, celebrating the lives of students and wandering clerics. This repertoire originated in the 12th century and is recorded in the manuscripts housed in Munich at the Bayerische Staatsbibliothek. The golden age of secular music is represented by the rise of the Occitan tradition, around the end of the 11th century. Minstrels called

troubadours (probably from the Occitan *trobar*: to write poetry) were active in the southern area of today's France. Their lyrics mainly focused on the theme of "courtly love," often portraying the woman as a beautiful but unachievable goddess.

Isorhythmic Motet

Easily one of the most peculiar forms of medieval music is the isorhythmic motet. This form was popular among European clergy and musically literate from approximately the 13th to the 15th century. Isorhythmic motets were devised as part of the Ars Nova (New Art) style of music associated with composer Phillipe de Vitry and utilized repeating rhythmic patterns called *talea* in various capacities. The fascinating part of isorhythmic motets is that *talea* could be structured to begin in rounds in as many as 12 different voices (and therefore starting positions), making the combinatoriality of the pattern tremendously complex and nearly indistinguishable to even the trained musical ear. The social practice of performing such a work was to get closer to God who, omnipotent, could hear the cycling *talea* even if mortal ears could not.

Remarkably, we now have record of several names of composers as well as a large amount of monophonic melodies in the form of *lai*, *ballade*, *rondeau*, and *virelai*. The main source for these is the so-called *chansonnier* G, housed at the Biblioteca Ambrosiana in Milan. Furthermore, some details about troubadours' lives are recorded in *vidas* (Occitan for "lives"): short biographies in a peculiar hagiographical style. Similarly, the *razos* (Occitan for "reasons") are intended to explain the circumstances of a specific composition.

The earliest troubadour was William IX, Duke of Aquitaine (1071–1126). Bernart de Ventadorn (ca. 1130/1140–ca. 1190/1200) is considered one of the finest troubadours, both poetically and musically. The melody of his song *Can vei la lauzeta mover* has been used to set several poems, in Latin, Occitan, French, and German. Further relevant troubadours were Arnaut Daniel (fl. ca. 1180–1195), main exponent of the *trobar clus* (Occitan for "obscure poetry") and celebrated by Dante as inventor of the *sestina*. Female troubadours (*trobairiz*) are the first known female

composers of secular music. Among them, the main figure is the Comtessa Beatriz de D  a (*fl.* late 12th century), and her *A chanter m'er de so qu'en no volria* is the only song composed by troubairiz surviving with melody. The disappearance of the troubadour tradition was due to the cruel Albigensian crusade which destroyed Occitan culture in the first decades of the 13th century.

In northern France, trouv  res were subjected to the troubadours' influence and carried on, to some degree, their poetical and musical style. The language used was the *lang d'o  il*, the ancestor of modern French, and the first known of its musicians was Chr  tien de Troyes (*fl.* ca. 1160–1190). He is mainly renowned as author of the Arthurian romances *Perceval* and *Lancelot*. Adam de la Halle (ca. 1245–ca. 1300) is one of the last trouv  res. His masterpiece is the musical play *Jeu de Robin et Marion* (ca. 1282); yet he worked in almost every coeval genre (e.g., *rondeaux*, *jeux-partis*, *chansons*), and experimented with both monody and polyphony.

Troubadour and trouv  re lyrics are strophic, and the music is mostly syllabic, confined within the range of about an octave. Similarly to plainchant, troubadour and trouv  re songs have been notated with no indication of rhythm.

In the 14th century, music underwent further developments, first in France and later in Italy. The new style developed by composers such as Guillaume de Machaut (ca. 1330–1377) and Francesco Landini (ca. 1325–1397) has been named *Ars Nova* (new practice), in contrast to the *Ars Antiqua* (old practice) of the previous centuries. The *Ars Nova* composers made sophisticated developments to their predecessors' practice, especially in terms of rhythm and harmony. Machaut's rhythm constituted a brand new style, characterized by syncopation and interaction between duple and triple meters. He followed in the footsteps of trouv  re and troubadour tradition, focusing mainly on the theme of courtly love, and exploiting various musical forms such as *rondeau* (e.g., *Ma fin est mon commencement* [My end is my beginning]), *ballade*, and *virelai*. Landini, the major exponent of Italian *Ars Nova*, wrote *ballate*, madrigals, and motets. Although blind from childhood, he was an excellent organist, composer, and poet. His name is the eponym of the so-called *Landini cadence*, a particular cadence where

each note of a major sixth interval moves outward one step to form an octave. His metrical charm and his lyricism contrast with the sharper style of Machaut.

Although musical instruments were banned from any liturgical use, the 14th century also saw a growth in the importance of instrumental music, beginning with the practice of arranging earlier vocal works for string or keyboard instruments. Medieval instruments can be grouped into five families: strings, woodwinds, brass, percussion, and keyboard. However, in the Middle Ages they were also distinguished according to their use: *bas* (light) for indoor performances, and *haut* (loud) for outdoors. Notable among the winds are the recorder, the shawm (a sort of oboe), the bagpipe (mostly used for accompanying dances), the *cornett* and the trumpet. Strings could be bowed (*rebec* and *vielle*) or plucked (lute, harp, and psaltery). The *tabor*, a large cylindrical drum, was probably the most common percussion instrument, together with the *naker* (ancestor of the modern kettledrums). The organ plays a particularly significant role in the history of Western music, as for centuries it was considered the only instrument allowed into the church. The Christian patron of music, St. Cecilia, is often pictured playing a portable organ, representing the union of music and spirituality.

Jacopo Mazzeo

See also: [Classical Music, European](#); [Gregorian Chant](#); [Madrigal](#)

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Mento

Mento is a stylistically broad type of indigenous Jamaican social dance music that combines both European and African performance elements, and which developed into the country's first pan-Jamaican popular music, influencing such globally prominent genres as reggae and dancehall. Emerging as a distinct musical form somewhere between the late 19th and early 20th centuries, mento was a type of community dance music rooted in local popular or gospel songs which were known to people in the immediate area and performed at important social occasions such as funerals, weddings, annual festivals, and other types of community or life-cycle events. Typically, mento would be played alone, or in more formal contexts would be performed after participants danced the European quadrille (a popular dance of the period), when the general mood of the occasion livened up and demanded more up-tempo music. Here the "African" elements feature more prominently, such as the use of more syncopated rhythms. Over time, it was the African influences in mento music that grew to predominate over the European performance features.

Mento

In an area as diverse, but interconnected, as the Caribbean, indigenous song styles often begin with similar roots but evolve separately according to local tastes. This is surely the case when comparing the Trinidadian song style calypso with the Jamaican

mento, and the Antiguan benna. All three song styles display similar African roots, and it is likely that the three styles descended from the same West African social music traditions featuring lyrical social criticism. However, each has unique stylistic characteristics that are not shared by the other coeval styles. Nonetheless, mento and benna were initially marketed as “Calypso” (Mento-Calypso, for example) by the recording industry in the United States in the 1950s and 1960s, which attempted to market this new music during the calypso craze of that time period. Today, mento and calypso are well-known music styles thanks to famous artists such as Harry Belafonte and Bob Marley (respectively), whereas benna has been relegated to Antiguan traditional music, little heard beyond the island’s boundaries.



The Jolly Boys, a *mento* group from Jamaica, performing in 1990. Mento was especially popular during the middle of the 20th century and influenced the development of other Jamaican styles, such as reggae. (David Corio/Redferns)

Common instruments used in the early forms of rural performances included flutes, violins, a drum, a tambourine, the jawbone of a horse, a grater played with a fork or spoon, and a stirrup that was struck with a piece of metal. Other scholars suggest that instrumentation included acoustic guitar, banjo, the rumba-box thumb piano, a locally made version of a saxophone, clarinets or flutes made from bamboo, drums, and various percussion instruments such as maracas or wood blocks.

As an evolving style with no connection to a particular religious group, social class, or community, mento developed as part of Jamaica's first wave of national popular music, both in the rural communities and the rapidly expanding city of Kingston made up of rural migrants. By the time of World War II, the city of Kingston's nightclubs featured ensembles with roots in African American dance band orchestras, playing American jazz, Cuban *son* pieces, and other types of Caribbean popular styles such as calypso. Many of these groups also featured mento pieces in their repertoire to varying degrees, replacing instruments like the rumba box or bamboo flutes and clarinets with orchestral instruments such as the drum set, upright bass, piano, and European clarinets or flutes. This phenomenon led to the emergence of a more refined dance-band mento style that was popular with urban audiences. In its more "rootsy" manifestation, mento continued to flourish in the tourist spots and hotels in affluent areas of Jamaica, performed for audiences interested in a representation of music and culture that conformed their notions about island culture and rural Afro-Jamaican life.

By the 1950s, with the development of Jamaica's recording industry, mento numbers also began to be recorded and cut for 78 rotations per minute (rpm) discs. Some refer to this time as the "Golden Age" of mento, as it was a period noted for creative and stylistic innovations in the music. Rupert Lyon, a/k/a Lord Fly (1905–1967), was one of the pioneering recording artists of the period, recording with a local businessman of Spanish and Portuguese origin named Stanley Motta (1915–1993), who built the country's first recording studio in Kingston and who started a record company called MRS (Motta's Recording Studio). "Lord Fly and the Dan Williams Orchestra" went into Jamaican popular music history as the first group to commercially record mento music, thus helping to solidify the genre's place in the country's music history. Fly's music was marketed as "mento-calypsos" so as to appeal to foreign audiences for whom calypso was a recognizable term. It was very common during this period for the terms "mento" and "calypso" to be used interchangeably, just as the term "rumba" was often used to describe Cuban *son* music in foreign markets.

The era of the sound system operators such as Clement “Sir Coxson” Dodd (1932–2004) and Arthur “Duke” Reid (1915–1975) led to the decline of dance-band orchestras in Kingston that performed mentos and other types of Caribbean music. Moreover, it was American R & B and the subsequent development of ska in the late 1950s by Jamaican jazz musicians that heralded the end of mento’s Golden Age. As a foundational musical style, mento continued to have an impact on the development of Jamaican popular music, most notably with the development of reggae in the late 1960s: many mento musicians from the countryside were called upon to perform on early reggae recordings because producers could not afford to pay the musicians connected with ska. By the 1990s, an increased nostalgic interest in mento led to a resurgence of the form and new recording activity, most notably by one of mento’s most important bands, The Jolly Boys, who teamed up with the punk rock legend and industry idol Jon Baker (1960–).

Gavin Webb

See also: [Calypso](#); [Dancehall](#); [Jazz](#); [Reggae](#); [Ska](#)

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Merengue

Merengue is a form of Dominican music and dance that dates back to the 19th century on the island. The fast and danceable rhythm, accompanied by traditional Dominican folk songs and instruments, has gained popularity in the 20th and 21st centuries worldwide as music to both listen and dance to. Whatever its popularity outside the Dominican Republic, merengue is still considered to be the national music of that country (Heritage Institute, 2014).

Widespread acceptance and love of merengue has not always been the case on the island, however. The style began as the music of the common

people, played on traditional instruments such as the *marímbula* bass and the *tambora* drum, which can be traced to African and indigenous roots. Merengue was the music of the poor and the nonwhite citizens of the nation, and as such was rejected by the elite racial and economic classes.

This changed, however, when the dictator Rafael Trujillo came to power in the 1930s. Trujillo grew up poor and took great delight in forcing members of the island's upper classes to dance to merengue music. Trujillo's support of and insistence on the importance of merengue helped the genre develop into the important element of Dominican and Caribbean culture that it is today. After the dictator's death, his presidential palace was turned into a merengue dance hall (Hanley, 1991).

It is perhaps the violent Trujillo's influence that for many years limited the performers of merengue to men and the content of the lyrics to macho images of conquest and violence. The lyrics of the early 20th century, however, also often served as news for people in poor neighborhoods. Like a Mexican *corrido*, merengue lyrics often communicated the reality of what was happening, with both people and events, to people too poor to afford a newspaper or radio (Hanley, 1991).

Over the years, there have been many important merengue artists, each leading their own orchestra or band. Some of the most famous are the brothers Wilfredo and Sergio Vargas and the first woman to be successful in the male-dominated industry, Milly Quesada, leader of the pioneering group Los Vecinos, who is today known as the "Queen of Merengue" during the 1980s.

One of the most important merengue artists in the 21st century is Elvis Crespo, a Dominican artist often credited with the resurgence in popularity of the merengue worldwide in the 1990s (Cobo, 2007). In 2014, Crespo had his tenth no. 1 song on Billboard's Tropical charts with a collaboration with reggaetón artist Pit Bull, "Sopa de Caracol-Yupi" (Mendizabal, 2014).

While the Dominican Republic is the home of merengue, the island of Puerto Rico as well as the nations of Colombia and Venezuela all produce merengue artists and music, though those nations show variations from the traditional Dominican roots of merengue. Venezuelan merengue, for example, uses a different set of instruments (guitars, mandolins, and the

Venezuelan four-stringed *cuatro*) and is not usually danced to in the same way as the Dominican version (Mendoza, 2013).

In the Dominican Republic, merengue music is not complete without dance. The dance that accompanies traditional merengue music is also hugely popular around the world, in part because the basic steps are so simple to learn and the rhythm is so clear and constant. The basic steps of the dance include a series of sidesteps to the male partner's left, dragging the right leg. In this way, it is as easy to merengue as to walk. The simplicity of the basic dance has led to a whole set of myths and legends about its beginnings. One popular legend is that the dance was invented by a war hero who had one wounded leg and that others dragged their legs in his honor. Another popular myth is that the dance was invented by slaves whose legs were chained together, making short sideways steps the only way that they had to move (Heritage Institute, 2014). In this way, "authentic" traditional merengue is very different from the elaborate steps of the type of merengue performed by ballroom dancers.

Elizabeth Gackstetter Nichols and Timothy R. Robbins

See also: [Conjunto \(Norteños\)](#); [Corrido](#); [Reggae](#); [Reggaetón](#)

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Mestizo Music

Belize is the home of Mestizo music. Belizean music is a mixture of Kriol, Mestizo, Garifuna, and Mayan music. Each culture is known for a special genre, but the general population listens and dances to everything. Mestizo music has a unique sound. The instrument of choice for Mestizo music is the marimba, a percussion instrument that looks like a xylophone. The

marimba originated in West Africa; it is believed that a form of this instrument was brought to Guatemala, Mexico, and Belize by slaves in the 1500s. Along with the marimba they also use drum sets, double bass, and sometimes other instruments.

Mestizo indicates a mixture of Europeans (Spaniards) and Indian ancestry (Amerindians). It comes from a Spanish word meaning “mixed.” Mestizos from Belize are descended from the union of the indigenous Maya and the Spanish who came following Columbus’s arrival in the New World. As far as history goes, many texts indicate that the Mestizo community owes its origins to Gonzalo Guerrero, a shipwrecked Spanish sailor who despite being initially enslaved by the Maya later impressed them with his military prowess and was embraced as one of them. It is said that he became a great ally to the Mayans in the struggle against the Spanish conquistadors in Belize. The Mestizo population in Belize can be found throughout the country, but are concentrated in the Corozal and Orange Walk districts. Their ethnic heritage is such that their appearance is decidedly Hispanic.

The music of the Mestizos plays a big role in their celebrations; they also serenade with the guitar. Dances performed in village fiestas are influenced by Mestizo music. Some of their fiestas include the Mestizada, the Hog-Head, Zapateados, Jarana, Cuadriz, and Paso Doble. Mestizos regard fiestas as a means of celebration and a way to promote social bonding and cultural identity. Mestizo music has also spread into Guatemala and into the southern part of Mexico.

Many aspects of this music were standardized, such as the appropriate use of particular instruments or functions of particular songs. Quechua-language dictionaries reveal certain ideals and practices for the Inca. Specific terms distinguished between correct and incorrect singing and between low and high voices. *Taki*, a term designating dance, song, or both, could be used to describe a song of lament memorializing the life of an emperor or a local chief. The Spanish reported that a *cantar historico* (historical chant) was performed during the most important celebrations and at funeral rites. Exactly how the songs were performed is unclear, but the Mestizo historian Garcilaso de la Vega mentions in his *Comentarios reales*

(written within a century of conquest of the Inca) that each song text had its own unique melody.

The new musical cultures that emerged gradually during the colonial period grew from elements drawn from the cultures of Indians, Spanish or Portuguese Europeans, and sub-Saharan Africans. Various mixtures of all these created a hybrid culture made up of Europeans, mostly Spaniards (with Portuguese in Brazil), *criollos* and mestizos, Indians, and those of African descent. After the Mayan civilization collapsed, the Mestizo people created new music that combined elements of both cultures.

As Mestizo culture took shape, the particular cultural blend, the shared life experiences over time, and the isolation of local communities led to considerable cultural diversity among those of mixed heritage. Musical life was more local and regional than it was national, and this tendency was reflected in the Mestizo music that had evolved by the 1800s. At the core of most regional musical styles that emerged with the formation of Mestizo culture, particularly in central Mexico, is the music genre known as *son*. In the early 1800s, the Gran Teatro Coliseo de la Metropoli in Mexico City and theaters in the provinces were clearinghouses for various genres of songs and dance. Theatrical interludes featured Spanish and Mestizo melodies and dances that were circulating throughout New Spain. These pieces, often called *sones*, took various forms: “La Bamba,” “El Perico,” and “El Palomo” were all documented in the early 1800s.

The mestizo *son* continues to be formally diverse, but a few generalizations are possible. It is oriented toward accompanying social dance, with vigorous, marked rhythm and fast tempo. It is performed most often by ensembles in which stringed instruments predominate, with notable regional exceptions. Its formal structure features the alternation of instrumental sections and the signing of short poetic units called *coplas*. In contrast to the Amerindian *son*, the mestizo *son* is fundamentally secular, as is reflected in its textual amorousness and wit, its extroversion, and its performative settings.

Regional *sones* and other unifying traits make a case for a Mestizo *son* “supergenre,” but many regional styles of *son* are easily recognizable by the distinctiveness of their instrumentation, instrumental techniques, and

treatment of the copla, vocal nuances, repertoire, associated dances, and other factors. Other areas that also show large influences of Mestizo music exist in Peru. Peru has a fiesta called the Fiesta of the Virgen del Carmen in Paucartambo. The major ensemble type used to provide Mestizo dance music in Paucartambo, however, combines European and pre-Hispanic Andean instruments within the same band. These groups, known simply as *orquestras típicas* (typical orchestras), feature a large diatonic harp, violins, accordion, and sometimes mandolin. However, indigenous vertical end-notched flutes known as *kenas* are also included, as are drums. Along with panpipes and trumpets, *kenas* were one of the main wind instruments played in the Andes before the Spanish arrived.

Other music heard during the fiesta is representative of the major Mestizo genres of Peru: the *wayno*, the *marinera*, the *yaravi*, marches, and religious hymns. Not tied to specific contexts, the first three popular genres are performed in all types of social gatherings and private music-making occasions, ranging from serenades and family birthday parties to drinking bouts with friends and theater stage performances.

Modern Mestizo music, in the west and north of Belize, is mellower than the music elsewhere. It is a modern fusion of traditional Latin-American and Iberian rhythms such as rumba, cumbia, salsa, and flamenco with influences of punk rock, ska, rap, dub, reggae, dancehall, turntablism, sampling, and other electronic implements. Lyrics, which may reference global as well as specific local matters, are very often political and oppose all kinds of repression. The often multiethnic makeup of the groups and the different migration backgrounds of their members coheres with their mostly anti-racist, anti-conservative, pacifistic, and anti-globalist attitudes—but above all Mestizo music is very danceable.

Alejandra Tapia

See also: [Conjunto](#); [Marimba](#); [Salsa](#)

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Mexican Regional Music

Mexican music has developed into several regional styles, differentiated by instrumentation, singing style, repertoire, and use of language. *Son* is the main secular folkloric music genre; it originated from a fusion of Spanish, African, and indigenous music. The term "son" (Spanish for "tune" or "sound") usually refers to a string-dominated genre of *mestizo* music, but can also be applied to some indigenous and folk melodies.

Mestizo *son* traditions include the *son jalisciense* (from the lowlands of Jalisco and Colima), the brisk *son jarocho* (from Veracruz), the *son arribeño* (from the Sierra Gorda), the *son calentano* (from the Balsas River basin in southern Mexico), the *son de arpa grande* (from western Mexico), and the popular trio-based *son huasteco* (adapted from the Huastec people). Since the late 18th century, these styles have shared a compound meter that can be accompanied by foot-stomping *zapateado* patterns to emphasize rhythmic shifts. This music is performed by groups of three to 12 instrumentalists, many of whom sing *decimas* (verses of 10 lines) arranged in *coplas* (couplets). Indigenous Mexican traditions include the *son abajeño* (from the Purépecha people in Michoacán) and the bilingual *son istmeño* (from the Zapotecs in Oaxaca).

By 1580, African Americans played a major role in *mestizaje* (Spanish word for the cultural amalgam resulting from the mixing of races). They were active in the official musical activities of the colony; the choir of the Oaxaca Cathedral included professional African American singers throughout the 17th century, and even an African American choir director (by 1648). In spite of laws designed to limit cross-cultural interaction, syncretic religious festivals existed as early as 1669, where African Americans and indigenous peoples would play local percussion instruments such as the *huehuetl* and sing songs for dances accompanied by harps, guitars, and drums; these were precursors to later *son* and *jarabe* gatherings. Modern *sones jarocho*s still show discernible African influence through

complex polyrhythms and responsorial singing style. Harp trios in Veracruz often feature African American musicians.

The first written records of Mexican folk music have been collected in the *Ramo de Inquisición*. In 1766, an early example of son jarocho named “Chuchumbé” became the first Mexican song to be banned (it depicts soldiers and friars fighting to seduce women). The rhymed text for the *tonadilla* (folk melody) ridiculed the authorities in Veracruz; they issued an edict banning its “lascivious *sones* and obscene *coplas*.” Four trials resulted in excommunications for performing or witnessing traditional song and dance. Many *coplas* with *doble sentido* (double meaning) have been preserved; these older song texts include archaic word usage, poetic rural imagery, and folk wisdom.

Bandas populares (civilian brass bands) were introduced to northwestern Mexico in the 1800s. Independence from Spain and the decline of ecclesiastical influence brought Mexican secular music to greater prominence. Music and dances (such as the *jarabe*) associated with political insurgence became a symbol of national identity, and the first professional recording of Mexican regional music was made in Chicago (1908).

As mariachi groups began to record and tour, the modern guitar soon replaced traditional plucked strings. By the 1930s, traditional repertoire featuring son jalisciense expanded to include son jarocho and son huasteco (requiring more violins and replacing the harp with the *guitarrón*, a large deep-bodied six-string bass), identifiable by nostalgic migrants. At that time, *banda* (woodwind and brass) musicians in Sinaloa played a similar repertory of regional tunes.

Many Mexican octosyllabic tunes come from 16th-century Spain, and indigenous songs incorporate, alternate, or replace Spanish texts (*sones istemeños* are sung in both Zapotec and Spanish). *Sones abajeños* are often played in alternation with *pirekaus*, a form of native love song from Michoacán.

Son is typified by a complex triple or compound meter, with a chordal string instrument (guitar or harp) playing one distinct rhythm while the bass (*guitarrón* or harp) emphasizes a contrasting pattern. Here is an example commonly found in the son jalisciense and the *huapango*. Son arribeño and

son hausteco feature small string trios. Indigenous performers often include traditional instruments such as ocarina, *caracol*, and *flauta de tres hoyes*. Son huasteco and huapango employ falsetto singing and focus on vocal improvisation. Some areas employ percussion, such as those from Tixtla, which require a *tapeador* tapping on a board in a wooden box; the son jarocho, which employs a *quijada* (donkey jaw) and *pandero* (wood-frame tambourine); and the *son calentano Balsas*, which combines virtuosic violins, guitars, a *tamborito* (small double drum), and competitive dancing performed on a wooden *tarima* (platform).

The son jarocho shares the rhythm and high vocal timbre (but not falsetto) of the huapango; typical instruments include the percussive harp and *jarana*, a small, deep-bodied rhythm guitar. Southern Veracruz has a strong indigenous presence, and its music is slower, employing different sizes and tunings of *requinto* and jarana guitars. The son calentano from the Tepalcatepec River basin is notable for a 36-string harp struck with the palm of the hand, accompanied by two violins, a vihuela, and a guitar with two courses of strings. As mariachi groups evolved, this instrumentation was transformed: the harp was replaced with a guitarrón, the number of violins and guitars was enlarged, and trumpets were added.

Conjunto groups use a wider variety of plucked strings, including *bajo quinto* (mixteco), *bajo sexto* and double bass (norteño), *leona* (jarocho), and *huapanguera* (huasteco). Modern mariachi groups and banda groups include brass instruments, clarinets, saxophones, accordions, and even electric instruments.

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See also: [Conjunto](#); [Conjunto \(Norteño\)](#); [Guitarrón Mexicano](#); [Mariachi](#)

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Mikagura

Mikagura is a music genre dating back nearly one thousand years and has long been associated with the Shinto religion native to Japan. The term *kagura* comes from ancient Japanese and originally meant “place of the gods” or “seat of the gods.” However, with the importation of Chinese characters into the Japanese language, the meaning shifted to “music of the gods” (Garfias, 1968, p. 149). The genre has heavily influenced the music and dance forms found in both *nô* and *gagaku*. Within the *gagaku* tradition, *mikagura* is categorized with other accompanied vocal musics and dances originating in Japan. The genre gets its name from the *mikagura no gi* rite of the Shinto religion. This rite is held annually in mid-December to summon the gods to the earth; this music is intended to entertain the gods on their arrival. Though this genre was heavily influenced by the imperial court and has been absorbed into the larger *gagaku* tradition, it is also very important to key Shinto shrines. *Mikagura* is commonly performed at the Shinto shrine called Iwasimizu Hatimangû (in Kyoto).

The style in which *mikagura* is practiced today is said to date back to the mid-11th century CE. Its instrumentation uses both native and non-native instruments to accompany the Heian Period (794–1185 CE) poetry used as lyrics. The *wagon* (“wa” rhyming with “spa”) is a six-string zither said to have originated in Japan, which has long been associated with the *mikagura* tradition. The *kagurabue* (also known as the *yamatobue*), also said to be native to Japan, is used to accompany the melody. This flute has six finger holes and is made of bamboo. It is becoming rarer, as another *gagaku* flute called the *ryûteki* is more commonly used today. Another *gagaku* instrument can be used to accompany the melody in certain contexts. The *hichiriki*, which is a double reed instrument, has a loud and nasal sound; although it was imported from mainland Asia, it is well known as a Japanese instrument today. Finally, a set of wooden clappers imported from China, known as the *shakubyôshi*, are used to mark time. Most pieces are free rhythm, with very few using a strict common meter. In addition to these instruments, there are two alternating solo singers as well as a chorus for most *mikagura* pieces. Each instrument, including the *shakubyôshi*, and the

singers may have extended solo periods in a performance (Harich-Schneider, 1973, p. 579).

What we know as mikagura today probably formed around the mid-16th century but was streamlined during the Edo Period (1601–1898 CE). A further remodeling occurred during the Meiji Period (1898–1912 CE). However, today the public rarely sees this music and ceremony. It is held on the imperial grounds during specially designated times of the year in a specially prepared hall and is not open to the public.

Justin R. Hunter

See also: [Gagaku](#); [Nô Theater](#)

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Min’yō

Min’yō is a general term for a wide-ranging genre of Japanese folk songs that have emerged over centuries of tradition. The word “min’yō” is derived from the German word *Volkslied*, and is written with two Chinese characters that literally mean “folk song.” In general, people in Japan refer to these songs in very specific terms (e.g., “rice pounding song,” “fishing song,” “lullaby,” etc.) and often do not refer to them collectively using the term min’yō. However, prior to its academic adoption, scholars felt that some terms used to describe these regional songs were unrefined or nondescript, such as “vulgar” and “rural” (Groemer, 2001, p. 599). To understand these issues, it can be helpful to look back to established lines of division in Japanese music genres. First, there has been a long distinction

between urban or popular musics (such as *geisha* music or *koto* music), and rural or folk musics (min'yô). Second, there is a distinction between min'yô and folk performing arts or theatrics, known as *minzoku geinô*. Though they are not mutually exclusive, minzoku geinô regularly includes acting, costuming, staging, instrumentation (and more) that min'yô often downplays or excludes. The majority of min'yô is thought to have been composed by unknown amateur musicians and is typically passed down through community settings, though exceptions do exist.

Depending on the context, min'yô can be sung solo, in unison, or in a call-and-response style. Because the setting for each song varies greatly, texts are quite free and can often change over time. "Voice quality varies with function, context, mood and alcohol consumption" (Hughes, 2008, p. 289), and each region has certain idiosyncratic qualities that are cherished by the locals. The music is considered to be heterophonic, meaning that each part is similar, but with varying elements of embellishment, especially from instrumental accompaniment. The most commonly used instrument is the *shamisen*, a three-stringed, long-necked lute that originated in the Ryukyu Islands (Okinawa). Many forms exist, but the thick-necked *tsugaru-jamisen* is the most widely used. Also common are varying forms of horizontal bamboo side-blown flutes known as *takebue* or *shinobue* that are often used in festival dance songs. Another bamboo flute, the end-blown notch flute *shakuhachi*, has become popular for staged min'yô performances. Several types of drums are common, from small hand-held drums to the large *taiko* of Bon dances. Small hand-gongs called *kane* are also common (Hughes, 2008, pp. 287–288).

Min'yô is held in nostalgic esteem throughout Japan and is often quite romanticized. A common saying since the 1950s states: "folk song is the heart's home town" (Hughes, 2008, p. 282). This idea comes from the highly valued Japanese concept of *furusato*, literally "the old village," or generally "one's place of origin." This link to origin is very strong in Japan; in fact, even those from urban areas will still assert a connection to rural Japan, often through min'yô. Since the late 19th century CE, min'yô has become increasingly popularized, with "professional" folk singers gaining in numbers. Despite this, many contend that to give a truly authentic

performance, one must be born and raised where the song originated (Groemer, 2001, p. 601).

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See also: [Japan, Music of](#); [Shakuhachi](#); [Shamisen](#)

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Moravian Music

Originating in Bohemia in Central Europe in the mid-15th century, Moravian music has spread to countries all over the world, mainly through the mission efforts of the Moravian Church. Using the life and teachings of Bohemian reformer Jan Hus, his followers formed their own religious group, the Unity of the Brethren, and broke away from the Catholic Church in 1467 CE. Throughout the rest of the 15th and all of the 16th century, the Brethren continued to sing hymns and worship in their own language wherever they went, despite persecution from Catholic authorities. Eventually, in 1727, the Brethren's descendants who settled on German Count Nicholas Ludwig von Zinzendorf's land became the Renewed Unity of the Brethren, or the Renewed Moravian Church. Under his leadership, daily hymn singing and weekly hymn services were standardized, and the revitalized Moravian Church then spread the gospel and their musical forms all over the world. With the publication of Christian Gregor's hymnbook in 1788 and his tune book in 1794, the Moravian Church had more streamlined resources for musical expression in its far-flung mission locations.

The spread and characteristics of Moravian music are intimately intertwined with the history of the Moravian Church. The Moravians

consider the founder of their movement to be Jan Hus (1369–1415 CE), the Bohemian reformer. Hus protested against the perceived worldliness of the Catholic Church and, as rector of the University of Prague and as a priest at Bethlehem Chapel, advocated living a life of strict and simple piety based on New Testament teachings. He also strove for more congregational participation in worship services by involving the congregation in hymn singing, a practice which he viewed as second only to preaching the Bible in the vernacular Czech language. Moreover, he urged the laity to partake of both the bread and wine in the Mass, rather than just the bread, as the Catholic Church had prescribed. For his controversial views, he was eventually burned at the stake at the Council of Constance in 1415. Forty-two years later, in the town of Kunwald, some of Hus's followers banded together to form their own religious society within the Catholic Church called the "Unity of the Brethren" (Latin: *Unitas Fratrum*—which is still the official name of the worldwide Moravian Church). The Brethren broke away from the Catholic Church completely in 1467, thus becoming the first Protestant church 50 years before the Protestant Reformation.

Drawing from the example of Jan Hus, the Brethren of Bohemia and Moravia (both regions are a part of the modern Czech Republic) made congregational participation in music a hallmark of their religious practice. To aid in worship, they produced the first vernacular hymnbook in 1501 (Johnson, 1979, p. 4). As the *Unitas Fratrum* movement spread to nearby German-speaking and Polish-speaking lands, pastors translated Hus's hymns and other Czech hymns into their own languages. One notable example was former Catholic priest Michael Wiese (1488–1539), who translated and published the German *Ein New Gesengbuchlen* (A new little hymnbook) in 1531. Although Wiese promoted a view of the Lord's Supper contrary to Brethren teaching in his hymnbook and got into trouble for doing so, the hymnbook was the first Brethren hymnal that contained music, and it underwent several editions throughout the 16th century.

The Brethren held on to their developing musical traditions throughout the tumultuous 16th century. Protestant reformers Martin Luther (1483–1546), Ulrich Zwingli (1484–1531), and John Calvin (1509–1564) criticized the supreme authority of the Catholic Pope to decide spiritual

matters for Christians and instead asserted that the Bible was the Christian's sole authority. Such criticism fractured the unity of Western Christianity that had existed since the fifth century CE. The Brethren, sympathizing with many of the Reformers' denunciations of Catholic doctrine and practice, were often persecuted by the Catholic authorities. Even in the midst of troubled times, the Brethren used "hymnody as the primary means of expressing and transmitting their faith and doctrine" to the next generation of Brethren members and to the world.

From 1609 to 1618, the Brethren enjoyed freedom of worship in Prague, but such peace was fleeting. Near the beginning of the Thirty Years' War (1618–1648), a war that began as a conflict between Protestant and Catholic provinces, the Brethren were almost obliterated in Moravia and Bohemia. Catholic authorities assumed control in 1620 and confiscated churches (1621), exiled priests (1624), and forced the Brethren to convert to Catholicism. In response, some of the Brethren found refuge in Poland, where they were led by the Brethren bishop and internationally known education reformer John Amos Comenius (1592–1670). While in exile, he helped to keep alive Brethren worship practices, most notably their rich musical tradition. Other members of the *Unitas Fratrum* did not escape persecution and stayed in Moravia and Bohemia during Catholic rule. This "hidden seed" maintained their faith in secret throughout much of the rest of the 17th century.

The fortunes of the Brethren changed dramatically in 1722, when the descendants of its persecuted members found asylum on the extensive land holdings of a Saxon German count named Nicholas Ludwig von Zinzendorf (1700–1760). Zinzendorf was a man sympathetic to their cause. He was raised a Lutheran, but under the influence of his grandmother, he also embraced the Pietism movement that had been growing in popularity in several different German territories during the last few decades. Pietism, a renewal movement within Lutheranism, focused on having the heartfelt experience of a personal relationship with Jesus Christ rather than merely knowing and believing key Christian doctrines. The Brethren, too, emphasized personal piety instead of rigid dogma. Zinzendorf, the Brethren, and other persecuted Christians soon formed the town of Herrnhut

("the Lord's Watch") on his property. On August 13, 1727, after partaking of the Lord's Supper, members of the Herrnhut community experienced the presence of the Holy Spirit in a new and dramatic way and resolved to be united as one religious body. On that day, the Renewed Unity of the Brethren, or the Renewed Moravian Church, was born.

Zinzendorf, even before the official reappearance of the Moravian Church, exercised his leadership over the Herrnhut settlement in several ways. First, he led the Moravians in reforming their music practices. Zinzendorf was an accomplished hymn writer who wrote almost 900 hymns by 1725 (Johnson, 1979, p. 14) and established the tradition of picking out a daily text from the Bible and a hymn relating to the meaning of the text. He urged the Moravians to meditate upon them, practice singing the hymn, and conform their lives to the principles contained in the Bible and the hymn.

Out of this daily practice evolved the concept of the *singstunde* (singing hour), Zinzendorf's second major innovation. Once a week, the Herrnhut congregation gathered together and sang a string of songs that all had a related biblical theme. The pastor selected which hymns to sing, and everyone sang the songs from memory. Additionally, the organists and other orchestra members had to play each song from memory. The Moravians believed that using hymnbooks during the singstunde would ruin the heartfelt flow of music during the time of worship. Members of the congregation became proficient singers and players through such frequent practice. Drawing upon the old Brethren custom of congregational singing, Zinzendorf gave the custom more structure and incorporated more stringed, brass, and woodwind instruments than the old Brethren had used. Using daily texts and the singstunde remain important practices in the Moravian Church today.

Zinzendorf organized Herrnhut as an international mission hub for the rapidly expanding Moravian Church. Beginning in the late 1720s and throughout the 18th century, the Moravians started mission communities in St. Thomas in the Caribbean, Salem in colonial North Carolina, Bethlehem in colonial Pennsylvania, England, Russia, and Persia, among other locales. Zinzendorf helped these far-flung communities stay in contact with Herrnhut and one another through administering an extensive letter-writing

network and by conducting personal visits to some of the locations. By maintaining worldwide organizational unity, hymnbooks and other musical practices could be effectively transmitted from one culture to another.

Another major figure in Moravian music history is Christian Gregor (1723–1801), whom many Moravian music historians consider to be the “Father of Moravian Church Music.” During his almost 60 years of involvement in the Moravian Church, he was a supervisor of a Moravian boys’ school, a pastor, the Church’s financial administrator, and eventually bishop over the entire Church, as well as an expert musician. Under Zinzendorf’s leadership, the Moravian Church eventually compiled more than 3,000 text-only hymns by 1754 (Asti, 1984, p. 23). This massive two-volume work had to be streamlined, so the Synod of 1775 commissioned Gregor for the task. He responded with publication of the *Gesangbuch* (hymnbook) of 1778, a one-volume work with only 1,750 hymns (Asti, 1984, p. 23). He followed this monumental undertaking with an accompanying tune book called the *Choral-Buch* (chorale book) in 1784. Since then, Moravian musicians all over the world have used Gregor’s works as a base for their own hymnbooks and other musical works.

Jacob Hicks

See also: [Austro-German Dances](#); [Dulcimer](#); [Kodály, Zoltán](#); [Polish National Dances](#)

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Morin Khuur

The Mongolian *morin khuur* is a two-stringed spike fiddle used to accompany vocal music, known for its carved, horsehead-shaped headstock. Similar to other central and east Asian fiddles, the instrument became an icon of Mongolian history and identity after the Democratic Revolution in 1990 (Marsh, 2008, p. 2). Present-day Mongolia is a land-locked country to the south of Russia, and north of the Republic of China. Today, the morin khuur is recognized as a symbol of pan-Mongolian heritage.

The morin khuur's body is trapezoidal in shape, growing wider toward the bottom, and is seamlessly joined with the instrument's long neck (Pegg, 2001, p. 68). The morin khuur was found mostly in Central and Eastern prerevolutionary Mongolian groups; Western Mongolian groups had a box fiddle, the *ikil*, that did not feature a horse headstock.



A Mongolian teenager in traditional dress performing on the *morin khuur*, a two-stringed horsehead fiddle played with a bow. (Wolfgang Kaehler/LightRocket via Getty Images)

Soviet standardization of Mongolian instruments took place in the 1960s and 1970s, as a way to “stabilize” instrumental traditions that were not destroyed (Pegg, 2001, pp. 256–273). These changes were an influence of Western musical pedagogy during the Mongolian People’s Republic, a satellite state of the Soviet Union (1921–1992). In an effort to promote the morin khuur as a symbol of national identity across the nation, Soviet organologists attempted to standardize the instrument’s size, use wooden soundboards (originally animal skin), and raise the morin khuur’s base-level

pitch range to match the open-string pitches of a European violoncello (Pegg, 2001, p. 257).

Tales regarding the origin of the morin khuur invoke sentiments of magic or spirituality (Haslund-Christensen, 1943, pp. 35–37). In one example, a magical prince from the heavens descended to Earth with his horse. He fell in love with a shepherdess who clipped the wings off of his horse at night, preventing it from flying back to the heavens. Upon taking flight, the horse plummeted to Earth and died. The tears of the prince transformed the horse into the first morin khuur: its body became the fiddle, and its hair became the strings (Pegg, 2001, p. 101, citing Haslund-Christensen, 1943). The practice of carving the horse's head into the headstock is a subject of debate for Mongolian scholars: Pegg argues that some believe it stems from an ancient shamanic practice, whereas others argue it is a contemporary phenomenon meant to replace earlier symbols such as the “moon, sun, Garuda [hinting at the 17th-century arrival of Hinduism and Tibetan Buddhism in Mongolia], [or] sea serpent” (Pegg, 2001, p. 69).

John Forrestal

See also: Erhu; Huqin; Shamanic Music in Mongolia and Inner Asia; Tuvan Popular Bands; Tuvan Throat Singing

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Mridangam

The *mridangam* is a wooden, double-faced barrel drum common in southern India. It is the primary percussion instrument played in the South Indian classical, or *Karnatic*, tradition. Its outward appearance is similar to

the ceramic *khol* of eastern India or the *maddale* that accompanies *Yakshagana* in Karnataka, but its structure, acoustics, and playing techniques are markedly different.

The body of the mridangam is traditionally made out a piece of wood taken from the jackfruit tree and hollowed out until the barrel walls are approximately one inch thick. The two apertures are of differing diameters and are faced with skins made of layered animal hide; the combination of these two characteristics makes possible the peculiar acoustic properties of the drum. The drum faces are attached to the drum by lacing leather straps between the two faces across the outer body (*koddu*) of the drum. More recently, some players have begun to replace the leather straps with nylon strapping.

The right face, which produces the drum's treble sounds and is called the *valanthalai*, is made of three layers of goat and cowhide. The innermost layer of hide is a ring of goatskin that rests directly on the wood of the barrel. This is covered by a full disk of goat hide that entirely covers the aperture, which in turn is topped with a final ring made of cowhide, leaving a circular depression in the center of the drum face. This depression is filled with a black paste called *soru* or *saatham*, which is made by mixing a fine powder consisting of iron oxide and manganese oxide with rice paste. The *soru* must be cured for several days in the dark in order to ensure the proper consistency. After curing, small pieces of either straw or "gravel" (usually manganese granules) are placed between the outmost and middle layers of hide to enhance the tone of the drum.

The left-hand face, which produces the bass tones and is called the *idanthalai* or the *thoppi*, is also made of three layers of skin. The first layer, also called the *thoppi*, is a disk of goat skin that entirely covers the aperture. The *thoppi* is topped with two buffalo-hide rings and, like the *valanthalai*, all three layers are bound together with woven leather straps, called the *mootu*. During performances, the *thoppi* is topped with a nonpermanent paste called *rava*, made of semolina (coarsely ground durum wheat flour) and mixed with water to a thick but not sticky consistency. Some modern players have replaced this paste with a semipermanent application of silicone caulk.

Before playing, the valanthalai is tuned using a stone and wooden peg to adjust the tension in the leather straps running between the left and right faces across the body of the drum. The mridangam is placed upright, resting on the thoppi, and the musician rotates the drum while sounding a vibrating, harmonic stroke called *dhin* (discussed later). The tone must be uniform around the entire circumference of the valanthalai in order for the drum to resonate correctly during performance.

The mridangam is played while sitting cross-legged on the floor, with the body of the drum resting on and more or less perpendicular to the ground. The drummer's right leg rests slightly extended from the body and the right side of the drum is rested on the right foot and ankle.

The mridangam has four fundamental strokes—*Tha*, *Dhi*, *Thom*, *Nam*—which cover the basic bass and treble sounds of the instrument. To these are added a variety of other strokes that vary, to some extent, on the tradition within which the player has been trained. Two primary strokes are played on the idanthalai, or left face: (1) *Tha*, for which the four fingers of the left hand slap across the face of the drum, producing a sharp, flat, bass sound; and (2) *Thom*, for which the tips of four fingers of the left hand contact the midpoint of the thoppi, producing a resonant tone. The primary strokes on the valanthalai, or the right face, are: (1) *Thi*, for which the second, third, and fourth (pinky) fingers of the right hand slap across the soru, producing a sharp, flat, treble sound; and (2) *Nam*, for which the ring finger rests on the edge of the saatham, acting as a pivot, and the index finger snaps down across the outer ring of the drum face, producing a clear, ringing tone.

Other common strokes include, on the right face:

- *Ta/Da*: the pad of the index finger sharply contacts the center of the saatham.
- *Dhin*: like the *nam*, the ring finger acts as a pivot while resting at the edge of the saatham, but the pad of the index finger sharply contacts and rebounds from the edge of the saatham, producing a vibrating tone.
- *Chāpu*: this tone has multiple variations based on the position of the right hand. In the basic *chāpu* stroke, the fourth finger is kept apart from the first three. The tip of the fourth finger strikes the edge of the saatham

between the 9 and 12 o'clock positions. In the *araichāpu*, or half-chāpu stroke, the fingers are held in the same position, but the fourth finger strikes the drum face at the midpoint of the saatham.

Additionally, there is a bass stroke called *gumukki*, which is rendered by contacting the center of the left face with the fingers and then pushing the heel of the hand across the face, producing a sound most similar to the *bayan*, or left drum, of the *tabla*.

Teaching of the mridangam was traditionally conducted within the *gurukula* system, in which a student would live with his teacher, or guru, almost as a member of the teacher's family. Along with instruction, the student would be expected to complete whatever household tasks or chores the guru might assign. This relationship would commonly last years before the student was deemed accomplished enough to leave his guru. Even today, lessons are conveyed orally using *solkattu*, or spoken rhythmic syllables. The teacher will speak a series of syllables which the student both repeats orally and reproduces on the drum. Because each stroke is given a syllabic name, syllables spoken using solkattu translate directly into rhythmic patterns on the mridangam.

For example, the first full lesson usually given to beginner students is "Tha Thi Thom Nam," which covers the four basic strokes. Rhythmic patterns quickly become more complicated and are suited to fit into the wide variety of rhythmic signatures used in South Indian classical music. Because of this diversity, and to facilitate recitation, most strokes have multiple names. Thi is also called "ki," "ka," "da," and even "nu." These syllables are highly contextual, as some of these secondary names are shared between primary strokes. For example, the solkattu phrase spoken as "Ki | da" is played "Thom | Thi"; "Tha Ri Ki Da" is played "Thi Ta Thom Thi"; and "Tha Ka Jo Nu" is played "Nam Thom Thom Thi" or "Thi Thom Thom Thi." While this can initially be confusing, ultimately it allows for the recitation of lengthy, complicated rhythmic passages that can be immediately reproduced on the drum.

As a pedagogical tool, solkattu syllables can be reproduced on any drum used in Karnatic music, varying the strokes to fit the percussion instrument at hand: for example, the *kanjira*, a small frame drum covered in lizard skin

and including two or three metal discs in the frame that jingle when played; the *ghatam* (clay pot); or the *morsing*, or mouth harp. Solkattu is a fully developed art in itself that can also be showcased during performances. When a musician presents solkattu during a percussion solo or as part of a percussion ensemble, it is called *konnakol*.

Aaron Mulvany

See also: [Karnatic Music](#)

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Musafir

Musafir is a folkloric fusion group, with origins in Rajasthan (Indian state), created by Hameed Khan Kawa in the late 1980s. It presents a strongly romanticized notion of (Indian) gypsy culture to mainly European audiences.

A celebrated tabla player, Hameed Khan Kawa was born in a village close to Jaipur (the capital of Rajasthan) and belongs to the *Kawa* community of musicians. As a young musician, he was invited to travel to Paris, together with the famous Rajasthani dancer Gulabi Sapera, where he met people with great affinity for gypsy music, such as Erik Marchand, Thierry Titi Robin, and Chico Bouchiki (founder of the Gypsy Kings).

In the late 1980s, the “India Connection theory” became popular in the West. This theory, which is supported by academic linguistic research, states that the origin of the gypsies lies in India. India Connection theory has been widely popularized and romanticized by tour managers and bookers the world over, claiming an artistic connection of various gypsy dance and music styles. It is in this context that Hameed Khan founded the group *Gitans du Rajasthan* (Gypsies from Rajasthan), which was later (1995) renamed *Musafir*, an Indo-Persian word meaning “traveler” and referring to a peripatetic lifestyle: thus, gypsies.

The idea of Musafir was to create a “folkloric cabaret,” a fusion ensemble of different Rajasthani communities (e.g., *Kālbeliyā*, *Langā*, *Mānganiyār* and *Ḍholī*), mixing traditional folk tunes with more popular genres (such as *qawwali*, popular Indian music and Westernized sounds) and acrobatic dancing. Musafir consists of musicians playing percussion instruments such as *tabla*, *dholak* (popular two-headed hand drum), *manjeera* (small hand cymbals) and *kartal* (a wooden castanet-like hand percussion instrument); string instruments such as the bowed fiddles *sarangi* and *kamancha* and the variable-tension stringed instrument *bhapang*; harmonium (pump organ); wind instruments such as *pungi* (snake charmer’s reed pipe) and *algoosa* (double flute); and singers. Besides musicians, one young *Kālbeliyā* girl dances and one man plays the *faqīr*, a character who dances, blows fire, and performs all kinds of acrobatic tricks such as walking on broken glass. With this new concept, Musafir has dazzled international audiences all over the world and has been in great demand, especially in Europe and to a large extent in the United States, but also in Japan, Korea, and the Middle East.

In the 1990s, the international world music booker Arnaud Azzouz managed Musafir, reinforcing and augmenting the group’s success. But at the end of the 1990s, dissension arose between Hameed and Arnaud, which led to the splitting of Musafir. However, both men aimed to continue working with this accomplished group, so Hameed continued his project, while Arnaud hired Rajasthani musicians to continue under his management, both under the name of Musafir. This conflict was taken to court and in the end, Hameed Khan won the rights to the name Musafir, which still exists today under the management of his French wife, Marie-Noëlle Jaffré. Arnaud Azzouz continued his project under the name of the *Mahārājās* (the Kings), which was successful but no longer exists.

Three albums have been produced under the name of Musafir. The first was *Gypsies of Rajasthan* (1997)—a collaboration between Hameed Khan and Arnaud Azzouz, and produced by Blue Flame World Music/Warner Chappell Music/GEMA. The second album, *Dhola Maru* (1999), is the work of Arnaud Azzouz during the period the two Musafirs coexisted. The third CD, *Barsaat* (2002, Blue Flame Publishing/Warner/Chappell), was an

attempt by Hameed and his wife to revive Musafir following the fallout from the court case. However, Musafir was never restored to its past glory. Hameed and Marie-Noëlle have opened the Kawa Cultural Centre (Jaipur) instead, to act as a “platform for performing arts,” where they produce and manage various Rajasthani-inspired groups, such as Kawa Brass Band and Kawa Circus.

Dhoad Gypsies from Rajasthan, a relatively new group (2002) led by Rais Bharti (cousin of Hameed Khan), has continued the concept of Musafir and is now the most popular Rajasthani group touring in Europe. In addition, there are other smaller Rajasthani gypsy troupes, many of which were founded by family members of Hameed and (ex-)members of Musafir. Nowadays several other managers (also nonmusicians) have mounted fusion Rajasthani folklore projects, such as “Rhythms of Rajasthan,” “Music of Rajasthan,” and the like, and are touring all over the world. Although Musafir has been replaced by other similar groups, it has been influential as the pioneer of Rajasthani folklorism or “gypsy fusion” in Europe and beyond.

Ayla Joncheere and Jacoba Kint

See also: [Bollywood Music](#); [Dhol](#); [Tabla](#)

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Musicals

A popular form of 20th-century Western theater, musicals combine dramatic narratives with song and dance. They are simultaneously artistic and

commercial (for-profit) ventures, primarily developed in New York City's Broadway and London's West End theaters. They rely on the collaboration of multiple individuals: composers, playwrights, directors, producers, investors, managers, technicians, costumers, choreographers, singing and dancing actors, and musicians. Musicals trace their roots to several late 19th-century theatrical genres such as variety/vaudeville shows, minstrel shows, Viennese operetta, burlesques, and spectacles. Elements of these sources constantly pop up in current musicals, whether relating to production, story, staging, and/or larger sociocultural issues like race, gender, and sexuality. Subjects of musicals run the gamut from romantic comedies to biographies of key historical figures to incendiary, political events. To this day, the genre maintains a close relationship with popular narratives and music genres.

Producers used a variety of terms to describe early musical theater pieces. These included "musical comedy," "musical play," "musical romance," and "musical farce"; these distinctions fell away in the 1940s and 1950s as people begin to refer to these works simply as "musicals." Early works interpolated popular songs with light-hearted plots, but the songs and dances did little to further the story. As the form developed in the midcentury, musicals became increasingly "integrated," meaning that all the parts—dialogue, song, and dance—worked together to tell and develop the story.

Many musical theater scholars disagree with application of the term "integration" to the history of musicals, because it implies evolutionary development or the idea that more recent works are "better" than those that came before them. Though contested, one finds the term throughout popular and academic writings on musicals. For our purposes, it is enough to know that the term is debatable; it simply serves as a historical benchmark. As with many artistic genres, it is not the most fruitful task to try to name "the first musical." However, it is helpful to point out a few of the genre's notable forebears.

Some scholars, especially those with an interest in British musical theater, point to London theater manager Georges Edwardes (1852–1915) as a founding father. He produced several successful musical comedies in

London and crossed the Atlantic with a few of them. *A Gaiety Girl* (1893) and *The Geisha* (1896) were enormously successful in New York City. His shows combined burlesque and variety shows with the romantic plots of Viennese operetta, thereby establishing early musicals as a mix of low and high theater arts. Other theater managers in London and New York were more than happy to copy Edwardes's formula, as his shows brought in both audiences and money.

For American musical theater scholars, one of the most important figures was George M. Cohan (1878–1942). Cohan grew up in show business and became a talented singer-songwriter, actor, dancer, producer, composer, and playwright. His first theatrical success was *Little Johnny Jones* (known today for its songs “Give My Regards to Broadway” and “Yankee Doodle Boy”) in 1904. His success lay in his ability to combine the dramatic stage with vaudeville and the exciting harmonies and syncopations of ragtime music. He went on to pen more than 500 songs, as well as produce and star in dozens of other shows.

Cohan is commemorated today by a statue in New York City's Times Square. In addition, the Paramount Building plays “Give My Regards to Broadway” from its tower every Tuesday through Sunday evening, at 7:45 p.m., as a reminder to theatergoers that their shows start soon.

Cohan greatly influenced composers and playwrights of the 1920s and 1930s, such as Jerome Kern (1885–1945), George and Ira Gershwin (1898–1937 and 1896–1983, respectively), Irving Berlin (1888–1989), and Cole Porter (1891–1964). Some shows of this period hinted at the integrated works to come, such as Kern's *Showboat* (1927). Kern collaborated with lyricist Oscar Hammerstein II (of later Rodgers and Hammerstein fame) for *Showboat*. That show ran for 575 performances (an enormous success at the time), featured one of the first racially integrated casts, and had hit songs (including “Can't Help Lovin' Dat Man” and “Ol' Man River”) which also helped further the story and craft the story's tone. However, most early musicals were better known for their Tin Pan Alley hits than their plots. For example, the Gershwins' *Girl Crazy* (1930) is better known for the songs “I Got Rhythm” and “Embraceable You” than for its book, just as Porter's *Anything Goes* (1934) is best known for the songs “Anything Goes,” “It's

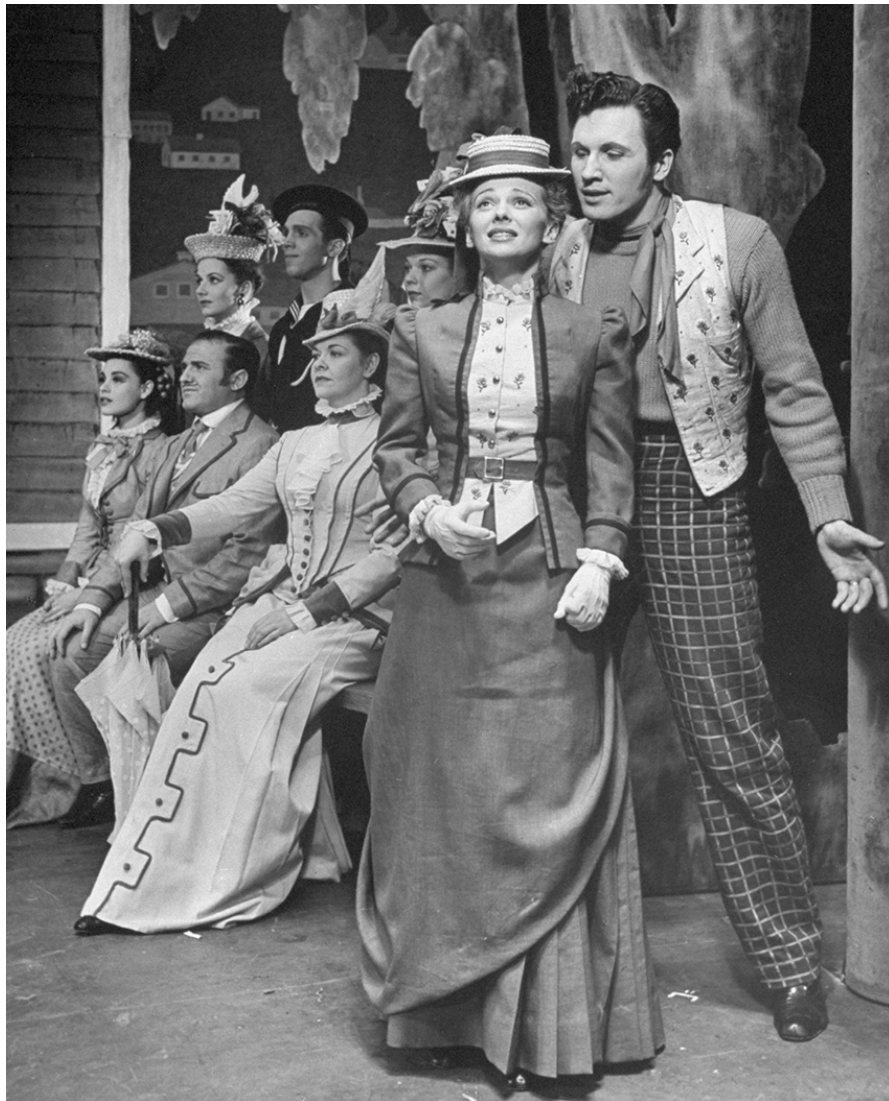
De-lovely,” and “I Get a Kick Out of You.” These musicals also served as launching pads for the careers of stars such as Fred and Adele Astaire, Eddie Cantor, Gertrude Lawrence, Ethel Merman, and Ginger Rogers.

The 1930s and early 1940s were dominated by composer Richard Rodgers (1902–1979) and his first creative partner and lyricist, Lorenz Hart (1895–1943). Their hits included *On Your Toes* (1936), *Babes in Arms* (1937), *The Boys from Syracuse* (1938), and *Pal Joey* (1940). Rodgers and Hart collaborated with notable directors and choreographers, including George Abbott and George Balanchine. Other notable musicals from this time include Kern’s *The Cat and the Fiddle* (1931), Marc Blitzstein’s *The Cradle Will Rock* (1938), the Gershwins’ *Strike Up the Band!* (1930), and *Porgy and Bess* (1935, book and some lyrics by Dubose Heyward), as well as Kurt Weill’s *Lady in the Dark* (1941). Rodgers and Hart parted ways in 1942, whereupon Rodgers joined forces with Oscar Hammerstein II (1895–1960) for a new project called *Oklahoma!* (1943).

Today, the team name of Rodgers and Hammerstein is virtually synonymous with the “Golden Age” or fully integrated musical. Many early musical theater scholars point to *Oklahoma!* as being the first integrated musical. However, this labeling is being challenged currently; recent scholarship points out that *Oklahoma!* represents the musicals of its period rather than being revolutionary. Regardless of the debate, *Oklahoma!* is remembered for weaving together story, song, and dance. Particularly important moments include the love duet “People Will Say We’re in Love” (a psychologically revealing song) and Laurie’s dream ballet (a plot-furthering dance). This musical is also important because it featured choreography by Agnes de Mille.

The “Golden Age of Musicals” roughly spans 1943 to 1964 (from *Oklahoma!* to the opening of Bock and Harnick’s *Fiddler on the Roof*, though this too is much debated). The musicals from this time period form a significant portion of the musical theater repertory and feature the full orchestral (and often jazzy) sound that is often associated with “Broadway.” One incredibly important work from this time period is *West Side Story* (1957). Its score by Leonard Bernstein (1918–1990) successfully bridges the divide between modernist and popular music. It is the first major stage

work by Stephen Sondheim (1930–), who started his professional career as a lyricist. In addition, Jerome Robbins's (1918–1998) direction and choreography remain an iconic part of the show. Other important Golden Age musicals include Rodgers and Hammerstein's *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959). Also important are Irving Berlin's *Annie Get Your Gun* (1946), Cole Porter's *Kiss Me, Kate* (1948), Frank Loesser's *Guys and Dolls* (1950) and *How to Succeed in Business Without Really Trying* (1961), Jule Styne's *Gypsy* (1959), and Alan Jay Lerner and Frederick Loewe's *Brigadoon* (1947) and *My Fair Lady* (1956). Many of these shows featured songs that became jazz standards as well.



Performers Jan Clayton and John Raitt in Rodgers and Hammerstein's musical *Carousel*. The compositions of Rodgers and Hammerstein were key in the development of musical theater during the 20th century. (Eileen Darby/The LIFE Images Collection via Getty Images)

The 1960s marked a change in the history of musicals. Musicals shifted from being a source of popular music to trying to incorporate it for audience approval and/or commercial profit. Prior to the 1960s, particularly catchy songs from musicals became popular music hits via Tin Pan Alley. The entrance of rock and roll marked the death knell for these songwriters. A few attempts were made to mix musicals with rock and roll, such as Charles Strouse's *Bye Bye Birdie* (1960), but the attitude toward the new popular music genre was tongue-in-cheek and mocking. *Hair*, the 1968 "tribal love rock musical" with music by Galt MacDermot and book/lyrics by James Rado and Gerome Ragni, earned the title of "first rock musical" because of its unconventional staging, its serious incorporation of rock music, and its relevance to the current counterculture generation. Apart from the musical's new and tenuous relationship with popular music, the 1960s produced several notable shows, such as Jerry Herman's *Hello, Dolly!* (1964), Styne's *Funny Girl* (1964), Cy Coleman and Neil Simon's *Sweet Charity* (1966), and John Kander and Fred Ebb's *Cabaret* (1966).

In the 1970s a new subgenre called the "concept" or "fragmented" musical (another contested term in scholarship) flourished. Unlike the integrated musical, the concept musical focused less on story, but used song, dance, and dialogue to emphasize an overarching theme. Notable concept musicals included Stephen Sondheim's *Company* (1970) and Marvin Hamlisch's *A Chorus Line* (1975). *Company* was the first in a long line of critical (though not often commercial) successes for Sondheim. Though he wrote the lyrics for both *West Side Story* and *Gypsy* in the 1950s and composed his first musical *A Funny Thing Happened on the Way to the Forum* in 1962, his career as a composer-lyricist did not really take off until the 1970s. Important works of his from this decade include *Follies* (1971), *A Little Night Music* (1973), *Pacific Overtures* (1976), and *Sweeney Todd* (1979). Also important were productions led by director-choreographers Bob Fosse (1927–1987) and Michael Bennet (1943–1987); Fosse directed

and choreographed Stephen Schwartz's *Pippin* (1972) and Kander and Ebb's *Chicago* (1975), while Bennet helmed *Company*, *Follies*, and *A Chorus Line*.

The 1980s heralded the "British Invasion" and the age of the megamusical. Referring to the lavish, spectacle-driven productions of Andrew Lloyd Webber (1948–) and the team of Alain Boublil (1941–) and Claude-Michel Schönberg (1944–), megamusicals changed the musical theater landscape. Lloyd Webber stormed Broadway via London's West End with *Cats* (1981) and *The Phantom of the Opera* (1986), which brimmed with tuneful songs and an audience-pleasing mix of rock-pop and orchestral textures. Though not British, Boublil and Schönberg and their epic sung-through musical *Les Misérables* also came to Broadway through the West End. Many critics scorned these musicals for their over-the-top productions, sneering that audiences left "humming the scenery." Perhaps to the critics' chagrin, these musicals became some of the most commercially successful in the theater industry. The musicals of this period also marked a change in production with their increasing dependence on creative producers such as Cameron Mackintosh (1946–).

The megamusicals contrast greatly with the cerebral and complex musicals of Sondheim, such as *Sunday in the Park with George* (1984) and *Into the Woods* (1987). Though Sondheim's musicals have not achieve the same level of commercial success as the megamusicals, they have had a vibrant and enduring life on the regional theater scene and remain highly esteemed by musical theater aficionados and scholars alike.

Disney arrived on Broadway in 1994 with *Beauty and the Beast*. Prior to that, the Broadway theater district was run down, populated mainly with sex shops and gentlemen's clubs. Disney's business dealings with Mayor Guiliani and new zoning restrictions helped transform Times Square into the spectacular tourist destination that it is today. Disney's *The Lion King* (1997) set the record for most expensive production, which was only recently surpassed by *Spiderman: Turn Off the Dark* (2011).

The current musical scene is a mix of long-standing brands and new productions. Lloyd Webber's *The Phantom of the Opera*, having recently celebrated its 25th consecutive year on Broadway, holds the title of

“Longest Running Musical.” Other productions, such as *The Lion King* and Stephen Schwartz’s *Wicked* (2003) continue to sell tickets steadily. Many film studios (besides Disney) are turning their sights to Broadway through the adaptation of their popular films into new musicals, and every year a few celebrated musicals are revived through new productions. Although musicals no longer act as a source of popular music, they offer a variety of musical styles from symphonic to jazz to rock. Even hip-hop and salsa make occasional appearances, notably through the musicals of up-and-coming composer-lyricist Lin-Manuel Miranda (1980–). With such a diverse array of music and stories (both new and old), musicals hold a special place in the commercial art world.

Aya Esther Hayashi

See also: [Cohan, George M.](#); [Jazz](#); [Rap/Hip-Hop](#); [Rock and Roll](#); [Salsa](#); [Tin Pan Alley](#); [Vaudeville](#)

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N

Native American Church Music

Indigenous religions have been practiced in North and South America since before recorded history, with unison singing of vocables, chanted texts, and rhythmic percussion forming the heart of ceremonial music. Legally, the enacting of spiritual ceremonies and the maintaining of sacred ceremonial grounds is called the Native American Church, when practiced outside the boundaries of federally recognized Indian reservations.

The religious movement called Native American Church (NAC), also called Peyotism and Peyote Religion, originated in Oklahoma in the 1880s after the psychedelic entheogen peyote was introduced from Mexico and southern Texas. Entheogens are chemical substances used in shamanic or spiritual contexts for transcendence and revelation; peyote is derived from a small, spineless cactus with psychoactive alkaloids (particularly mescaline), and its name comes from the Nahuatl word *peyōtl*, meaning “glistening.” Today NAC is the most widespread indigenous religion in North America, combining traditional and Christian beliefs; it was formally incorporated in Oklahoma in 1918 and has been continually regulated by the United States Congress (laws regarding peyote use were amended for clarification in 1994).

Musical instruments used in NAC peyote ceremonies include the peyote gourd rattle (a vegetable gourd symbolizing the world, filled with pebbles symbolizing prayers, mounted on a wooden stick and decorated with horsehair), the water drum (a half-filled iron kettle covered with animal hide), and drum stick. Singers accompany themselves on the rattle, and drummers maintain a fast, steady beat that may either support or be independent of the melodic pulse.

Peyote songs are unique and highly significant to the peyotist; they are considered powerful in their own right and are expected to be revered and sung appropriately. David McAllester, in his definitive study *Peyote Music* (1949), traced the origins of the song style to southwestern songs accompanied by pot drum and gourd rattle, Ghost Dance songs with limited ranges, and rhythmic patterns from Protestant hymnody. Willard Rhodes's work studying the diffusion of peyote ceremonial music throughout the Great Plains in the 1950s emphasizes that songs easily moved from one group to another and that the songs "figured importantly" in the spread of the whole ritual complex among tribes. Peyote songs contain numerous vocables made up of the following consonants combined with certain vowels: y, w, h, c, k, t, x, and n. These syllables are then grouped into compound "peyote words" such as *heyoieicinayo*, and can be combined with recognizable words to create a narrative effect.

Peyote songs share harmonic and cadential characteristics with Ute, Navajo, and especially Apache singing. Melodies feature only two durational values and are dominated by intervallic relationships of thirds and fifths. Pueblo music also shares structural elements with peyote songs; these include incomplete repetitions, isorhythmic tendencies, and distinctive melodic contours. Some peyote songs tell stories, whereas others refer to the dawn, to birds or animals, to peyote, to Jesus, to water, or to the participants themselves, urging them to repentance or prayer. Singers "pray with songs" because the songs come as a direct revelation from the spiritual realm, the gifts of Peyote. Notable composers of peyote songs include Ed Tiende Yeahquo (mentioned by Bruno Nettl in *Music of Primitive Culture* [1972] as composing more than 120 songs), Jim Pepper, and the Grammy-winning duo of Verdell Primaux (Dakota Yanceton/Ponca) and Johnny Mike (Diné/Navajo), who have recorded more than 40 NAC albums.

Full peyote rituals include prayer, the eating of peyote, the singing of peyote songs, water rituals, and contemplation. Longer rituals begin on Saturday and continue through the night, ending with a breakfast Sunday morning; this process allows connection with a holy deity or spirits, and may give healing (physical or emotional), guidance, authority, and power. A peyote staff (representing a holy presence) is passed around with the water

drum and peyote rattle. The “half moon” style of peyote ceremony comes from the Lipan Apache and Comecrudo: it uses tobacco throughout the ceremony and rarely evokes Biblical scripture. The “cross fire” or “big moon” ceremony derives from Christian practices among the Caddo and Kiowa, and the Bible is used throughout the ceremony. The National Museum of the American (the newest addition to the Smithsonian Institution in Washington, D.C.) houses the largest collection of contemporary Native American artifacts and sound recordings.

Laura Stanfield Prichard

See also: [Eastern Woodland Native American Music](#); [Native American Flute](#); [Native American Music](#); [Native American Popular Music](#)

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Native American Flute

Similar to its counterparts in Europe and Asia, the Native American flute is in a class of aerophone instrument “that is shaped like a thin pipe and that is played by blowing across a hole near one end” (*Merriam-Webster*). Native American flutes encompass a wide range of variants within the woodwind class and indigenous peoples from across the Americas use the instruments for a variety of sacred and secular rites and purposes. Similar to the “drum” of Africa, the Native American flute has many names throughout indigenous cultures and just as many variants in material construction. Many Native American flute variants are played vertically, but others can also be held transversally (horizontally); because they are not keyed, they are therefore referred to as “simple-system” instruments.

One of the most iconic images of Native American flutes is that of the flute player Kokopelli, in which the character is typically illustrated with three strands or feathers coming out of his head and as being in a dance mode and playing a vertically held flute. His role in Native American mythology varies depending on the storyteller; in some stories he is helpful, in some a bother. He is, though, often credited with crucial assistance such as in bringing rain and food. Other stories describe the sound of his flute serving as a guide to lead the tribe out of danger or to woo a target of affection. His prominence in current Native American imagery is a testament to the important role that the flute plays in the culture.

The Native American flute is an important component in Native American religious and secular life practices, which often overlap, as opposed to the separations between the two that are more common to Western European and American cultures. There is no formal notation in Native American music, as traditional performance practice is for the musician to improvise only. This results in highly personal music that is spontaneous and original. The technique of playing the instrument is, as with any musical instrument, the result of disciplined practice, but the improvisations are intended to be fully expressive of the player's own emotions rather than rehearsed melodies. Today, there is a tendency to try to capture traditional music on paper, but doing so would create an inauthentic representation of the music. In other words, one really cannot buy a book of music for Native American flute and hope for it to be "the real thing."

Major components of Native American melodies include sliding between pitches, a quick movement from the last note of a phrase to a brief end-note that sounds almost like a hiccup, and a variety in the vibrato. The Western notation system has no means of recording these integral sounds on paper, so they would either have to be left out, as they were in past efforts to notate this music, leaving an incomplete and oversimplified representation of the music, or included and described in an explanatory introduction to the music. Although the latter would seem satisfactory (and is often done), these special sounds are important parts of the personal expression of the individual performer; thus, requiring their application in parts of an improvised melody would seem to codify something spontaneous.

A number of different materials are used to make Native American flutes: wood, bone, and clay. Most often the choice of materials depends on where a particular tribe lives and what their natural environment has available. Wood is the material most often used to construct Native American flutes today, as many are modeled on the flutes of the Plains tribes. The wood is cut in a variety of lengths to create flutes of higher and lower ranges and pitches. The quality of the wood and the craftsmanship of the maker in boring out the wood and the holes that the fingers cover have a direct impact on the quality of the tone. The flutes are decorated, often with elaborate carvings or embedded turquoise, although none of the decoration has an impact on the quality of the tone of the instrument. It does, however, demonstrate a relationship between the instrument and its builder.

Each flute has strapped to it a figure of an animal referred to as the “bird.” While it often is in fact a bird, there are examples of bears and wolves as well. In those cases, the figure is still called a bird, as the flute sound is reflective of that of a bird. In “flute origin stories,” the flute/bird is credited with leading a tribe from danger or guiding an individual’s behavior. The bird is also a reminder of the role of the natural world in the sound of the flute, as well as of the outdoors as a common setting for the playing of this instrument.

Traditionally, the Native American flute has five holes, although more modern versions have six. The sixth hole allows a greater variety of tonalities to be played, including those of Western music, and thus such flutes may be more appealing to those who do not come from the Native American traditions or have not been schooled in them. For this reason, flutes often have a leather strap around the third hole so that the player can choose whether or not to utilize it.

The music played on the Native American flute is quite subtle. Listeners should pay attention to the movement from one note to another, as there are often numerous pitches in between as well as changes in the tone color. As with other flutes, the Native American flute is a monophonic instrument that plays only one note at a time. Often played solo, the lack of harmony gives the flute an organic, meditative quality that has broad appeal.

Carol L. Shansky

See also: [Native American Church Music](#); [Native American Music](#); [Native American Popular Music](#)

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Native American Music

Native Americans are the oldest indigenous inhabitants in America, but the culture and music of American Indians are perhaps the least familiar. The reasons for this are twofold. Firstly, Native American music is very different from Western styles in both sound and function, as it is almost totally bound to and determined by wider ceremonial or social contexts. Secondly, Native American music belongs to a group of people who were for hundreds of years regarded as inferior, having little or nothing of worth to offer European settlers. It is because of this attitude that much Native American culture was destroyed during the centuries in which white European settlers sought to conquer Native Americans during the colonizing and westward expansion of the United States. In more recent years, changing attitudes have sparked a newfound appreciation and recognition of the cultural significance of Native Americans and their music.

At the time of the first European explorations of the Americas in the early 1500s, it is estimated that around 1 to 2 million people lived in North America. The population consisted of thousands of different tribes, each with its own language and each with its own set of cultural—and therefore musical—characteristics. These cultural differences have been grouped into distinct “cultural areas,” with each area sharing similar cultural and musical traits. There are six main areas:

1. The Eastern Woodlands—covering the area from the Atlantic Ocean to the Mississippi River and from New Brunswick to the Gulf of Mexico.

2. The Plains—covering the area from the Mississippi River to the Rocky Mountains and from south-central Canada to Texas.
3. The Great Basin—covering the Eastern slope of the Rocky Mountains to the Sierra Nevada and from the Fraser River to the Colorado River basin.
4. The Southwest—an area that includes New Mexico, Arizona, and southern California.
5. The Northwest coast—the area from Alaska to northern California.
6. The Arctic—covering most of Alaska (apart from coastal areas) to Greenland and much of Canada.

The musical characteristics of these six cultural areas vary greatly, but they also share many similarities when judged on a broader scale.

Music plays a vital role within Native American societies. Native Americans placed a considerable amount of importance on their music, often believing it to be directly related to, and having direct consequences for, their everyday lives. Music was particularly significant because it presented a means of communication with the supernatural world. Singing was used in the treatment of the sick, in ensuring victory at war or when hunting, and in every other undertaking in which individuals felt that the outcome was beyond their own power as individuals. It is this connection between the real world and the spiritual world which makes Native American music unique and complex.

Generally speaking, Native American music is predominantly vocal, with instrumental accompaniments and very little purely instrumental music. The heavy use of vocables (simple, nonlexical, vocal sounds) highlights the uniqueness of indigenous American music. Vocables may be used together with actual words or may replace the use of words entirely. However they are used, these sounds are not improvised: each one holds some form of ritual and cultural significance. Singing in harmony is rare, and when two or more singers do perform at one time, they usually sing in unison or octaves. Singing is usually accompanied by drums or rattles. Drums may range in size from small hand-held ones to large drums that rest on the ground to be played or are suspended between posts in the ground,

and may be played by several people at once. Drums may be made in a variety of ways with a variety of materials, ranging from baskets or kettles covered in animal skin to wooden boxes.

The use of drums and rattles without singing is incredibly rare in Native American music, providing a distinct contrast to the music of African and Caribbean traditions in which drumming often dominates the music. When dancers are present, they may wear shaker-like instruments, usually made from shells, to produce a rhythmic rattling during the dance. Whistles and flutes, made from wood or clay, are also common. The flute, which is often associated with love songs, is one of the only instruments used to perform melodic solos.

The tuning systems of Native American music are only slightly related to the tuning systems understood through European ideas of tonality, and microtones, as Western music would define them, are used frequently. *Portamento* (the practice of sliding between notes) is common, particularly at the end of phrases, where a descending slide is used. In general, the scales used are similar to Western diatonic scales but, in addition, pentatonic scales and scales with four or six degrees are regularly used. There is rarely a sense of tempo that stays constant throughout a piece of music; drum parts often play at a different tempo than vocal parts, and there may be frequent changes in tempo throughout a song. Longer songs are often divided into different sections which are marked primarily by changes in tempo.

There are subtle differences between Native American musics from different areas. Each cultural area, though sharing many qualities with others, employs a characteristic specific to that region.

EASTERN WOODLANDS

Eastern Woodland tribes can be divided into three musical subregions: Northeast, Southeast, and Western Great Lakes. Eastern Woodland singers generally use a relaxed and open vocal style, making use of the mid to low vocal range. Articulated attacks and releases, as well as vocal portamento, are common. Most songs use antiphonal (call-and-response) textures, though there are some documented solos and duets. This use of antiphony is

unique to the Eastern Woodlands Indians. Women will sometimes double men in octaves. Changes of meter in songs are frequent, and syncopation and sforzandos are used to add rhythmic interest. There is a tendency to use scales with four, five, or six pitches.

PLAINS

Unlike the relaxed vocal tone used by most Native Americans, Plains Indian singing is characterized by a tense and nasal quality with heavy pulsations on sustained notes, especially at the ends of phrases. Songs may be decorated with portamentos and shouts or cries. Songs are usually monophonic and in strophic form, and melodies make use of four- or five-note scales. A drum supports the pulse in a steady duple time, but the tempo of the drumbeat is often different from that of the vocal line of the song. Drummers alternate the strongly accented beats with weak beats in different sections of the song. The single-headed frame drum is the most common Plains instrument. It resembles a large tambour and is played with a padded stick.

GREAT BASIN

Great Basin singers have an open and relaxed vocal quality when using the middle of their vocal range. Singers frequently ornament vocal lines through articulated breathing techniques. Songs to accompany dance in the Great Basin are monophonic and unaccompanied by instrumental parts. This is rare among Native Americans generally and unlike other regions, Great Basin music is largely vocal, with very few instruments used. The melodies of the Great Basin Indians are generally short and use a narrow range of pitches, based on scales with three, four, or five notes. Structurally, songs are phrased in pairs (e.g., AA BB CC AA BB CC, etc.).

SOUTHWEST

Southwest singers have an open and relaxed tone similar to that of Eastern Woodlands and Great Basin Indians, but their vocal range is focused on the lower end. Ceremonial songs are frequently performed by

large groups all singing in unison. Large-scale songs may have up to five main sections, usually with an AABBA structure. The Southwest region is known for its vast assortment of instruments; perhaps the most common and most used is the Apache fiddle, an instrument unique to this area. This fiddle, which is often used as a solo instrument, has only one or two strings and is made using a two-foot-long, hollow century-plant stalk. The fiddle and bow strings are made of horsehair.

NORTHWEST COAST

Northwest Coast singers are known for their dramatic and emotional performances. Their songs tend to rise in pitch as the performance progresses but, in general, a lower vocal register is employed along with a relaxed and open style. Vocal lines are often decorated with ornaments such as turns and grace notes, and most songs have a monophonic texture. Songs are usually associated with stories and so have strophic forms with long and complex phrases. Most songs will require a range of about an octave, and conjunct (stepwise) melodies are based around scales of four, five, or six pitches. The meter changes frequently throughout the duration of a song, and the tempo and/or meter of the drums is often different from that of the vocal-line singers. The Northwest Coast region is well known for its beautifully carved and painted instruments. Rattles are often carved to represent birds, in particular the raven—the raven is symbolic of one of the most significant cultural heroes in Northwest Coast mythology, known as Raven.

ARCTIC

Similarly to Plains Indians, Arctic singers demonstrate a tense and nasal vocal style. Group songs are usually monophonic, with the women singing an octave higher than the men. Arctic song texts contain a mixture of vocables and Arctic language phrases, and singers make much use of vocal ornaments and decorations to add melodic and rhythmic interest. Arctic songs are short and use only a narrow range, with melodies based on four- or five-degree scales. The meter changes often and rhythmic devices such as syncopation, ties, and cross-rhythms are used.

As the white population of North America became increasingly dominant following the Civil War (1861–1865), the western areas of Indian territory became home to many northern and central Indians who had become displaced through the appropriation of formerly Indian lands. Native Americans from tribes all over the United States were forced to live in closer proximity than ever before, and the differences among their cultures diminished somewhat, with musical characteristics becoming amalgamated into one. This gave birth to the idea of pan-Indianism: a method of adopting and adapting the cultural traits of nearby tribes in order to retain some essence of Native American culture. This took the form of songs or cultural rituals and practices which became widespread across reservations throughout America.

One famous example of pan-Indianism is the Ghost Dance. The Ghost Dance, which originated around 1889, was a communal ceremony in which people sang in unison without instrumental accompaniment while dancing in circles. The Ghost Dance inspired hope of a return to a traditional way of life for Native Americans at a time when the United States government was exercising an ever-increasing degree of control over American Indians. Despite the government banning the Ghost Dance in 1890, Plains and Great Basin Indians continued to perform the ceremony privately well into the 20th century, and many sound recordings of the ritual are now available.

As well as being somewhat forced to adopt the cultural and musical traits of other Native tribes, over time Indian music began to take on characteristics of non-Indian cultures. As early as the 16th century, Jesuit missionaries began teaching Native American tribes Catholic sacred music, and during the 17th century Christian hymns were introduced to Natives by Protestant priests who translated them into Indian languages. Native Americans have also adapted European-American fiddle music, and began to employ the Western concept of performance primarily for entertainment. It has also been documented that, since at least 1920, Native Americans have inserted English words into some songs; furthermore, many Native American composers and performers have adopted contemporary popular music genres such as jazz, rock and roll, country, gospel, reggae, rap, and

hip-hop. Native composers have also used Western sacred and art music idioms and have used European notation since the 19th century.

Native Americans have a long and difficult history of attempting to keep their music and culture alive, but it is not only Native Americans who have striven to protect the culture of the Native peoples. During the mid-19th century, with the publication of the writings of Henry Wadsworth Longfellow (1807–1882), public interest in the Native Americans grew, and this group of people came to be of crucial importance to Anglo-American culture. Longfellow's epic poem *The Song of Hiawatha* (1855) proved to be internationally popular, becoming a source of inspiration for many writers and composers in the second half of the 19th century. At a time when American Indians were becoming an endangered people, *Hiawatha* mythologized the American West and helped to restore public interest in the Native tribes. In 1882, the musicologist Theodore Baker (1851–1934) published his doctoral dissertation *Über die Musik der Nordamerikanischen Wilden* (About the music of the North American savages), which became the first major work on the music of American Indians. Despite Baker's interest in Indian music being something of an exception at the time, his work became a benchmark for similar studies.

In 1893, the ethnologist Alice Fletcher (1838–1923) published her *Study of Omaha Indian Music*. Fletcher went on to publish two more studies on Native American music and, following her example, the ethnomusicologist Frances Densmore (1867–1957) began to lecture on Native American music in 1895. During her research on Native American music, Fletcher lived among the peoples of the Omaha reservation while retaining academic ties with Harvard's Peabody Museum, and over the years she amassed a collection of more than 300 Native American songs and melodies.

Thanks to the work of Baker, Fletcher, and other ethnologists, specific interest in the Native American as artistic subject matter developed, and beginning around 1890 a so-called "Indianist" movement emerged in American art music. This involved composers making use of typical Native American music features and characteristics in their Western-tradition art music. Indianist music frequently employed melodies harmonized on parallel fourths and fifths, modal or pentatonic accompaniments, and cross-

rhythms to evoke an American Indian sound. Composers Louis Moreau Gottschalk (1829–1869), Edward MacDowell (1860–1908), and Amy Beach (1867–1944) are some of the most acclaimed American musicians who used American Indian melodies and ideas in their work. Perhaps the most famous use of Native American musical ideas in Western art music was that by the Czech composer Antonín Dvořák (1841–1904) in 1893. Dvořák’s ninth symphony, titled “From the New World,” together with a string quartet and cello concerto were all written during a three-year-long stay in the United States that began in 1892. There he discovered the wonders of both Native American and African American vernacular music, and sought to create a kind of American Nationalist music by drawing upon and adapting these folk genres into his Western-tradition instrumental works. In his “New World” symphony, whose narrative is said to be based upon Longfellow’s *Hiawatha* story, Dvořák used Indianist techniques, such as pentatonic melodies and cross-rhythms, to evoke a sense of the Native American through music. Dvořák’s symphony helped demonstrate the serious and culturally significant nature of both Native and African American music, and his ideas influenced many American art music composers in the 20th century.

Modern technology has ended the isolation of life on reservations and, since the end of World War II, Native Americans have moved further toward urban centers, thereby increasing the contact that Indians and Americans from a variety of other ethnic backgrounds (European, Latino, Afro-Caribbean, Asian) have with each other. Though much of the oldest Native American music is now lost, American Indian culture is not extinct, and their music is now a revitalized art form that consciously strives to preserve tradition.

C. M. Gregory-Thomas

See also: [Eastern Woodland Native American Music](#); [Native American Church Music](#); [Native American Flute](#); [Native American Popular Music](#); [Navajo, Music of](#); [Vocables](#); [Yuman Music](#)

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Native American Popular Music

American popular music includes a long history of Native American artists as successful musicians and innovators across genres. In the past and the present, some artists focus on indigenous identities, while others do not. Musicians who have influenced American popular music in general span genres from jazz bassist Oscar Pettiford (Cherokee/Choctaw); folk singer, songwriter, and guitarist Peter LaFarge (Naragansett); country band Apache Spirit (Apache); rock guitarist Jesse Ed Davis (Kiowa/Comanche); reggae singer Casper Loma-da-wa Lomayesva (Hopi); punk group Blackfire (Diné); hip-hop artist Litefoot (Cherokee); indie singer and guitarist Nick Sherman (Ojibway); to saxophonist and poet Joy Harjo (Muskogee) and cellist Cris Derksen (Cree), whose music defies genre categorization.

In the United States and Canada, indigenous children were involuntarily sent to residential schools from the mid-19th to late 20th centuries. Young people were removed from their homes and deprived of their language, music, and spiritual practice as part of government efforts to assimilate indigenous culture. At the same time, children's creativity with music in these settings is a testament to indigenous resilience. Survivors such as cornet player Luther Standing Bear (Sioux) reflected on the loss that communities experienced through residential schooling.

Members of jazz bands like the Nez Perceans brought their own ideas and expressive talent to the music they played. After leaving institutional school, jazz trombonist Russell Moore (Tohono O'odham) went on to play with the Louis Armstrong Big Band in the 1940s, while vocalist and saxophonist Jim Pepper (Creek/Kaw) recorded the song "Witchitai-To," which incorporated peyote music, in 1971. Other jazz greats, such as singer Mildred Bailey (Coeur d'Alene), who released important jazz recordings throughout the 1930s, did not attend the state-run boarding schools.

Musicians organized and performed as part of the American Indian Movement in the 1960s and 1970s. Country musician Floyd Red Crow Westerman (Dakota) survived residential school, where he played guitar. As an adult, he released political songs such as “Missionaries” and “B.I.A.,” the latter of which incorporates singing on vocables as it criticizes the Bureau of Indian Affairs. Tom Bee (Dakota) and the rock band XIT released albums with intertribal messaging, notably *Plight of the Redman* in 1972 and *Silent Warrior* in 1973. That same year, rock band Redbone, including members Lolly Vegas and Pat Vegas (Yaqui/Shoshone) and Tony Bellamy (Yaqui), released the song “We Were All Wounded at Wounded Knee,” which recalled the 1890 massacre at a moment of political importance. Singer, guitarist, and composer Buffy Sainte Marie (Cree) has released politically engaged songs since the 1960s. Her 2015 album *Power in the Blood* includes compositions that recall earlier activist songs such as her 1964 “Now That the Buffalo’s Gone” and 1992 “Bury My Heart at Wounded Knee,” which connect colonialism to social ills. Sainte Marie performed songs from her forward-looking album *Carry It On* at the 2015 Closing Ceremonies for the Truth and Reconciliation Commission Report, which aimed to bridge gaps between indigenous and nonindigenous peoples.

Hip-hop musicians carry forward this legacy of creativity and resistance. Rapper Eekwol (Cree) has used her music as part of antiviolence efforts. Using lyrics samples, and other aspects of their music, JB the First Lady (Nuxalk/Cayuga), Drezus (Cree/Saulteaux), Frank Waln (Lakota), and Leonard Sumner (Anishinaabe) added their voices to the Idle No More movement. This grassroots movement for environmental activism and indigenous rights began in Canada in 2012 and then expanded to the United States and across the globe. Hip-hop and R & B musicians, such as singer Inez (Stó:lō) and producer DJ Boogey the Beat (Anishinaabe), are part of a growing movement speaking out for missing and murdered indigenous women.

Though some Native American popular music addresses many serious topics, humor also shines through. Singer, guitarist, and flutist Keith Secola (Anishinaabe) wrote “NDN Kars,” a comical rock song that makes fun of

the stereotypical reservation vehicle. This very popular song was featured on the soundtrack of the film *Dance Me Outside* and is often covered.

Native American popular music may be performed in English, French or Spanish, as well as in First People's languages. Singer and multi-instrumentalist Sewepagaham (Cree/Dene) incorporates lyrics in Cree into songs such as "Tipiskaw Pisim." Other albums in folk, country, and rock that showcase Native languages include *Nunaga* by Jaaji (Inuit/Mohawk), *Sedzé* by Leela Gilday (Dene/Diné), *Spirit Flies* by Leonard Adam (Dene/Diné), and the self-titled album by duo Kashtin (Innu).

Other Native American popular musicians have used traditional singing or instruments and developed new styles of performance. Tanya Tagaq (Inuk) performs a unique style of throat singing on both solo music and collaborations. Her genre-defying album *Animism* won her the 2014 Polaris Prize. An innovator in Hawaiian guitar music beginning in the 1930s, Phillip Kunia "Gabby" Pahinui (Native Hawaiian) played, composed, and arranged music for steel guitar and slack-key (*kī hō'alu*) guitar. His 1946 "*Hi'ilawe*" inspired future generations of guitarists. Pahinui's son Cyril Pahinui, renowned for his distinctive slack-key guitar style, was honored in 2014 with the Na Hoku Hanohano Lifetime Achievement Award.



The Canadian group A Tribe Called Red blends electronic music with First Nations music for a unique sound. (Isaiah Trickey/FilmMagic)

Some artists' choices to speak publicly about their Native American heritage demonstrate the messiness of the broad category called Native American popular music. There are ongoing conversations and controversies around what exactly it means to assert that a particular kind of popular music is "Native." Some indigenous artists, including those who do and do not use specific references to Native music in their performances, have spoken about a fear that they will be pigeonholed as only appealing to a Native audience. Other musicians, such as legendary guitarist Jimi Hendrix (Cherokee), have won recognition among mainstream audiences. The DJ trio A Tribe Called Red, who created a type of electronic music called "powwow step," won a 2014 JUNO Award in a mainstream category, Breakthrough Group of the Year. Other artists have sparked controversy when discussing their heritage as it relates to their status as popular musicians. Though neither was raised with strong connections to a Cherokee community, both rapper Yelawolf and singer Miley Cyrus have talked about having Cherokee heritage. Taken together, these examples show the complexities of identification within the realm of Native American popular music.

Liz Przybylski

See also: [Eastern Woodland Native American Music](#); [Native American Flute](#); [Navajo, Music of](#); [Rap/Hip-Hop](#); [Vocables](#)

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Navajo, Music of

The Navajo are a Native American people descended from Athapaskan-speaking hunters, gatherers, and raiders who entered the American Southwest from Canada between 900–1200 CE. Navajo creation stories and songs locate the people between four sacred mountains: Sierra Blanca Peak (Dawn or White Shell Mountain) on the east, Mount Taylor (Blue Bead or Turquoise Mountain) on the south, the San Francisco Peaks (Abalone Shell Mountain or Yellow Mountain) on the west, and La Planta Mountain (Obsidian Mountain or Black Mountain) on the north.

Seventeenth-century Spaniards such as the Franciscan friar Benavides called the Navajo *Apaches de Nabajó* (large planted fields) and the nearby Tewa-speaking peoples used the word *navahu* to mean either “large cultivated lands,” or “to take from the fields.” The neighboring Zuñi and Hopi called them the *Tasuvah* (head pounders), and the Navajo call themselves the *Diné* (the People). The Diné were more fortunate than many Native peoples: after their incarceration at Fort Sumner from 1864 to 1868, they were allowed to return to part of their traditional homeland. Washington Matthews, an army surgeon stationed in Navajo country in the 1880s and 1890s, was the first to publish detailed reports on Navajo arts, music, philosophy, and cosmology.

The modern Navajo Nation is situated on 24,000 square miles of southern Utah, northern Arizona, and a “checkerboard” region in northwestern New Mexico. The local economy depends to a small extent on farming and raising livestock, and to a larger extent on mining and timber harvesting. Traditional arts such as turquoise work, silversmithing, weaving, and song contests now drive tourism. Music featured in public

cultural performances tends to emphasize the shorter, but more spectacular, curing chantways, with their prayer sticks, sand paintings, and body paint.

The Diné genius for adapting new elements to their traditional cultural forms is evident in much of their daily life and music, which is almost entirely vocal. The strongest neighboring influences have come from the Pueblo, from whom the Diné developed a sedentary lifestyle. Pueblo ceremonies and rituals form the basis of many sacred songs.

Traditional music is based on more than two dozen ceremonies, called “chants,” which are performed to restore harmony between the universe and an ill person. A Navajo might, for example, be treated for a respiratory infection, and then conduct a Windway ceremony to resolve the disharmony with the Wind People that led to the illness. David McAllester emphasizes: “Motion is a key to sacred power in Navajo thought. Speech, song, and prayer are wind in motion shaped by the added power of human articulation” (McAllester, 1954, p. 31).

Ceremonies re-enact the creation story in a complex web of thousands of lines of poetry, recited in prayers and sung in cycles of interrelated episodes. Verses tend to alternate male and female deities; they reflect the duality that shapes much of this matrilineal culture. Many recordings exist of the buoyantly melodic popular songs for the Skip (or Round) Dance and the Yeibichai Dance; the texts consist of vocables. Large collections are held by Wesleyan University, Indiana University, the University of New Mexico, and the Library of Congress. The scholarly Navajo Studies Conference was established in 1986, and a new museum/library building at Diné College was dedicated in 1997.

Like other Southwestern vocal styles, Navajo songs are performed in unison, often to the accompaniment of rattles or a basket drum. Modern singers also employ a “pueblo-style” drum with a resonating chamber made of a series of stapled wooden strips with two deerskin membranes. Only one ceremony uses a pottery drum: the Enemyway accompaniment requires an earthenware vessel, half-filled with water, with a buckskin membrane. This three-day ceremony presents ways to cope with dangers from outside Navajo culture and is based on myths about the warrior Enemy Slayer. It has become so popular that a spinoff has developed from it: the Navajo

Song and Dance Contest, both a colorful spectacle and a controversial social event.

Traditional and contemporary music are constantly juxtaposed in the Navajo world. The Navajo Song and Dance Contest focuses on a fundraising competition that features singers and dancers performing traditional Squaw Dance music such as the *Jóó Ashílá* traveling song taken from the Enemyway ceremony. The Two-step requires dancers to lift their feet upward in a sprightly manner, and the Skip features a toe-heel, heel-toe “skipping” movement. Women choose a male partner, join hands or hook elbows, and move in a clockwise circle of couples with the males on the outside. Circle dance songs have an underlying movement in sets of threes and have short texts framed by the vocables “hee nee ya.” Loud singing and keeping a good percussive unison beat are the criteria for winning. Also, a variety of “Miss Navajo” contests judge traditional cultural components (singing of ceremonial songs, corn grinding, traditional food preparation, etc.). Many Diné participate in the Navajo Song and Dance Contests; however, some question whether it is acceptable for songs and dances to be excerpted from the Enemyway ceremony (a ritual performed between the first thunder of spring and the first frost of winter) and turned into a generic contest format held at any time of year.

There are now roughly 300 ceremonial singers who are expertly versed in the texts, sacred properties, procedures, and philosophy from one to six of the great curing ceremonials. In addition, most Diné know and perform shorter rituals taken from a repertory of prayer-stick cuttings, jewel and pollen offerings, and “short sings.” Although much of the tradition is fixed, the possible combinations are endless, each one being carefully planned to fill a particular personal need. Diné ceremonials are individual and occasional rather than group-oriented and calendrical.

The Blessingway or *Hózhóóji* ceremony is central to Diné religion and philosophy; it is considered to be the earliest Navajo ritual. This three-part series of songs and actions honors the deity Changing Woman (the mother of Enemy Slayer) and protects the participants from dangerous powers invoked during the ritual; the songs are preventative rather than curative. The girls’ puberty rite reenacts the story of Changing Woman’s birth by

initiating the girl into adulthood and blessing the community. The marriage ritual symbolizes Changing Woman's growth, and the House Blessing honors the maturity of the deity. The "prayer of *hózhó*" litany is the concluding formula for many Blessingway prayers ("Beauty before me, beauty behind me ..."); *hózhó* is the Navajo word for beauty, peace, and harmony.

Athapaskan music emphasizes the tonic, third, fourth, and fifth; songs have a central section that is often performed an octave higher than the opening and closing material, and these elements have survived in current popular song forms. The choruses of songs are highly melodic, with scales based on the open triad, while the verses employ only three or four tones.

Because the Diné traditionally transmit songs by oral tradition, there is no standardized system for transcription. Although a song may begin on any pitch, the mode of the melody is maintained and varies for different types of songs. Falsetto singing is confined to Yeibichai Nightway chants. Rhythmic structures are additive, so multiple time signatures and final phrases have varying lengths. Meters of 6/8 and 9/8 are common, with drums providing a steady beat, and metrical changes add an intriguing and compelling aural complexity to the music. Song texts usually combine vocables and translatable words, and most ceremonial songs end with a cadential pattern of distinctive vocables.

The Navajo language has a large numbers of speakers, with some who use Navajo as their first language, and some of whom are monolingual. Diné are exposed to the language on a daily basis through radio programs, newspapers, language immersion programs, cultural events, and both traditional and popular songs. Navajo hymnals, published music, and the *Adahooniliggi* ("Current Events," a monthly newsletter), use the Harrington-LaFarge Navajo alphabet, established in the 1930s.

Most Navajo adults prefer that the language be spoken and sung elaborately, with picturesque and elaborate use of metaphor, simile, and personification; locations in songs are usually directional or nonspecific; and many texts begin in the fourth person, often translated as "one," or with the word *jini* ("it was said") to emphasize the autonomy of the singer.

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See also: [Densmore, Frances](#); [Native American Music](#); [Native American Popular Music](#); [Yuman Music](#)

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Ney

A *ney* or *nay* is an open-ended, obliquely held flute that is used in many Middle Eastern music types. Because of the breathy quality of its sound, it is often held in high regard by Sufi groups such as the 13th-century Mevlevis. For the Mevlevis, the ney represents human breath; being made out of a natural reed, it also represents the writing pen (made from the same type of reed) called a *qalam*. The founder of the order, Jalal al-Din Rumi, opened his poem the *Mathnawi* with a dedication to the reed flute (Marcus, 2007, p. 98). Today, the ney is occasionally made of metal such as a rifle barrel.

Different lengths of ney (between five or six) are needed to play the different pitch levels, as a single instrument does not have the needed range; however, all ney are composed of nine sections pertaining to the natural growth of a reed that “have specific, yet unarticulated, acoustic and symbolic functions” (Marcus, 2007, p. 98). A ney has six finger holes on the front and one for the thumb on the back. The player presses his lips on the lip of the end and blows down the inside of the flute to make the sound. The player can change the pitch by the amount of air blown, and if more or less wind is supplied, the octave changes up or down. In Turkey and Iran, neys have mouthpieces that look like small disks made of wood, horn, or metal, whereas in the rest of the Arab world, they are played without the aid of a mouthpiece. The mouthpiece helps players direct their wind and produces a

stronger sound, yet still one that has the very breathy sound for which the instrument is famous.

In classical Arab music, as in Turkish (Ottoman) and Persian classical styles, the ney holds a special place associated with the human body's desire for unity with God, especially for Sufis. The human body is compared to the reed, pulled from its home in the marshes, empty of anything and longing to go back to its origin. This is seen to be like humankind: pulled away from God at birth, an empty vessel that must be filled and seeking final rest with God, the creator.

Lagrange notes that the ney has other names, such as the *suffarah* and the *'uffatah*, and that the *kawalah* or *kaval* in Turkey are closely related (Lagrange, 1996, p. 23). The kawalah has the same number of holes for the fingers as a ney, but is usually made of wood rather than a reed, and is a single piece of carving. Both are played the same way, even being held at an oblique angle, and they both are end-blown flutes. The ney, however, is used in urban, classical music and is the only wind instrument used in Arab classical orchestras (Marcus, 2007, p. 99). The Turkish kaval is used in folk music and sometimes is included in folk-inspired modern pieces.

John A. Shoup

See also: [Arab Classical Music](#); [Iranian Classical Music](#); [Ottoman Classical Music](#); [Sufism](#), [Music of](#)

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Nisiotika

Nisiotika is a distinct genre of Greek music, song, and dance that consists of a corpus of light, upbeat pieces generally dealing with the sea, love, drinking, warfare, exile, and jollification. Nisiotika music originated in the Greek islands (*nisiá*) of the Archipelago, primarily from the Sporades and the Cyclades groups of islands but also from the Dodecanese and the Northeast Aegean islands. It derives from older local traditional music, such as folk melodies, popular rhythms, shared poetic structures, and regional dances, all influenced by the music cultures of the various conquerors of this area (Ottomans, Arabs, and Venetians), as well as by the music of Asia Minor Greeks.

Most researchers draw a major differentiation between traditional Greek music of the islands and music from the mainland. The distinction between these two genres consists mainly of the following features:

1. As a rule, the island dances are in simple meters, usually of two or four beats, whereas in mainland Greece one can also find asymmetric rhythms, such as the *kalamatianós* dance in 7/8 (3 + 2+2/8).
2. Unlike music of the Greek islands, music of the mainland is performed primarily on anhemitonic modes, which are musical scales without semitones.
3. The usage of rhyme and melodic improvisation characterizes island music, whereas in the mainland these elements are rarely observed.
4. The typical combination of musical instruments in Greek mainland music was initially the duo *davul* and *zurna* (later *davul* and *clarinet*), whereas in the islands it was the pair *toubi* and lyre (or lute and violin).

Although there is a common basis in a characteristic “island sound” that extends all through the insular zone of Greece, the apparent seclusion of its islands has led to an independent shaping of particular music cultures. The majority of the *nisiotika* are played on lyre, *clarinet*, bagpipe, violin, guitar, mandolin, lute, and dulcimer. Modern versions of *nisiotika* employ other popular, nontraditional instruments such as the synthesizer, the electric and acoustic guitars, the *bouzouki*, and sometimes the drums or extra percussion. *Nisiotika* songs incorporate the common poetic form of rhyming couplets with extemporaneous verses, which is frequently

encountered in Mediterranean insular cultures as a cultural practice of improvised musical and lyrical dialogue.

The most familiar occasion for performing nisiotika music is the *panigyri*, an annual religious feast that takes place outdoors, usually in large open-air plazas at the side of the church. These festivities—full of music, dance, food, and drink—bring together local inhabitants and operate like symbolic venues that reinforce social and cultural coherence. Other major instances of nisiotika performances are wedding and baptism ceremonies, carnival fiestas, the Clean Monday and Easter Sunday celebrations, as well as name-day or birthday parties and family gatherings.

The music of the Aegean islands is a vivid and cheerful expression of local insular cultures. This attribute is clearly revealed in their dances, which are characterized by the elegance of footsteps and the pounce of the dancers' knees. Traditional nisiotika include, among others, *bálos*, *soústa*, *syrtós*, *tráta*, *karsilamás*, and *(i)kariótikos* dance. They are mostly sequence dances done in an open or closed circle or couples, dancing opposite (*karsilamás*) or paired (*bálos*).

The most representative of the Aegean islands music, the *bálos* tune is usually rapid, lyrical, and enjoyable. It accompanies a partner dance that adapts all aspects of courtship (appeal, romance, demonstration of male and female roles, negative reaction, chase, capture, and final submission). According to earlier narratives about *bálos*, as men could not get straightforward access to the women's area, they invented this kind of dance in order to flirt with them. The dance consists of simple, tripping hops decorated with delicate figures and variations. Both the themes and the style of *bálos* resemble those of *soústa*. *Tráta* is a traditional commemorative dance based on the song "*I tráta mas i kourelouí* (Our ragged fishing boat)." It is performed by a chorus of women who hold their hands crossways, mimicking the hauling of the nets and symbolizing the everyday process of fishing.

Syrtós is a line or circle dance, during which the participants hold their hands at shoulder level or a handkerchief by its two edges and dance in a counterclockwise direction. This is a pan-Hellenic dance, but it is performed differently from one place to another. Each insular form of *syrtós*

is named after the specific island where that version is danced: for example, *skyrianós* from Skyros, *skopelítikos* from Skopelos, and *hiótikos* from Chios. *(I)kariótikos* is one of the most recognizable Greek island dances, and it derives from Ikaria. Its performance is structured on slow-moving walking footsteps which accelerate to quicker ones. The dancers hold each other's shoulder and dance in a circle. In most instances, the piece of music that accompanies (i)kariótikos is the well-known "*I agápi mou stin Ikariá* (My love in Ikaria)" by Giórgos Konitópoulos.

During the 1970s and 1980s, there was a massive outburst of nisiotika songs and dances through the appearance of several musical groups that performed in taverns and nightclubs in Athens, as well as in specific festivals in other provincial towns of Greece. The famous Konitópoulos family (notably Mihális, Giórgos, Kóstas, Vagélis, Agéliki, Násia, Eléni, and Iríni) from the island of Naxos stimulated the wide diffusion of the genre through their huge discographic production and live concerts. Maríza Koch, a female musician, singer, and songwriter, contributed to the revival of the nisiotika through the urban art-folk musical movement called *Néo Kýma* (New Wave), mixing up traditional melodies with electronic instrumental fusions. The rebirth of nisiotika music was supported by the music folklorist Símon Karás and the renowned traditional music singer Dómna Samíou. In addition, the *éntehni* (art) band *Dynámeis tou Aigaíou* (Forces of the Aegean) seems to have played a significant role in the reorchestration of older traditional island melodies by means of a delicate new musical treatment.

The popularity of island songs was also increased by the MINOS-EMI production of the 1982 record *Ta nisiótika* (Island music), sung by Yánnis Pários, a widely admired lead singer of light popular Greek music and love ballads. Later on, the nisiotika performers (both instrumentalists and vocalists) were accused of lapsing into the subordinate, vulgar aesthetics of the Greek *laikó* (pop) and *skyládiko* (doggy) song, and castigated for the commercialization, electrification, and loss of the genre's authenticity. Nowadays, most Greeks, especially the younger listeners, have become familiar with the nisiotika songs and dances through the revivals and renewals of the traditional island music. Because a fair amount of the

nisiotika music has become part of the pan-Hellenic repertoire, these pieces can be heard and danced all over the country as well as in Greek diaspora communities.

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See also: [Cretan Lyra](#); [Greek Popular Music](#)

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Nô Theater

Nô (also commonly spelled *noh*) is a theatrical genre that has been performed since the Muromachi Period (1392–1568 CE) and is known for its stoic yet exceptionally emotional performance. Nô, which translates as “skill,” came under the patronage of the ruling military government, the *shogunate*, in the 14th century CE and reached its height as a ceremonial art form during the Edo Period (1603–1868 CE, also known as the Tokugawa Period). If *kabuki* is theater of the people, then nô is theater of the military class. In writings on Japanese art forms, nô is often described as an isolated theater genre, but in performance practice nô is traditionally presented with interludes of small comedic pieces called *kyôgen*. Typically, *kyôgen* performances are inserted between nô plays, often with unrelated texts. Nô is known for its seriousness that intertwines drama, dance, and music, whereas *kyôgen* are short comedic skits often using pantomime and dialogue with music being downplayed (Takakuwa, 2001, p. 629). Both art forms are traditionally male-only performance practices and are preserved by independent lineages of actors or schools.

Nô and *kyôgen*, which have been linked together for 600 years, come out of folk theater forms known as *sarugaku* and *dengaku*. *Sarugaku*, like early

nô and kyôgen, was performed with no fixed staging and often occurred in places ranging from dry riverbeds to shrines and temples to wealthy patrons' homes. Beginning in the early 14th century CE, the well-known actor, dancer, playwright, and producer Zeami Motokiyo (1363–1443 CE) and his father Kan'ami Kiyotsugu, members of a famous sarugaku family troupe, developed nô as a separate art form out of sarugaku. When Kan'ami died, Zeami, just 22 years old, inherited the responsibility of carrying on the traditions of the family troupe (Rimer and Yamazaki, 1984, p. xviii). Zeami used the knowledge passed down from his father to push nô to new heights, and his treatises on the art form still serve performers and researchers in Japanese studies today. During the 16th century CE, the shogunate patronage dwindled as the classes became locked in a civil war. Despite the elite status that nô derived from its patronage, folk forms of nô began to spring up. After the country was unified again under the shogunate military rule, the strong Tokugawa family came to power and reinvented nô as their court's ceremonial art form. Under the Tokugawa family's rule, nô actors were given the rank of *samurai* and only their sons were allowed to continue the traditions, now strictly produced with no deviation from its codified forms (Brandon, 1997a, p. 145). The art form developed by Zeami was once known for individual interpretation based on his notions of aesthetic, style, and production, but the nô that we see today came out of the Edo Period as a rigorously produced art form with very little variation, taught through exacting tradition.

There are three groups of performers in nô: actors, chorus, and instrumental accompanists. These groups work in concert to produce a multilayered performance practice. The actors of the nô drama come from different schools of training, some with traditions dating back to the Muromachi Period. Actors in the nô drama train throughout their entire careers in one of three role types. The first subgroup of actors plays the main roles, known as *shite* (pronounced shee-tay). They wear intricately carved masks depicting characters, ranging from women and men of varying ages to all sorts of nonhuman gods and demons. These masks can be hauntingly beautiful or grotesque depending on the role, and are key elements in the overall look of a nô performance. The second subgroup of

actors plays the *waki*, a secondary character. The *waki* never wear masks and do not often dance. In general, the *waki* could be considered an onstage guide, often providing context and narration. Though he rarely interacts directly with the *shite*, he does work with the *shite* to push the story forward. The final subgroup includes actors who play the *kyôgen* roles, both in *nô* and in the separate comedic interlude pieces. In the *nô* setting, these actors perform either subordinate roles that sum up elements of the story or provide brief moments of comedic relief in the otherwise serious stories.

The actors in the chorus, along with the *shite* and *waki*, deliver the text of the play. Today, the chorus typically has eight members, but in the 18th century CE it could have as many as 25 members. The relationship between the main actors and the chorus has changed since Zeami's time, and today they serve in supporting roles to each other. It should be noted that the chorus is a dramatic role and not a musical one. The chorus members are not simply back-up to the *shite*; rather, they help to extend the sung and spoken text from the *shite* to create a transcendent viewpoint of the character (Fujita, 2008, p. 136).

The verbal component of *nô*, based on literary texts, is the most important in the art form. The music, staging, dance, and other elements all play secondary roles to the elaborate texts. The *shite* role and the chorus deliver these texts in a fixed number of stylized forms of melodic and rhythmic patterns. These patterns deliver incredible emotion for the characters, but the same melodic form may be used to express both sorrow and joy (Fujita, 2008, p. 135), so the uninitiated may not understand the meaning based on the melody alone. To truly understand a performance, one must understand the texts on which the performance is based.

The instrumental accompaniment of the *Nô* drama, known as the *hayashi*, is made up of four instruments: one flute and three drums. The *nôkan*, a horizontal side-blown flute with seven finger holes, is similar in appearance to the *ryûteki* from the *gagaku* ensemble. It is made of bamboo and wrapped with cherry bark and is typically lacquered on the inside. A unique element of the *nôkan* is the addition of a small tube, known as the *nodo*, between the mouthpiece and the first finger hole. This addition

produces a sharp and abrupt timbre that also disrupts the natural relationship between intervals, shifting the *nôkan* away from absolute pitch (Takakuwa, 2001, p. 634). The *nôkan* provides small melodic motions either to introduce scenes or to heighten the text being delivered by the chorus and actor. Like their *ryûteki* counterparts in *gagaku*, *nôkan* musicians use a form of *shôga* (oral mnemonic) to memorize the melodic material of each play.

There are two hand drums and one stick drum in the *hayashi*. The two hand drums, generally called *tsuzumi*, are played as a pair. The larger drum accents and initiates patterns, while the smaller drum develops rhythmic texture. Both are hourglass-shaped, with two leather drum heads strung together from each side of the body. The larger drum, *ôtsuzumi*, is held on the musician's left hip and struck with his right hand. The cords that hold the heads are strung tightly and it is common practice to heat the drum heads prior to the performance. This practice allows the musician to produce two tones by striking the heated head in different ways. The smaller drum, *kotsuzumi*, is held on the musician's right shoulder with the left hand and struck with the right hand. The cords on the *kotsuzumi* are not strung as tightly as those on the *ôtsuzumi*. In this way the *kotsuzumi* player can control the tension being placed on the heads of the drum. This produces four distinct tones indicative of the *kotsuzumi*. The musician uses one to four fingers to strike the drum head, which produces different sounds and volumes. Also, the struck head can be dampened to produce a softer tone during performance.

The stick drum, called *shimedaiko* (or generally *taiko*), is barrel-shaped and raised off the ground by a wooden frame. Two leather heads are strung over the body in a fashion similar to the *tsuzumi*. A hide patch is added to the top head where the drum is struck by wooden sticks called *bachi*. Though common, the *shimedaiko* is not used in every performance. It is typically used in plays that feature gods, demons, or other nonhuman characters.

The sonic atmosphere of *nô* is both stark and complex. The sound of the chant is known as *utai* (sung text) instead of *ongaku* (music) and is the key feature in performance. The musical accompaniment provided by the

hayashi only elevates the text being vocalized through the utai. The instruments may also add to the theatrics of the dancer's actions, accentuating and highlighting movement. Utai is characteristically tight and has an extended vibrato. It is divided into two modes: *yowagin*, a melodic mode; and *tsuyogin*, a dynamic mode. Yowagin is used in most plays and includes more variants in pitch. Tsuyogin is less common, used mainly for nonhuman characters. Though tsuyogin uses the same pitch range as yowagin, it uses far fewer variants on the main pitches, producing a somewhat monotonous yet energetic chant. Both fixed and free-form rhythm styles are used. Fixed styles use poetic phrasing divided into eight, four, and two beats (Takakuwa, 2001, p. 632). Performers are quite adept at switching between chanting modes and rhythmic styles to create tension in certain scenes. The tempo continually fluctuates during a performance according to the actor's discretion. His delivery is based on his ability to read an audience and the atmosphere around him. Zeami considered *nô* to be a means for both actor and audience to reach a level of contentment and enlightenment, and it is the actor's role to guide the performance through chant and dance into this enlightened state.

The visual aspect of *nô* is both simple and striking. The dance component combines pantomime and stylized motions made by actors dressed in elaborate *kimono* and costumes. The masks of the shite are carved and painted with understated emotion, but the actor uses fixed hand and arm gestures to increase the emotional affect. For example, to express extreme grief, the actor slowly lifts his hands to hide his face. The hands are positioned flat with extended fingers, the palms toward the actor's face. While discussing "artistic effects," Zeami states in one of his treatises, "Even in a theatrical endeavor that seems to have no special atmosphere about it, the spectators can find this simplicity fascinating because of the special mood it creates" (Rimer and Yamazaki, 1984, p. 184). Because the chant and utai are center stage, the dance adds to this atmosphere where the stories unfold.

Nô is also known for its stylized but simple stage. The stage we know today was standardized around 1600 CE. It is a raised platform of about 19 square feet. The stage floor is polished cypress wood and a traditional

temple-like roof covers the dance area. Though *nô* is often performed indoors, in outdoor settings the roof both aids in protection from the elements and also acts as a frame to locate the audience's attention on the stage (Brandon, 1997a, p. 178). Four pillars sit on the four corners of the main dance area. On stage left sits the chorus and upstage, behind the dance floor, the *hayashi*. A bridgeway, usually 20 to 40 feet long, brings the actors to the main stage area from the dressing rooms. This bridge way acts as transitional space for the actor to become a part of the story.

The repertory of *nô* is quite expansive. It consists of some 250 pieces, with the majority of these created five and six centuries ago (Emmert, 1997, p. 19). Though new plays have been written over the centuries, a common sentiment exists that the repertory is sufficient in number and therefore no new plays have to be added. The repertory is filled with stories based on early Japanese literature. In his treatises, Zeami encouraged playwrights to center their stories on history and legends of familiar events and characters. Common themes include Chinese legends and Japanese mythology and history—especially the famous 12th-century CE war between the Heike and Genji clans (Brandon, 1997a, p. 146). Especially today, audiences may not comprehend every word delivered through the heightened speech and elaborate singing style, but the stories are best understood by those familiar with the source materials and famous story lines.

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See also: [Bunraku](#); [Gagaku](#); [Kabuki](#)

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Nongak

Also referred to as *pungmul* and by many other names, *nongak* is a multifaceted percussion-band music and dance tradition in Korea that also incorporates elements of ritual and drama. The term "nongak" is a combination of two Sino-Korean characters that translate literally to "farmer's music" or "farming music." As its name suggests, it is historically a rural practice that accompanies farm labor to alleviate boredom and enliven farmers' spirits, though it is also performed in community festivals and village rituals. As a ubiquitous genre throughout the country, there exist many regional and local variations in music, costume, dance, and instrumentation. Today, nongak has become a symbol of traditional music and culture in both North and South Korea, and preservation efforts in the latter have allowed it to thrive in new ways as traditional rural practices disappear due to the country's rapid modernization. In 2014, UNESCO inscribed nongak as an Intangible Cultural Heritage of Humanity (UNESCO, 2015).

The music of nongak centers on a core set of four percussion instruments: a *jing*, a large brass gong (16 inches in diameter); a *kkwaenggari* or *swe*, a small gong (around 8 inches in diameter); a *janggo*, an hourglass-shaped, double-sided wooden drum; and a *buk*, a double-sided wooden barrel drum. Other instruments used in nongak include the *taepyeongso*, a conical double reed; the *nabal* (literally trumpet-bugle); and the *sogo*, a small handheld drum. Each instrument plays a specific role

within the music and dance. There are typically two primary *swe* players who lead the entire ensemble by signaling rhythmic changes using visual and musical cues, and also direct dance movements and formations. Musically, the *swe* outlines the rhythmic cycle (*jangdan*), controls the tempo, and improvises rhythms that accentuate particular aspects of the rhythmic cycle. The *janggo* provides the foundation of the rhythmic cycle. The *buk* provides bass tones and accentuates the strong beats of the rhythmic cycle. The *jing* punctuates the beginning of the rhythmic cycle and other strong beats. The *taepyeongso* provides improvised melodic accompaniment to the percussion band, drawing musical material from local folk songs, and the *nabal* can be used to give signals. The *sogo*, however, produces very little sound, and serves mainly as a dance prop (Hesselink, 1996, pp. 143–155).



Nongak drummers at a festival in Yeongam, South Korea. Wind instruments and gongs are also used in *nongak*. (Jon Lusk/Redferns)

This percussive genre centers on rhythmic cycles or patterns (*jangdan* or *karak*) that are played in sequence, with up to 12 rhythmic cycles in a performance. Each rhythmic pattern is repeated at length while the drummers perform specific dances and formations that are associated with that particular rhythm. Individual performers can improvise within a narrow framework that does not distort the overall structure of the rhythmic cycle or the cohesiveness of the entire band. Rhythms in Korea are traditionally orally transmitted with the use of vocables and mnemonics called *ku-eum*, which signify specific playing techniques and rhythms. These vocables and

mnemonics are also able to convey stresses, accents, dynamic range, and overall “groove” of the rhythmic cycle (Hesselink, 1999, pp. 8–10).

As a complex and comprehensive genre, many assert that one should not consider any one particular aspect of nongak to be more important than another, or consider them in distinctly separate terms (Hesselink, 1999, p. 6). For instance, there is continuous movement and dance concurrent with the drumming. Performers wear hats with streamers and ornate feather flowers (*sangmo*) and are able to manipulate these streamers to execute complex figures and movements. Furthermore, those performing *sangmo* are completely in unison with one another, all while simultaneously dancing and playing complex rhythmic patterns. The *japsaek*, or village characters, add elements of drama to nongak by representing and playing the typical village characters such as the aristocrat, hunter, monk, grandmother, and beautiful maiden.

Nongak plays an important role in village shamanic rituals (*kut*) and festivals. Rituals can include village shrine rituals, agricultural rituals, and village cleansing rituals that serve to drive away evil spirits in the village and propitiate the guardian spirits (Park, 2014, p. 2). In the Honam Chwado region, nongak is performed in Lunar New Year rituals on the first full moon to “stamp out bad energy, appease the spirits and pray for a good fortune and blessings” (Kwon, 2012, p. 72). Even as traditional village life continues to decline in the face of modern development, the genre continues to be adapted to new uses and contexts. One can find it in university clubs, elementary schools, modern stages, tourist performance venues, and on the streets leading groups of protesters. After the devastation of the Korean War, the South Korean government proactively pursued the preservation and promotion of the country’s traditional heritages by creating the Cultural Properties Preservation Law in 1962. Nongak was soon designated Important Cultural Asset no. 11 in 1966. This designation has been continually amended to recognize specific regions that are representative of a distinct style of nongak, of which today there are six: Jinju Samcheonpo, Pyeontaek, Iri, Gangneung, Imsil Pilbong, and Gurye Jansu (Cultural Heritage Administration of Korea, 2015).

The term “nongak” is a recent subject of debate by scholars and practitioners. Some scholars have opposed the use of this term, arguing that ruling authorities during the Japanese occupation (1910–1945) used it in order to belittle the practice or “limit this activity to just ‘music’ by ‘farmers’ in order to disguise or erase its much broader use and meaning among the colonized” (Hesselink, 2006, p. 15). Furthermore, because the term “nongak” confines the meaning of this genre to the spheres of just “music” and “farming,” it does not represent the complexity of the genre’s current performance contexts and its diverse use in social functions (Hesselink, 2006, p. 16; Kwon, 2012, pp. 73–74). Hence, many scholars and practitioners prefer the term *pungmul* as a generic term for rural drumming and dance throughout South Korea. Nonetheless, many use the word “nongak” frequently; both UNESCO and the South Korean government use this term in their designations.

Tanner Jones

See also: [Janggu](#)

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Nordic Jazz

“Nordic jazz” refers to jazz music emanating from Scandinavian countries such as Sweden, Denmark, and Norway. Over the past four decades, these countries have established vibrant, distinctive, state-supported jazz scenes.

Situated along important trade routes, Scandinavian countries were exposed to American jazz recordings early, and a thriving local jazz culture has existed there dating back to at least to the 1930s. Scandinavian jazz slowly achieved international acclaim beginning in the 1950s with the work of Swedish cool-jazz baritone saxophonist Lars Gullin (1928–1976), who won *Downbeat*’s “New Star” category in 1954, becoming the first European to win a jazz poll in the United States. In the 1960s, Swedish singer Alice Babs (1924–2014), who frequently collaborated with Duke Ellington and Danish alto saxophonist John Tchicai (1936–), emerged as a prominent figure in the free jazz movement and appeared on numerous landmark albums, including Albert Ayler’s *New York Eye and Ear Control* (1965) and John Coltrane’s *Ascension* (1966). The current global reputation of Nordic jazz is inseparable from the popularity of releases from Manfred Eicher’s (1943–) German-based ECM Records in the 1970s, which regularly featured Scandinavian musicians, notably Norwegian bassist Arild Andersen (1945–), drummer Jon Christensen (1943–), guitarist Terje Rypdal (1947–), and saxophonist Jan Garbarek (1947–); Swedish pianist Bobo Stenson (1944–) and bassist Palle Danielsson (1946–); and Danish trumpeter Palle Mikkelborg (1941–). Often recorded at Rainbow Studios in

Oslo with engineer Jan-Erik Kongshaug (1944–), these releases featured a sparse, high-reverb aesthetic that came to define Nordic jazz in the era.

Critic Stuart Nicholson famously identifies a common, so-called “Nordic tone” in the playing of some Scandinavian jazz musicians. Characterized by the use of indigenous folk material and a minimalistic impulse toward long, sustained notes, clarity, repetition, and extended periods of silence, Nicholson describes the Nordic tone as distinctively Scandinavian and interprets it as evoking the solitude and open spaces of the region. Pianist Jan Johansson’s (1931–1968) influential 1964 album *Jazz på svenska* (Jazz in Swedish) established an important precedent for using Scandinavian folk melodies, and, under the guidance of American expatriates George Russell (1923–2009) and Don Cherry (1936–1995), Garbarek and others continued this tradition. Garbarek’s output, in particular, has come to be most associated with the Nordic tone, especially his early ECM albums *Afric Pepperbird* (1970), *Triptykon* (1973), and *Dis* (1977), as well as his work as part of Keith Jarrett’s short-lived “European Quartet.” In recent years, scholars such as Tony Whyton have criticized the “Nordic tone” concept as a cliché that unfairly stereotypes the music of Scandinavian jazz musicians.

Today, Sweden, Denmark, and Norway all subsidize jazz music, providing education, sponsoring concerts and festivals, and more. This governmental support has helped make Scandinavia the home of one of the most important contemporary jazz cultures. Nordic jazz has continued to thrive into the 21st century, embodied in the work of musicians as diverse as Swedish pianist Esbjörn Svensson (1964–2008), bassist Lars Danielsson (1958–), and saxophonist Mats Gustafsson (1964–); Norwegian pianist Tord Gustavsen (1970–), trumpeter Mathias Eick (1979–), and saxophonist Karl Seglem (1961–); and Danish pianist Søren Kjærgaard (1978–), guitarist Jakob Bro (1978–), and bassist Jonas Westergaard (1976–).

Brian F. Wright

See also: [Jazz](#); [Parker, Charlie](#)

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North Korea, Music of

The music of the Democratic People's Republic of Korea (the formal name of North Korea, abbreviated DPRK) is characterized by Korean identity and musical traditions, as employed in service of the state ideology. As such, an understanding of the ideological pillars of the DPRK is crucial to understanding its musical culture. The DPRK was declared in 1948 under the leadership of Kim Il Sung (1912–1994), a military leader against Imperial Japan in the World War II, under the patronage of communist regimes of the Soviet Union and, later, China. Despite those alliances, the fundamental ideology of the DPRK is the *Juche* idea. Juche aims to ensure sovereignty through national self-reliance expressed in several key areas: the development of a Korean-style socialist state, and an oft-repeated "single-hearted unity" of ideology whose source and summit is absolute devotion to Kim Il-sung—lauded with the titles of Great Leader, and Eternal President—and his successors, his son Kim Jong-il (1941–2011), and grandson, Kim Jong-un (born 1982 or 1983).

Closely connected to Juche is the *Songun*, or "military first" principle, for two reasons: the belief that survival and the right of self-determination cannot be ensured by reliance on outsiders for defense, and the fact that the DPRK's territorial aspirations do not end at the 38th parallel. The Korean

War ended in an armistice, leaving the DPRK technically at war with the United States and the Western-backed government of the Republic of Korea (South Korea), and the DPRK continues to present itself as the salvation of the entire Korean peninsula from imperialism and other affronts. As armed struggle threw off Japanese domination, the Songun principle intends to accomplish the same against other adversaries of the DPRK.

Therefore, all forms of art in the DPRK exist to further the goals of the state, which is said to act in the name of the people. All three leaders have enjoyed close national press coverage of their “field guidance” on an unlimited array of subjects, from the arts to agriculture, military strategy, architecture, and economics. In that context, both Kim Il-sung and Kim Jong-il are credited with extensive commentaries on the role of the visual and performing arts in society, beginning with Kim Il-sung’s “On Some Questions Arising in our Literature and Art” (1951) in which scholar Keith Howard notes the influence of Mao Zedong’s Yan’an speeches, and of Soviet-style socialist realism.

It is arguable that Kim Jong-il’s commentaries may carry the most influence, due to his close interest in the arts in general, and his role in elaborating on and enforcing his father’s teachings, with his career culminating in succeeding his father as supreme leader. By the time of Kim Jong-il’s commentaries, the national hagiography of Kim Il-sung was firmly codified: The “Great Leader” was lauded as the origin and embodiment of the DPRK’s national ideology.

Musical guidelines from the leaders range from the general to the very specific. General guidance includes standard exhortations that “[t]he form of literary and artistic works must also be good, but their ideological content is more important” (Kim, 1992a, p. 196) to “make an active contribution to establishing the Party’s monolithic ideological system among Party members and other working people” (Kim, 1992b, p. 391) and “promoting socialist construction in the northern half of the country and making full preparations for the great revolutionary event of national reunification” (Kim, 1992b, p. 392).

More abstractly, the middle Kim urged composers to strike a balance between “restorationism” with folk material that might trigger nostalgia for

pre-revolutionary times and conditions, and an adaptation of national aesthetic traits for the revolutionary era, while not pursuing novelty for novelty's sake, or falling into "flunkeyism" through the excessive imitation of foreign music (Kim, 1992b, p. 391). He also urged that composers of North Korea should create their own style of opera and not copy European forms, which he called "outdated" (Kim, 1992a, p. 202).

In concrete terms, Kim Jong-il presented guidelines for composition, performance, and instrumentation, stressing that "[s]ongs that are too jumpy with melodies that rise and fall too sharply are both difficult to sing and unsuited to the sentiments of Koreans" (Kim, 1992b, p. 390). In addition, he specified that "lyrics should be written in verse form," and that "[w]e must categorically reject singing in a harsh voice" (Kim, 1992b, pp. 391, 394). Echoing a preference of Kim Il-sung, he declared that "even when one and the same song is sung, it is better to hear women sing it than men" (Kim, 1992b, p. 394).

For instrumentalists, Kim Jong-il urged close attention to the ideal key for performing a given work, and prescribed the following formula for instrumental breaks: "You should direct the emotional content properly by bringing it to a crescendo before the next stanza is started" (Kim, 1992b, p. 394).

In order to avoid "flunkeyism" and blind allegiance to non-Korean aesthetics, Kim also discouraged the use of Western woodwind instruments, saying in 1968 that, "from now on, woodwind instruments should be used as little as possible in instrumental music." He added that "the use of the piano should also be reviewed," and that the collective effort of ensemble accompaniment was preferable to that of a single pianist. Above all, he urged the development of "an orchestra of our national instruments," while allowing the incorporation of Western instruments such as the electronic organ so long as they were assimilated in the creation of culturally and ideologically appropriate music (Kim, 1992b, p. 395).

While Kim Jong-un has liberalized some elements of the performing arts, the preceding principles are easily found in actions regarding present-day music of the DPRK. Orchestral ensembles favor stringed instruments, woodwinds are often adaptations that bear less of a likeness to Western

instruments, and pianos are not as ubiquitous as they are in the West. Vocal performances heavily favor female soloists, and thematic material focuses on the leaders, the land, national construction and defense, and other ideological subjects.

Exemplars of North Korean music include the Mansudae Art Troupe (which is the successor of both the Central Art Troupe and the Pyongyang Art Troupe), the Pochonbo Electronic Ensemble, the Unhasu Orchestra, the all-female Moranbong Band, and the Wanjoesan Light Music Band. Military choruses and ensembles abound, as music remains a crucial element of ideological formation and morale. The DPRK also sponsors a state symphony orchestra.

According to the *International Directory of Music and Music Education Institutions*, each province in the DPRK has a state-sponsored college of arts. However, the Pyongyang University of Music and Dance is the flagship national institution.

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See also: [K-Pop](#); [Nongak](#)

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Norwegian Folk Music

The folk music of Norway is the product of a long and complex series of traditions. From its pre-Christian roots to its modern cosmopolitan identity,

folk music has played a central role in the history of Norwegian people and their shared heritage with their Scandinavian neighbors, especially Denmark and Sweden. Norwegian folk music is, therefore, a reflection of the diversity of its people. With rural traditions that have remained isolated for centuries and an eclectic urban population, which has grown steadily since the mid-19th century, Norway's folk music remains a dynamic resource of cultural synthesis, historic preservation, and modern identity.

The earliest folk traditions extend back to Norway's aboriginal roots. The Sami people—an indigenous group of northern arctic dwellers—have occupied Norway and parts of Scandinavia and Russia as far back as the first century CE. However, relatively little is known about their traditions before the late medieval period. As hunters, fishers, and herders, their lifestyle was dominated by a harsh but resilient existence in one of Europe's most forbidding climates. Oral traditions and the absence of extensive written records have left little evidence from which to construct a complete picture of the degree to which early Sami populations participated in a musical culture. Nevertheless, one practice passed down to more recent generations is the tradition of singing *joiks* (*yoiks*). Joiks are songs that are frequently performed a cappella (without musical accompaniment), though in some cases it is probable that simple reed instruments (known as the *fadno*) and drums were used to accompany singers. These chants are personal and improvisatory in nature, and their style can vary widely from one performer to another. Like other medieval chants from across Europe, joiks are expressive of distinctive musical affects. Some joiks celebrate the spirituality of nature, whereas others are used to express a particular emotion, thus echoing the Samis' close connection to the land. As with much of Norwegian folk music, a sense of collective identity can be found alongside the individual stamp of the performer.

One of the most important elements to flow from early Norwegian cultures is not their musical practice, however, but the many legends that surrounded their pre-Christian roots. Stories of the Norwegian landscape, especially the description of magical trolls who lived among the country's many picturesque *fjords* (narrow cuts in the land made by the movement of glaciers), have served as important themes in songs, ballads, and folk

dances. This early history would become an indispensable wellspring of Norwegian identity in the national awakening of the 19th century.

In the later medieval period, Norway's union with Denmark in 1380—a relationship it would share for more than four centuries, until 1814—laid the foundation for an extensive tradition of music-making. This political shift marked more than a change of monarchy; it led to the cross-fertilization of neighboring cultures that often made strictly Norwegian practices inseparable from authentically Danish traditions. In addition, the rise of Lutheranism in the wake of the 16th-century Reformation gave birth to new streams of Christian pietism. The influence of German clergy throughout much of Scandinavia was strong, but Southern Norway was particularly susceptible to these Protestant influences.

As a result of these political, religious, and cultural transformations, Norwegian vocal traditions were augmented to include the singing of hymns, which remain an iconic symbol of Norwegian spirituality and identity to this day. These hymns, often set to text in the local vernacular, quickly became a central feature of Norwegian music-making throughout the 17th century. In addition, the tradition of singing the *stev*, or folk song, persisted after the Reformation, as did the singing of longer ballads (epic folk tunes). Ballads were extremely important to the preservation of Norwegian tales and bear witness to the power of the oral tradition of the Norwegian people. Other vocal forms that became more widespread in practice over the 16th and 17 centuries include the *lokk*. The *lokk* belongs to a popular category of herding songs known as *kulning*. These unique songs contained a combination of spoken words, singing, and shouting, and were used widely by rural communities which employed them in a domestic setting (usually to call their animals home).

Another considerable tradition that gained momentum in the generations after the Reformation is the playing of the Norwegian fiddle, or Hardanger fiddle (*hardingfele*). This string instrument derives its name from the Hardanger region of Norway, which is located along its western coast. Although the fiddle resembles the violin in its construction, it is distinguishable from its modern family member by its larger body and a unique set of sympathetic strings. These special strings are placed

underneath the set that is played (with a bow or the finger), and create a unique resonating effect (often called “drones”). Some of the earliest surviving Hardanger fiddles can be dated back to the mid-17th century. However, their use spread quickly and became more widely known over the course of the 18th century. As with many folk traditions, performance practices vary widely by region, as do the ornate carvings that commonly adorn the instrument casing.

The Hardanger fiddle served to popularize another branch of folk music, which developed alongside Norway’s vocal traditions: folk dances. Dance music—one of the largest and most pervasive folk traditions in Norway—constitutes a large repertoire that was used extensively by peasant classes. Folk dances were played in the home and in communal settings, and could exemplify a wide range of themes, from a celebration of the seasons to nature and pastoral life. Different dance traditions can be found throughout Norway and are often named according to their region of origin (such as Telemark, Hallingdal, and Valdres). This category of instrumental dance music is often referred to as *slåtter*, and includes many different types, such as the *springar* (a couple’s dance in 3/4 time), *halling* (a lively dance in duple meter), and the *gangar* (a walking dance often in duple meter). In addition to changes in meter, contrasts in tempo, mood, and rhythmic accents all differentiate the many styles. In this respect, Norway shares many similarities with Denmark and Sweden, which also popularized fiddle music throughout the 18th century.

The music of folk dances, like vocal music, survived through written manuscripts and—more commonly—a carefully preserved performance (oral) tradition. This feature also accounts for the Hardanger fiddle’s improvised performance practices. The popularity of fiddle dances waned only in the latter 18th century when the spread of German Lutheran practices decried the performance on Hardanger fiddles for recreational purposes.

Other traditional instruments that were commonly used prior to the 19th century include wind instruments, such as the *bukkehorn* (goat horn), *lur*, *tungehorn*, and *seljefløyte* (willow flute); and plucked instruments, such as the *harpeleik* (chorded zither), *langeleik* (box dulcimer), and *munnharpe*.

These instruments were used to perform folk tunes or to accompany the performance of folk songs and dances.

Despite these changes, all of these elements present a case of unity within diversity amid Norway's cultural traditions. From early joik and religious hymns to the emergence of a dynamic body of folk songs, peasant traditions from across Norway have coexisted while maintaining their unique regional characteristics. At the same, this eclectic body of locally based music constitutes both larger Norwegian and Scandinavian identities. For centuries, there was relatively little tension between definitions of "Norwegian," "Danish," and "Scandinavian" music. These classifications overlapped and embodied the syncretic nature of the many subcultures that inhabited the Scandinavian peninsula. For this reason, it is more accurate to refer to this body of repertoire as Norwegian "musics," for no particular cultural trend constitutes or exhibits a singular Norwegian identity prior to the 19th century.

Only during the first half of the 1800s did the cultural climate undergo a large shift that would dramatically alter that way in which "authentic" folk music would be redefined. At the height of the Napoleonic wars, Norway ended its centuries-long political union with Denmark in 1814, established a separate state, and ironically began a new union with Sweden. Many people throughout Norway were unsettled by these occurrences and, as a result, began a crusade for national independence. This new movement called for freedom—both politically and culturally—from Norway's Scandinavian neighbors.

Although complete sovereignty would not be achieved until 1905, the 19th century remained a period of cultural awakening in Norwegian folk art, characterized by debates over authenticity. In the musical domain, these events helped spark a wave of national romanticism. For musicians, as with written/spoken language, this meant a new consciousness of Norway's history, epic legends, and folk music, which became tools to distinguish Norway from its Scandinavian counterparts and instill pride in its people. As with many 19th-century European countries, this national program encompassed three main endeavors: (1) collecting and publishing folk music; (2) developing a new body of repertoire that blurred the definitions

between folk and “high art”; and (3) finding new ways of disseminating folk music throughout Norway and, indeed, to the rest of the world.

Folk musicians and historians from England to Russia began collecting folk tunes in earnest over the course of the 19th century, with the serious goal of arousing national pride and belonging. In this respect, Norway was no different from the rest of Europe. One of the most prominent early collectors of folk music was Ludvig Mathias Lindeman (1812–1887). Lindeman was an organist but spent a significant portion of his career collecting, cataloging, arranging, and preserving folk music. He published his first collection of more than 1,000 folk tunes in 1840 and followed that eight years later with perhaps his most popular volume: *Ældre og nyere norske Fjeldmelodier* (Old and new Norwegian mountain melodies). Many of his examples present simple, four-part settings of folk tunes, which made this rich body of repertoire available to new audiences as never before (Lange, 1958).

The new accessibility of tunes, combined with the circulating currents of nationalism, led to dramatic transformations in the realm of composition. Figures such as Halfdan Kjerulf (1815–1868) and Rikard Nordraak (1842–1866) forged a new style, which blended characteristics of folk and high art as they pursued their collective goal of making folk music accessible to a new generation of nationalists (Gelbart, 2007). This aim was one they shared with their literary colleagues, who simultaneously adopted the task of preserving and creating Norwegian literature for a population in Norway that was slowly waking to idea of cultural independence. The close connections between musicians and writers is especially evident in the case of Nordraak, who set the text of the Norwegian poet Bjørnstjerne Bjørnson (1832–1910) to music that would later become the national anthem: “*Ja, vi elsker dette landet* (Yes, we love this country).”

The next generation of composers helped to create an even broader appeal of folk music. This era was dominated by the celebrated life and works of Edvard Grieg (1843–1907), whose music became a staple of households throughout Norway while serving as a beacon of nationalism to people throughout Europe. Grieg’s work was prolific, and included works for orchestra, solo piano, voice, and strings. From his folk song settings for

piano to his more than 150 songs that incorporated a variety of different Norwegian dialects, Grieg's oeuvre stands as testament to the lasting value of folk music amidst changing values in musical style and syntax.

As these 19th-century composers embodied the spirit of folk music with new zeal, so too did many performers also take up the national torch. Ole Bull (1810–1880) was a noted violinist, whose extreme virtuosity captivated audiences throughout his life. Frequent concert tours throughout Norway, Europe, and even America took Norwegian folk music (and the sounds of the Hardanger fiddle) well beyond its geographic origins. In addition, Agathe Backer-Grøndahl (1847–1907) was a well-known contemporary whose compositions and piano performances became powerful examples of the new malleability of folk music through varied song settings and musical arrangements.

Ryan R. Weber

See also: [Fiddle](#); [Icelandic Ballads](#); [Joik](#); [Nordic Jazz](#); [Nyckelharpa](#)

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Nueva Canción

A number of demographic, sociocultural, and political developments contributed to the rise of a the movement of socially conscious music known as Latin American New Song (*nueva canción*) during the second half of the 20th century. New Song represents a grouping of local manifestations that emerged in various Latin American countries in the wake of massive rural-to-urban migration and took shape during a period of dramatic political upheaval in the region. Broadly speaking, New Song musicians adapted rural traditional musical genres for performance among urban, middle-class audiences. In some locales, artists expressed antipathy for the Anglo-American popular music that had come to dominate the mainstream media in their cities, but elements of European and American rock and folk were important influences for many composers of New Song. The involvement of classically trained musicians and collaborations with artists in theater, visual arts, and poetry served to further transform the aesthetics of the traditional sources upon which New Song was based.

Most New Song artists and their followers had leftist political inclinations, and many had ties to communist or socialist political parties, organizations, or governments. Although a great number of songs did address social and political issues, in general writers sought to craft meaningful and poetic texts that marked a departure from folk music in its traditional form on the one hand, and from commercially oriented popular musics on the other. From the outset, a philosophy of Latin American solidarity was common in song texts and in writings about the significance of New Song movements. This pan-Latin outlook was enacted musically, as many groups incorporated folkloric genres and instruments from across the continent, and it was also lived out on the stages of international New Song festivals, where the top representatives from different nations came together frequently from the 1970s through the 1990s. Though New Song's popularity was strongest during this period, the movement has left a profound legacy for Latin American culture: Latin Americans of different ages and class backgrounds continue to sing and listen to the music, and contemporary high-profile musicians cite New Song artists among their major influences.

In the “Southern Cone” of South America (Argentina, Uruguay, and Chile), large-scale migration from rural areas to urban centers starting in the 1920s led to the growth of folk music in the region’s major cities toward mid-century. Ensembles from Argentina’s pastoral northwestern region, such as Los Chalchaleros and Los Fronterizos, had a big impact in that nation’s capital, Buenos Aires, during the folklore boom of the 1950s. The seed for a socially conscious current in the Argentine folk scene was sown by the singer-songwriter and guitarist Atahualpa Yupanqui (1908–1992). Yupanqui traveled extensively throughout Argentina researching the music genres and poetic forms of the countryside, both of which he incorporated into his own compositions. He set texts evoking the hardships of indigenous mountain-dwellers and peasants in the Argentine highland northwest to songs in that region’s *zamba* and *vidala* styles. In “*El arriero* (The herder)” (1944), Yupanqui depicts the rugged environment in which this archetypal figure labors, alluding in the refrain to the unequal status between herders and the owners of the cattle they guide. Inspired by Yupanqui’s work, a group of musicians and intellectuals launched a movement they called the *nuevo cancionero argentino* at a concert in the city of Mendoza in 1963. The artists who came together under this banner, which translates literally as the “new Argentine songbook,” advocated for a renewal of the country’s national popular music. Although the manifesto that poet Armando Tejada Gómez (1929–1992) wrote for the movement was not overtly political, it outlined several key values that were shared by supporters of New Song throughout Latin America: a desire that expressive forms from all regions and groups be represented; a negative view of the dominance of foreign music (i.e., European and North American); contempt for commercial interests in art; and a wish to exchange ideas with similar movements elsewhere in the continent.

The major musical voice of the *nuevo cancionero argentino* was undoubtedly the singer Mercedes Sosa (1935–2009), who became the leading interpreter of works by politically committed Argentine composers. Among other classics, she sang and recorded Tejada Gómez and César Isella’s “*Canción con todos* (Song with everyone)” (1969), an anthem of Latin American unity, and rocker León Gieco’s “*Sólo le pido a dios* (I only

ask God)” (1978), an appeal for peace. Like other artists with leftist stances, Sosa was forced into exile from 1979 to 1984 by an increasingly repressive military regime.

The Argentine folk revival also affected the participants of the Uruguayan branch of New Song. Singer-composer Daniel Viglietti (1939–) was influenced by Argentine folk music when he started performing his songs in the early 1960s, but he was also a fan of the Beatles and brought his training as a classical guitarist to his music as well. Viglietti was a militantly political artist and open supporter of leftist guerrillas seeking to foment revolution in Uruguay. His song “*A Desalambrar* (Let’s take down the fences)” (1968), which addresses inequitable land distribution, was prohibited from play on government-sponsored media in 1969, and Viglietti was sent into exile in 1972 by a regime that was heading toward authoritarianism. The music of another important figure, Alfredo Zitarrosa (1936–1989), made extensive use of Uruguay’s traditional *milonga* and *candomble* styles. Despite his membership in the Communist Party, Zitarrosa evaded government persecution for a time, thanks to his widespread popularity. Nevertheless, after a dictatorship was installed in 1973, he too was forced to live outside the country.

The term *nueva canción* itself is most closely associated with Chile, where the First Festival of Chilean New Song was held in 1969. The socially conscious musicians who shaped this movement over the course of the 1960s were reacting in part against the commercialized urban folkloric music scene that had arisen starting in the 1930s under the label of *música típica* (typical music). Criticism of *música típica* focused on the fact that it was based almost entirely on the *tonada* and *cueca* genres of Chile’s central zone, to the exclusion of other regional forms. Progressives further felt that *música típica*’s song-lyrics projected an overly romanticized image of the countryside that glossed over the difficult conditions faced by the people who actually worked the land. Nevertheless, *nueva canción* artists owed a significant debt to folklorists who helped expose urban Chileans to a wider range of traditional practices over the preceding decades. In fact, the folklorist-performer Violeta Parra (1917–1967) is considered to be one of the artistic pioneers of Latin American New Song, along with Argentina’s

Yupanqui. In the 1950s, Parra collected songs from traditional performers in various regions of the country and performed them on stage, radio, and recordings for urban audiences. Later, toward the 1960s, Parra's original compositions began to address political topics, although the love-themed "*Gracias a la vida* (Thanks to life)" (1966) became her best-known song after Mercedes Sosa made it the centerpiece of her repertoire. Parra's original version was based on the *sirilla* rhythm of southern Chile.

In the musical output of the generation that consolidated *nueva canción* in the mid-1960s, the lyrical focus turned to Latin America's marginalized peoples. Singer-songwriter Víctor Jara's (1932–1973) catalog is indicative of the breadth of topics covered, from the exhausted peasant laborer profiled in "*El arado* (The plow)" (1965) to outrage at a massacre of squatter families in "*Preguntas por Puerto Montt* (Questions about Puerto Montt)" (1969). The ensembles Quilapayún and Inti-Illimani, formed by university students in the Chilean capital, Santiago, sought to evoke the perseverance of South America's indigenous communities by choosing names in native languages and by adopting musical elements from the music cultures of the Andes—this region had been united under the Inca Empire before the arrival of Spanish conquistadores. Quilapayún, Inti-Illimani, and others worked in a musical format that prominently featured the Andean panpipes, *kena* flute, *charango* (small guitar), and *bombo* drum. Performances of *nueva canción* thrived in intimate coffeehouse-like spaces called *peñas*, such as the Peña de los Parra, run by Violeta Parra's children Angel and Isabel.

Most of the artists identified with Chilean *nueva canción* actively supported the campaign that brought the socialist Popular Unity coalition led by Salvador Allende to power in 1970. During Allende's time as president, many of these musicians received official support from the government. The military coup of September 11, 1973, drastically altered the movement's trajectory. *Nueva canción* music was effectively banned and several groups and individuals were forced into exile. Víctor Jara, who had become a figurehead for *nueva canción*, was tortured and then murdered by soldiers in the days following Allende's overthrow.

One of the most influential political developments for leftists in Latin America during the 1960s was the triumph of the Cuban Revolution in 1959. Many of the musicians discussed earlier have spoken about that revolution's great impact on their political outlooks or have written songs about it. The prominence that Cuba occupied in the political consciousness of progressive musicians was reinforced, firstly, by events that brought many of these individuals to the island, and secondly, by the flowering of a vigorous song movement in Cuba known as *nueva trova* (which also translates loosely as "new song"). In 1967, the Casa de las Américas (Americas House) in Cuba's capital, Havana, hosted the International Meeting of Protest Song, which was attended by Daniel Viglietti and the Parra siblings, among others. Cuba's representative to the event was Carlos Puebla (1917–1989), a singer in the *guajira* folk genre who had written several pieces celebrating the revolution in its earliest days. Puebla's song "*Hasta Siempre* (Until forever)" (1965), which is dedicated to the revolutionary hero Che Guevara, became a classic of the New Song repertoire. The 1967 Meeting served as the impetus for the foundation of the short-lived Protest Song Centre, which provided a group of young, rebellious Cuban singers with platforms for dissemination of their music. These musicians faced interference for a time from bureaucrats who questioned their commitment to the revolution's ideals. However, by the end of 1972 most were on the state payroll under the auspices of the Nueva Trova Movement, which had been established as a government-supported, country-wide institution.

Nueva trova derived its name from an earlier *trova* tradition that had been practiced by turn-of-the-20th-century tradesmen, who had an affinity for playing music in a variety of styles, including *guajira* and *bolero*. These *trovadores* (singers of trova) sang about Cuban scenery, women, and patriotism in two-part harmony while accompanying themselves on acoustic guitar. The singers of nueva trova adopted this performance model centered on the singer-songwriter-guitarist, although they also experimented with different types of groupings. Some nueva trova composers, such as Pablo Milanés (1943–), further linked themselves to "old" trova by incorporating musical elements from traditional Cuban genres. However,

American and British rock and folk music also had a strong influence on many young musicians, and the songs of different writers thus varied stylistically. A diverse range of themes could similarly be found in song texts. Numerous works tackled political themes, and lyrics expressing solidarity with anti-authoritarian, anti-imperialist, and revolutionary causes were common, as in Silvio Rodríguez's (1946–) "*Canción urgente para Nicaragua* (Urgent song for Nicaragua)" (1980). Sara González's (1951–2012) "*¿Qué dice Usted?* (What are you saying?)" (1977) exemplifies the re-imagining of gender relations that characterized much songwriting in nueva trova. Nevertheless, it was songs of a romantic ilk, such as Milanés's "Yolanda" (ca. 1969) and Rodríguez's "*Ojalá* (I hope)" (1969), which made these two singers household names throughout Latin America.

Though New Song from the Southern Cone and Cuba had the highest profile internationally, related movements sprang up throughout Latin America during the 1970s. The emergence of nueva canción in Puerto Rico coincided with the height of the independence struggle in that U.S. territory; notable performers included the ensembles Taoné and Hacienda Punto en Otro Son, along with the singer-songwriter Roy Brown. In the Dominican Republic, the research and performance group Convite sought to revalorize traditional Afro-Dominican music that had long been overlooked by elites. Like so many other seminal figures of New Song, Nicaragua's Carlos Mejía Godoy (1943–) set his socially conscious lyrics over a musical framework rooted in local folk styles. Carlos and his musician brother Luis Enrique performed at the historic Concert for Peace held in the Nicaraguan capital, Managua, in 1983, which brought together many New Song greats from all over Latin America. This concert was one of many similar international festivals held over the decades that helped establish the pan-Latin scope of the New Song movement. Ecuador has been host to a series of such festivals, including the Third Festival of Latin American New Song in 1984 and three occurrences of the All of Our Voices festival (named after a lyric from the refrain of "*Canción con todos*") in 1996, 2003, and 2012. Before his death, singer-songwriter Alí Primera (1942–1985) was Venezuela's most prominent representative at these events. Although the wave of protest music that swept Portuguese-speaking Brazil during the 1960s remained

somewhat separate from New Song, distinguished personalities from the Brazilian movement, such as Chico Buarque and Caetano Veloso, collaborated with the likes of Mercedes Sosa and occasionally made appearances at New Song festivals.

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See also: [Andean Region, Music of the](#); [Bolivia, Music of](#); [Cumbia](#)

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Nyckelharpa

Sometimes called *knaverharpa*, the *nyckelharpa* ("keyed fiddle" or literally, "key harp") is a traditional Swedish string instrument that has been used in folk music since the Middle Ages. Its strings are shortened by pins on ivories (keys or pegs) in a playing mechanism (*nyckellåda*, the key box) in the instrument's neck. The keys press against the strings, functioning as tone dividers, and the strings are stroked with a bow. It is for this reason

that the nyckelharpa is often categorized as a chordophone or stroked keyboard instrument.

The nyckelharpa is usually played with a strap around the neck, angled horizontally in front of the musician, in a fashion comparable to a key instrument or guitar. The nyckelharpa has undergone changes throughout its history: earlier types of the instrument had a flat board and a drone string. The flat board made it possible to reach both the melody string and the drone with the bow.

The nyckelharpa has been central to dances and musical ceremonies in parts of Sweden since the early 17th century. The instrument is believed to have originated in northern Germany, but the nyckelharpa has been used widely in many places in Sweden and parts of Denmark. However, its popular use is clearly centered in eastern parts of Sweden, particularly the area of northern Uppland. Here, the nyckelharpa's history has been documented throughout the centuries—from Middle Ages murals of nyckelharpa-playing angels until today—and its repertoire has continued to be developed throughout the 20th century.



A street musician plays the *nyckelharpa*, a traditional Swedish instrument with frets that is played with a bow. (Matthew De Lange/ Dreamstime.com)

Scholars differentiate between five models of the *nyckelharpa*: The *enkelharpa* (“simple fiddle”) developed around the early 17th century; the *kontrabasharpa* (“contra-drone fiddle”) in the late 17th century; the *silverbasharpa* (“silver-bass fiddle”) around 1830; the *kontrabasharpa med dubbellek* (“contra-drone fiddle with two rows of keys”) around 1860; and finally the *komatisk nyckelharpa* (the modern “chromatic keyed fiddle”), which developed around the 1920s. In the wake of a renewed interest in the instrument and its tradition in the 1960s and early 1970s, a four-row

nyckelharpa was developed, but never became as popular as its chromatic predecessor.

The different stages of the instrument's development represent changing conceptions of "sound" and playing techniques. In earlier instruments, keys had up to four pins and shortened several strings simultaneously, which facilitates the playing of melodies, but makes it impossible to play more than two strings. The later komatisk nyckelharpa, with an added bass bar and a less arched top, has 16 strings: three melody (keyed) strings (G-C-A), one drone string (C), and 12 resonance strings. Its less arched top is designed to make it sound more "pleasant."

Central to the preservation of its tradition and further development of the nyckelharpa repertoire was Eric Sahlström (1912–1986). Originally from Tobo in the northern Uppland region, Sahlström was a highly respected player of the nyckelharpa, and with his commitment to teach courses on constructing and playing the instrument, he contributed significantly to its renaissance from the 1960s onward and effectively rescued the tradition from extinction. Particularly in the 1970s, the nyckelharpa underwent an exponential explosion of interest during the so-called *spelmanrörelsen* (folk musician movement) and the numbers of nyckelharpa players in Sweden likely peaked in the mid-1980s.

The nyckelharpa is still built and played all over Sweden today, and it occupies an exceptional position in modern folk music. An estimated 10,000 nyckelharpa players are active in Sweden, and the instrument has been well established in music education in the context of a new wave of folk music in the 20th century. The instrument has also spread beyond the confines of Sweden: today musicians all over Europe, North America, and Japan play the nyckelharpa. The instrument is also occasionally used in popular music and art music.

Melanie Schiller

See also: [Fiddle](#); [Norwegian Folk Music](#); [Yodeling](#)

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O

Olatunji, Babatunde (1927–2003)

Babatunde Olatunji, the celebrated Nigerian drummer, musician, composer, bandleader, teacher, and humanitarian, was born in the coastal village of Ajido, Nigeria, on April 7, 1927. His mother was a potter and his father, Zannu Lofinda Olatunji, was a very popular and beloved leader and fisherman in the village who died suddenly two months before Olatunji's birth. Life in this small Yoruba farming and fishing village was rich in the cultural arts. Olatunji was surrounded by Yoruba art, dance, and music, including traditional singing and storytelling. Drumming played an important role in the lives of the villagers and Olatunji was drawn to the percussion instruments, especially the drums. Beginning at the age of three, he developed a strong passion for drumming and spent many hours following and listening to the master drummers of his village and nearby villages, some of whom provided him with lessons. His mother made his first *apesi* drum, an hourglass-shaped instrument that was made of clay and wrapped with woven cane. In fact, Olatunji became quite a virtuoso at a young age on the drums. In his youth, Olatunji was exposed to American jazz, blues, and gospel music via BBC radio broadcasts in Nigeria, and he was drawn to the music of Dizzy Gillespie, Count Basie, Duke Ellington, and others.

Known as “Baba,” his name *Babatunde* means father, “the great man who died has come back in your person.” *Olatunji* signifies “honor and wealth have been revived in the family.” By tradition, chiefs were often chosen from the father's side of a family and favored the first-born male. Since his father died before he became a chief of the village, Olatunji was groomed for that prominent and powerful position since birth. This included

knowledge of all of the rituals, traditions, and rules of the village and being surrounded by the love of the villagers. The intense pressure that this placed on Olatunji made him realize at about age 12 or 13 that he did not care for this position.

Because Olatunji was being prepared to become the village chief, he was home-schooled and later received special schooling in the village. Located in the church, the village school was taught by high school graduates. By age 12 he exhibited strong scholastic ability, and thus was sent to the Baptist Academy in Lagos, where the academic standards were exceptionally high. His aunt, Adisatu Vaughan, who lived in Lagos, became his second mother and her husband, Joseph Adeyemi Vaughan, an administrator at the Government Printing Press, was like a stepfather. Adisatu and Joseph Vaughn worshiped in the African Methodist church where Joseph was a deacon, and Olatunji became a devout Christian. He was later baptized in this church, taking the Christian name of Michael Gabriel. In Lagos, Olatunji was encouraged to sing in the African Methodist church choir where drumming and chanting were allowed.

Drums of Passion (Olatunji)

The 1960 release *Drums of Passion* by famed Nigerian percussionist Babatunde Olatunji is widely credited with popularizing West African music in America and Europe. Released by Columbia Records, *Drums of Passion* capitalized on the West's interest in exotic music and benefited from the meteoric rise and fall of the American cultural mainstream fascination called the "Calypso Craze." The album features a variety of West African musical styles from Nigeria and elsewhere led by master drummer Olatunji. *Drums of Passion* was recorded in high-fidelity analog sound and was a favorite of audiophiles of the time period to test the quality of their in-home audio/stereo systems. *Drums of Passion* has sold more than 5 million copies since its release in 1960, and Babatunde Olatunji became a household name among musicians and fans the world over.

Instead of pursuing higher education in England, as would have been customary, Olatunji dreamed of coming to America to further his education. Olatunji earned a four-year scholarship in 1950 from the Rotary

International Foundation to study at Morehouse College in Atlanta, Georgia. He set sail for America on March 27, 1950, commencing a trip that took 27 days to reach St. Louis. Olatunji's first day in America at a YMCA in St. Louis was not the most welcoming: there he experienced his first taste of racial discrimination, in the form of Jim Crow laws. This was totally new and quite a shock for him. The following day he made his way to Atlanta via a segregated train where blacks had to stay in one section and whites in another. More experience with segregation and discrimination in Atlanta would have a profound effect on Olatunji.

With a career goal of becoming a diplomat, Olatunji majored in political science at Morehouse College. He joined the Morehouse jazz band and also formed a small African ensemble. He regularly performed music of his homeland at various social events in Atlanta, at both black and white churches. Among his classmates were Rev. Martin Luther King, Jr. and Maynard Jackson. Olatunji also became involved with the civil rights movement, performing concerts and attending some rallies.

Following graduation in 1954, Olatunji enrolled in New York University's (NYU) Graduate School of Public Administration and International Relations. Without a scholarship, Olatunji supported himself by forming a small African troupe that performed various gigs in New York City.

At NYU, Olatunji met Amy Bush, an African American librarian. She came from a family of professionals (doctors, dentists, educators) from Tuscaloosa, Alabama. Her undergraduate work was at Talladega College, a black institution. She wanted to continue graduate studies at the University of Alabama, but was refused admission, as blacks were not allowed to study there. Instead, she studied at Syracuse University on a scholarship. In 1957, Olatunji married Amy Bush in Tuscaloosa, Alabama. Struggling to pay his bills while at NYU, Olatunji was unable to find a grant or a means to support his research for his dissertation, so he worked as a clerk at the Institute of International Education. However, the pressures of work and school soon became difficult. Many invitations were coming in for him and his African troupe to play and he gladly accepted gigs to perform in numerous concerts and events for the civil rights movement. (His troupe

eventually became known as *Drums of Passion*.) Music played such a prominent role in Olatunji's life that he gave up his scholastic career goals and focused more on a profession as a drummer.

Between September 18, 1958, and November 21, 1958, Olatunji was the featured artist with the Radio City Symphony Orchestra, where he did four performances every day. Reviews in the major New York newspapers were enthusiastic and these helped promote his career. He soon got an agent and appeared on numerous radio shows and live performances. Olatunji was soon heard on the *Ed Sullivan Show*, the *Today Show*, *To Tell the Truth*, and other television programs. Olatunji performed for seven weeks at Radio City Music Hall with the Radio City Symphony. One work he performed, *African Fantasy*, caught the attention of record producers for Columbia Records, who were so impressed with what he heard that they immediately signed Olatunji to record *Drums of Passion*. This album not only opened the doors for Olatunji, establishing him as a major artist, but also exposed millions of Americans to the art of African drumming. Pop, rock, and jazz artists; dance companies and studios; college and high school students; and the general public were all captivated and influenced by the work. The impact of *Drums of Passion* was strongly felt, and the album sold more than 50 million copies.

Olatunji's career peaked in 1962, though the huge success of the *Drums of Passion* album resulted in the release of more recordings on the Columbia label: *Afro-Percussion*, *Zungo!* (1961); *Flaming Drums!* (1962); *High Life!* (1963); and *More Drums of Passion* (1966). His contract ended in 1965, but this did not stop him from performing and recording. He recorded *Soul Makossa* for Paramount (1973) and *Jingo* for Arista (1978). He later signed with Rykodisc, for which he recorded *Drums of Passion: The Invocation* (1988), *Drums of Passion: The Beat* (1989), and *Drums of Passion: Celebrate Freedom, Justice, and Peace* (1993).

In 1967, Olatunji and John Coltrane founded the Olatunji Center of African Culture in Harlem. There students were afforded dance and music lessons. Teachers also received training in these arts. Drummers, dancers, and singers all flocked to this center and he was kept busy teaching. Coltrane donated monthly funds to the Center, as did the Rockefellers and

the National Endowment for the Arts. Coltrane's last performance was at the Center, which closed in 1984.

During the 1980s and 1990s, Olatunji continued to offer workshops on African drumming. He collaborated and performed with many notable artists, including Count Basie, Art Blakey, John Coltrane, Marilyn Crispell, Duke Ellington, Mickey Hart, the Grateful Dead, Stan Getz, Freddie Hubbard, Quincy Jones, Yusef Lateef, Max Roach, Sonny Rollins, Carlos Santana, Pete Seeger, Billy Taylor, and McCoy Tyner. *Drums of Passion: The Beat* was released in 1986 with Olatunji and Carlos Santana. In 1991, the ensemble Planet Drum was formed by Olatunji and Mickey Hart. They toured together and teamed up with the Grateful Dead on the album *Planet Drum*, which won a Grammy Award in 1991. On the Chesky label, Olatunji recorded *Love Drum Talk* (1997). It received a Grammy nomination in 1998 for the Best World Music Album. In 1993, he published the *Drums of Passion Songbook* and ventured into educational videotape with *African Drumming*.

As an educator, Olatunji was a faculty member at several colleges and universities in the United States, including the Omega Institute in Rhinebeck, New York; Kent State University (1970s); and the Elma Lewis School of Fine Arts in Boston (1968–1982). He was a faculty member at the Esalen Institute in California from the 1970s until his death in 2003. He also conducted special workshops and seminars, including Kodo Drum of Japan, *Universita Degli Studi di Napoli* (Naples, Italy), University of Ghana International Center for African Performing Arts, and Virginia Museum of Fine Arts (Richmond).

During his final years, Olatunji was plagued by complications from diabetes and required hospitalization in 2001. He died on April 6, 2003, at Salinas Valley Memorial Hospital from the effects of diabetes. Many special tributes were made in honor of him and on April 21, 2007, the National Conference of Artists (NCA) held a special tribute honoring Olatunji and the 48th anniversary of his first album, *Drums of Passion*.

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See also: [Highlife](#); [Kuti](#), [Fela](#)

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Opera

Opera (from the Latin, plural of *opus* [work]) is a musical genre that encompasses singers, instrumentalists, theatrical elements, and sometimes dance. Opera as a Western European classical work began in Italy in the late 16th century. As a genre, opera is vast and there are numerous types of opera and opera singing classifications. Opera is still viewed as a higher art form due to its social elements, beginnings, and its great expense to produce. The genre continues to reach new audiences internationally as economies grow.

Most operas include the following components: libretto (the text); operatic singing via arias (solo songs), duets, trios, and choruses; recitative (sung text meant to imitate speech); acting; instrumental accompaniment; scenery; staging; lighting; and costumes. Sometimes the composer of the music works with a librettist; less commonly, the composer is also the librettist of an opera. An example of the latter is the 19th-century German composer Richard Wagner (1813–1883).

Mozart: *The Magic Flute*

Although it was not the most successful commission of his lifetime, Mozart’s *Die Zauberflöte* (the magic flute) is likely Mozart’s most successful *singspiel*, and paved the way for future composers of the genre and foreshadowed musical theater in the United States nearly a century later. Written in 1791, *The Magic Flute* is an opera in

two acts that combines singing with spoken dialogue; unlike typical opera of the time period, the plot and songs in a singspiel can be unrelated. *The Magic Flute* is particularly known for Mozart's combination of exotic folk and vernacular music and instruments into the classical genre of the time. Today, *The Magic Flute*—yet another genre-defining work of Mozart—is one of the most widely performed operas of any composer across the world.

Italian Renaissance composers Emilio de' Cavalieri (1550–1602), Giulio Caccini (1551–1618), and Jacopo Peri (1561–1633), who were a part of the Florentine intellectual society, developed the genre *dramma per musica* (drama through music) that would later become known as opera. The first opera, Peri's *Dafne* (1598), was meant to revive the classical Greek drama of the same name.

There are various types of opera, including the French *comédies-ballet*, a spoken play with musical interludes and dance, which was popular between 1664 and 1670. French playwright Molière (1622–1673) and Italian-born French composer Jean-Baptiste Lully (1632–1687) collaborated on this subgenre with their *Le Bourgeois gentilhomme* (The bourgeois gentleman) (1670). The opéra-ballet of the late 17th through the late 18th centuries, a popular genre at the French court, featured music (solos, recitatives, and chorus numbers), dance, and drama. This genre employed a prologue and three or four acts which had different storylines but shared a theme, and the plot related to mythical and pastoral subject matter. An example is *Les Indes galantes* (The amorous Indies) (1735) by Jean-Philippe Rameau (1683–1764). *Ballet-héroïque* and its subgenre, *pastorale-héroïque*, were forms of opéra-ballet. Another type was *opéra féerie*, which dealt with magical elements or fairy tales.

The *tragédie lyrique*, created by Lully and librettist Philippe Quinault (1635–1688), dealt with mythological or epic subject matter. In this form, which would last until the early 19th century, the action had to be natural, so the music was based on recitative, not arias. This musical entertainment for the court of Louis XIV, which consisted of a good amount of ballet and a grand French overture, was sometimes viewed as rigid. Lully's *tragédies lyriques* included *Alceste* (1674) and *Armide* (1686).

The French masque, which was quite popular at the English court in the 16th and 17th centuries, involved mythological and allegorical subjects. A masque consisted of dancing, singing, instrumental music, poetry, and costumes. English playwright Ben Jonson (1572–1637) created a masque called *Lovers Made Men* (1617). The English Restoration (1660–ca. 1700) saw the rise of the semi-opera, a spoken play with numerous musical interludes, including some in the masque form. The protagonists rarely participated in the musical parts. For the semi-operatic *King Arthur* (1691), Henry Purcell (1659–1695) wrote the music to a libretto by John Dryden (1631–1700).

Opera seria (serious opera) was a type of 18th- and 19th-century stage work based on tragic or heroic characters. The libretti of Pietro Metastasio (1698–1782) were used for many of the opera seria, and the singing was primarily *secco* recitative (“dry” recitative with sparse instrumental accompaniment) and long *da capo* arias (a song in three sections, with the last repeating the first). The hero was typically cast for a castrato voice. Antonio Vivaldi (1678–1741) and Alessandro Scarlatti (1660–1725) composed in this form. English composer Thomas Arne (1710–1778) created *Artaxerxes* (1762), the first opera seria in English. German-born British baroque composer George Frideric Handel (1685–1759) and Austrian classical composer Wolfgang Amadeus Mozart (1756–1791) also contributed to this genre (for example, Mozart’s *La clemenza di Tito* (The clemency of Titus) from 1791).

The *intermezzo* (sometimes referred to as a *burletta*, meaning “little joke” in Italian) was an Italian comic genre that was typically added as a later scene at the end of an opera seria’s act and during intermissions. *La serva padrona* (The servant turned mistress) (1733) by Giovanni Battista Pergolesi (1710–1736) was originally an intermezzo between acts of the composer’s opera seria *Il prigionier superbo* (The proud prisoner) before it was transformed into an *opera buffa*. The opera buffa, popular in 18th-century Italy, was influenced by the intermezzo. It was sung throughout with alternating recitatives and arias usually in da capo form. A subtype of opera buffa, *dramma giocoso* (drama with jokes) was a genre label often applied to Italian comic operas of the 18th century, specifically works by

librettists Carlo Goldoni and Lorenzo Da Ponte. An example is Mozart's *Don Giovanni* (1787). These dramas employed major choral finales to emphasize the ending of an act. The *farsa* (farce), a one-act Italian comic opera, was popular in the late 18th and early 19th centuries. It was usually performed back-to-back with another *farsa* as well as two ballets. This work made no use of choruses, stage effects, or scene changes. The *pasticcio* (pastry) was a type of comedic stage work of the late 17th through the 18th centuries. Multiple sources that featured arias from pre-existing works provided the framework for this genre. Handel's *Elpidia* (1725) is a *farsa*.

The mid-18th-century French *opéra comique* consisted of spoken dialogue, arias, and a carefree subject matter, but it was not completely comic in nature. During the French Revolution (1789–1799), some composers gave the genre a more serious edge by using politically focused storylines, such as *Léonore* (1798) by French tenor and composer Pierre Gaveaux (1761–1825). Like the opera buffa, the finales of the *opéra comique* had a sped-up, comical quality. The *opéra comique* thrived in the 19th century with works like *Le Comte Ory* (The Count Ory) (1828) by Gioachino Rossini (1792–1868) and *La Fille du Régiment* (The daughter of the regiment) (1840) by Gaetano Donizetti (1797–1848). The *drame lyrique* was a type of *opéra comique* of the late 18th and early 19th centuries that had a more serious plot based on mythological or classical history but using modern-day settings.

The Spanish *zarzuela* (from *zarza*, meaning “bramble bush”) was comprised of music interspersed with spoken dialogue. The *zarzuela* was introduced at the Spanish court in the 17th century. An example is *Acis y Galatea* (1708) by Antonio Literes (1673–1747). This genre experienced a revival in the 19th century due to the nationalistic sentiment of the time. *Zarzuela* composers included Francisco Barbieri (1823–1894) and Joaquín Gaztambide (1822–1870). The form lasted into the 20th century, during which jazz and operetta elements were added.

The ballad opera, which originated in early 18-century England, was a parody stage work. Meant to make fun of Italian opera, ballad opera was comprised of tunes of known ballads and spoken dialogue. This genre was also produced in neighboring Scotland and Ireland, as well as the United

States. *The Beggar's Opera* (1728) by English poet and dramatist John Gay (1685–1732) is the most popular example.

In Germany, the *singspiel* (song-play) of the 18th century utilized spoken German dialogue and folk-like singing with a lighthearted, magical, or moralistic plot line. Mozart's *Die Entführung aus dem Serail* (The abduction from the seraglio) (1782) is a prime example. The *zauberoper* (magic opera), a *singspiel* of the 18th and early 19th centuries, featured stage machinery and spectacle as well as magical themes. Mozart's *Die Zauberflöte* (The magic flute) (1791) is a *zauberoper*. The 19th-century *spieloper* (opera play), a German comic opera, is closely related to the *singspiel*. *Die lustigen Weiber von Windsor* (The merry wives of Windsor) (1849) by German composer Otto Nicolai (1810–1849) is a *spieloper*.

The French *opéra bouffe* of the middle to late 19th century consisted of spoken dialogue and carefree music. The genre was meant for entertainment and satire, as in *Orphée aux enfers* (Orpheus in the underworld) (1858) and *La vie parisienne* (Parisian life) (1866) by German-born French composer Jacques Offenbach (1819–1880). In contrast, the *grand opéra* is a grandiose work in five acts, of which *Les Huguenots* (1836) by German composer Giacomo Meyerbeer (1791–1864) is an example that has had staying power. Meyerbeer's orchestral accompaniment of the chorus and soloists tends to be on the heavy side. *Aida* (1871) by Giuseppe Verdi (1813–1901) is an *opera ballo* (opera dance), an Italian version of the *grand opéra*.

The Italian *semiseria* (half-serious) opera of the early 19th century—a work that combined a mixture of comedy and tragedy—usually had a happy ending. Rossini's *La gazza ladra* (The thieving magpie) (1817) and Donizetti's *Linda di Chamounix* (1842) are *semiseria* operas.

The German *liederspiel* (song-play) of the early 19th century includes songs that use pre-existing words set to new music. Johann Friedrich Reichardt (1752–1814) composed the first *liederspiel*, *Lieb' und Treue* (Love and loyalty), in 1800. The *märchenoper* (fairytale opera), sometimes called *feenmärchen*, *märchenspiel*, *volksmärchen*, or *féerie*, was a popular 19th-century German operatic genre for composers such as Engelbert Humperdinck (1854–1921) with his *Hänsel und Gretel* (1893).

The operetta of the mid-19th through the mid-20th centuries was a light opera with spoken dialogue, dance, and melodic songs. Austrian Johann Strauss II (1825–1899) wrote *Die Fledermaus* (The bat) in 1874, and the English duo Gilbert and Sullivan (dramatist William Schwenck Gilbert (1836–1911) and composer Arthur Sullivan (1842–1900)) created operettas with a satirical emphasis, such as *The Pirates of Penzance* (1879).

After *Lohengrin* (1850), Wagner labeled his operas “music dramas.” The music drama provided a total fusion of all arts with all of the arts on equal footing. The subject matter was usually grounded in Arthurian or Germanic folklore. The orchestra was grand in size and sound, and played an integral role in the storyline by performing repeated themes associated with a character, place, or idea called a *leitmotif* (leading motive). The music was intentionally dissonant, and, especially in later music dramas such as *Tristan und Isolde* (1865), Wagner made the transition between aria and recitative seamless, as if to provide a never-ending melody.

The *verismo* (realism) literary movement affected late 19th-century Italian opera. The verismo opera, a melodrama, is represented most clearly in *Pagliacci* (Clowns) (1892) by Ruggero Leoncavallo (1857–1919) and *Cavalleria rusticana* (Rustic chivalry) (1890) by Pietro Mascagni (1863–1945). These works portray the reality of rural and poor society in a musical, dramatic, and visual way, and their texts were based on novels.

Nationalist opera in Eastern Europe developed out of a musical movement in which composers sought to create music that utilized their native language, folk songs, dances, or subject matter based on their national identity and history. Russian composer Mikhail Glinka (1804–1857) composed a nationalist opera, *A Life for the Tsar* (1836), and other Russians followed suit, including Modest Mussorgsky (1839–1881) with his *Boris Godunov* (1872). Hungarian Ferenc Erkel (1810–1893) composed operas with historical storylines, such as *Hunyadi László* (1844). *Bluebeard's Castle* (1911) by Béla Bartók (1881–1945) is the best-known Hungarian opera. Czech nationalist opera included *The Bartered Bride* (1865) by Bedřich Smetana (1824–1884), *Rusalka* (1900) by Antonín Dvořák (1841–1904), and, in the 20th century, *Jenůfa* (1903) by Leoš Janáček (1854–1928). Semen Hulak-Artemovsky (1813–1873), the first

Ukrainian opera composer, wrote his *Zaporozhets za Dunayem* (A cossack beyond the Danube) in 1863. In Poland, Stanisław Moniuszko (1819–1872) composed a four-act opera, *The Haunted Manor* (1864). Nationalist tendencies continued into the 20th century with Azerbaijani composer Uzeyir Hajibeyov (1885–1948) and his opera *Leyli and Majnun* (1908), considered to be the Muslim world's first opera, and *Absalom and Eteri* (1919) by Georgian composer Zakaria Paliashvili (1871–1933).

French symbolism, a literary movement of the late 19th and early 20th centuries, affected opera. Symbolist opera related the music to the words, an object, a person, or emotion. *Pelléas et Mélisande* (1902) by Claude Debussy (1862–1918) is set to playwright Maurice Maeterlinck's symbolist play of the same name (1893) and features music that symbolizes objects such as doves and fountains via a motif (a recurring musical fragment).

Expressionist opera took its cue from the earlier German movement in poetry and painting in which the creator presented an artwork from a subjective perspective. Distortion and deep emotional exploration are key traits, as are violence and volatile behavior. The monodrama (single play) that involved one main character was a type of expressionist opera created by Austrian Arnold Schoenberg (1874–1951). His *Erwartung* (Expectation) (1909) is an example, as is *La Voix humaine* (The human voice) (1959) by French composer Francis Poulenc (1899–1963). *Wozzeck* (1922) by Austrian Alban Berg (1885–1935) and *Il prigioniero* (The prisoner) (1948) by Luigi Dallapiccola (1904–1975) are expressionist operas. The *zeitoper* (opera of the times) of the 1920s and 1930s usually dealt with relevant socio-political issues. *Jonny spielt auf* (Jonny plays) (1927) by Austrian Ernst Krenek (1900–1991), the satire *Neues vom Tage* (News of the day) (1929) by Paul Hindemith (1895–1963), and *Die Bürgschaft* (The pledge) (1932) by Kurt Weill (1900–1950) are of the *zeitoper* genre.

Chinese classical opera of the 20th century was influenced by Western operatic styles but made use of the Chinese language. An example is *The White Haired Girl* (1945) by Yan Jinxuan (1924–). This is not to be confused with *Jīngjù* (Peking opera), which is a much older and nationalistic theatrical form that utilizes song, dance, speech, and combat.

A 20th-century opera that used a smaller orchestra in a reduced setting was called *chamber opera*. Some examples are *The Rake's Progress* (1951) by Russian composer Igor Stravinsky (1882–1971) and *The Turn of the Screw* (1954) by British composer Benjamin Britten (1913–1976). Politically focused operas appeared throughout the 20th century, such as *Intolleranza 1960* (1961) by Italian Luigi Nono (1924–1990), *Nixon in China* (1987) by American John Adams (1947–), and *The Doctor of Myddfai* (1996) by English composer Peter Maxwell Davies (1934–).

Because opera began during a time when microphones did not exist, singers had to project their voices loudly enough to be heard over the orchestra. Operatic singing requires formal training with a strong emphasis on breath control and beautiful tone. Singers are classified into a number of *Fachs* (voice types) based on their agility, power, timbre (quality of the sound), and *tessitura* (vocal range at which the voice sounds the strongest). Female voice types include the contralto, mezzo-soprano, and soprano (with subtypes *coloratura*, *soubrette*, *lyric*, *spinto*, and *dramatic soprano*). Some of the male voice types are the bass, bass-baritone, baritone, tenor, German *heldentenor* (heroic tenor), and countertenor. There is also the castrato (a male singer who was neutered early in his life in order to retain a higher singing voice), made famous by the 18th-century Italian castrato singer Farinelli (1705–1782).

Before the Classical period (1750–1820), male castratos or any female vocal type sang the role of the female protagonist. The role of the male protagonist was also sometimes cast for the castrato singer. The French preferred an *haute-contre* (high tenor voice) to that of the castrato for their male roles. After the mid-18th century, roles were usually cast as follows: female sopranos as the female protagonist, mezzo-sopranos as other main characters, contraltos as pants or trouser roles (dressed as a man), tenors as the male protagonist, and baritones and basses as comic or supporting roles.

The early operas of the late 16th and 17th centuries were meant for private audiences at court; however, during the Baroque period (1600–1750), the general public viewed opera in theaters and opera houses. As the technological industry boomed in the 20th century, famous opera singers were able to reach a larger audience segment via radio, recordings, and

(later) television performances. Singers such as Enrico Caruso, Maria Callas, Franco Corelli, Jussi Björling, and later Leontyne Price, Joan Sutherland, José Carreras, Luciano Pavarotti, Jessye Norman, and Plácido Domingo rose to operatic fame.

It was common practice for opera houses to present translated productions so the regional audience members could understand the language. However, by the 1950s, scholarly preferences shifted in terms of the importance of authenticity and use of the original language and libretto. Filmed and televised productions covered this concern by displaying subtitles on the screen. Beginning in the 1980s, surtitles or supertitles were used at opera houses, sometimes on a screen above the stage or on a small screen in front of each seat.

In order to appeal to a broader audience, opera companies have presented their works outside of the opera house, sometimes in an outdoor arena. Other modern tactics include making a company's website more vibrant and appealing, and offering low ticket prices for students. Beginning in 2006, a fairly successful measure has been the *Live in HD* series for The Metropolitan Opera (The Met), in which some of the opera season's live performances are broadcast to local movie theaters. This effort has provided more people with a type of live performance experience without having to attend and pay for tickets to one of the expensive productions at The Met. This series has reached an international audience because hundreds of movie theaters offer this program. Some companies have offered online download or live viewing of their opera productions. For example, as of 2015, The Opera Platform, a three-year online project, has offered free, live viewing of productions given by 15 European companies from 12 countries, and it provides subtitles in six languages.

The expense of opera production and performance is such that some European opera houses rely on public subsidies from taxpayers. Other donations for opera houses internationally come from corporations, individuals, grants, foundations, and government agencies. Contemporary operas are generally not as long-lasting or accepted by the general public, so opera companies strive to support new commissions while recognizing that the older operas of the 18th and 19th centuries have the most staying

power and moneymaking potential. Because opera is currently more affordable and understandable, opera companies have fewer barriers in the way of gaining relationships with new audience members while preserving their current ones.

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See also: [Bartók, Béla](#); [Classical Music, European](#); [Icelandic Ballads](#); [Jingju](#); [Singspiel](#); [Taiwanese Opera](#)

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Original Dixieland Jazz Band

The Original Dixieland Jazz (or Jass) Band was a group of white musicians from New Orleans who helped to popularize the term “New Orleans jazz” and “Dixieland” in the late 1910s. *Dixieland* is a style of early jazz that developed at the start of the 20th century in New Orleans and was later spread, by bands such as the Original Dixieland Jazz Band, to Chicago and New York. In 1917, the Original Dixieland Jazz Band provided the first-ever recordings of jazz music, which triggered the propagation of jazz throughout the United States. The band’s contribution to the history of jazz music is significant but, while the band’s name is well known, people generally know little about the individuals who played in it or their music.

In 1916, five musicians from New Orleans, led by trumpeter Nick LaRocca (1889–1961), came together to form the Original Dixieland Jazz Band. In addition to LaRocca, the band consisted of clarinetist Larry Shields, trombonist Eddie Edwards, pianist Harry Ragas, and drummer

Tony Sbarbaro. These musicians, who were largely self-taught, experimented with style and technique to develop a playing style that differed significantly from their ragtime origins. Jazz, instead of demanding that performers play straight notes as written, allowed players to improvise arrangements that distinguish one performer or performance from another through the anticipation of beats, swinging, grace notes, an enriched harmony, and the development of brief motivic units into a more continuous line. LaRocca characterized himself as “an ignorant scholar of music” who was fortunate enough to have been exposed to opera and classical music during his youth. Through opera he experienced how different melodies could be played against one another, and he discussed the Original Dixieland Jazz Band’s music in relation to this idea, noting that “what we had was nothing but a conversation of instruments. You take the *Livery Stable Blues*, for instance ... they’re three distinct melodies working together.”

New Orleans and Dixieland

The birthplace of jazz, New Orleans lays an important claim to several genres of American popular music. This is due to the city’s importance as an industrial port during the latter half of the 19th century and the early 20th century. Around 1900, New Orleans was one of the busiest ports in the United States (second only to New York City) and was the gateway to the major commerce shipping routes in the Caribbean. The city thus became a confluence of cultures and peoples, and it was this intermingling that led to music of various cultures—including French, Acadian, Spanish, Caribbean Creole, English, African American, and Native American—cross-pollinating to create genres such as Dixieland and early jazz. Perhaps the most iconic of these meeting places was Congo Square, where, despite Jim Crow laws throughout the American South, one could hear a white string band, African drumming group, jazz group, and Dixieland group sharing the park on any given Sunday.

In 1916, LaRocca took the band to Chicago and on to New York in 1917, where they began making recordings. The Original Dixieland Jazz Band initially recorded two sides in early 1917 for Columbia Records, but the label failed to release the albums. The Victor Record company later

recorded *Livery Stable Blues* and *Dixie Jass Band One-Step*, which triggered the great Jazz Age. These first recordings sold more than 1 million copies and the band became nationally famous within a few months. The Original Dixieland Jazz Band began touring military bases and by 1919 had found their way to London, taking the jazz craze with them.



The Original Dixieland Jazz Band, pictured in 1920, made the first jazz band recordings in 1917. (GAB Archive/Redferns)

The Original Dixieland Jazz Band's music was revolutionary: their unique sound was inimitable and their mass of admirers helped them become the most highly paid dance orchestra in the world in the late 1910s. Despite the obvious African American origins of both ragtime and the new jazz style, LaRocca's attitude toward these origins was incredibly dismissive—an attitude typical of early Dixieland musicians which was central to their perception of their music and culture. Supporting this attitude, it is a fact that until the 1920s, white musicians often had far greater access to performance opportunities than black bands did, and a white band playing jazz would inevitably be much more popular with white

audiences than any black musicians would, at a time when racial tension was high and racist attitudes were common.

The recording of jazz was an important move for popularizing the genre, and allowed jazz to spread and evolve more quickly than any previous new style of music. It also proved significant to the popularity of the phonograph: sales rose from \$27.1 million in 1914 to \$158.7 million in 1919. Records stimulated the search for artistic examples and models of jazz, and recordings soon became the principal educational tool for young jazz musicians across America. LaRocca was the first Dixieland musician to make a conscious effort to record music and to obtain copyrights and, despite the band's attitude to the African American origins of jazz, the Original Dixieland Jazz Band proved vital in the history of jazz in that the style, in part, owes its mass popularity to them through their readily accessible recordings and performances.

C. M. Gregory-Thomas

See also: [Dixieland](#); [Jazz](#); [Joplin](#), [Scott](#); [Ragtime](#)

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Ottoman Classical Music

Ottoman classical music is called *Klasik Türk Müzigi* or *Türk Sanat Müzigi* in Turkish, and those terms refer to music that was produced by Sufi groups (in particular, the *Mevlevi* or *Mawlawi*), as well as in the Ottoman court (Bates, 2011, p. 31). The term *sanat* is often translated as “art,” but it is originally *sana‘ah* in Arabic, which means “craft” more than art. Like the other classical music of the Middle East, Ottoman music is based on a system of modal scales called *maqamat* (*maqam* in singular). Turkish classical music not only includes the *maqam* system that originated in Byzantium, Iran, and Arabia, but also includes influences from Central

Asian minstrel traditions called '*ashiq* in Turkish. '*Ashiq* is Turkish (and Arabic) for a lover and in this instance means a lover of God. Most '*ashiq* poetry is about humanity's love for God, and is often associated with Sufi music, which has been for centuries the music of the Turkish minstrels who sing both the works of others and their own. It provides the Turkish people with the oldest sung poetry that is now part of sanat music. It connects classical music of the city to the rural *türkü* (popular folk-inspired) songs.

Ottoman music began as Saljuq music (the Saljuqs of Rum ruled from 1077–1308 CE) based in Konya with the compositions of the mystics, Jalal al-Din Rumi (1207–1273) and Yunus Emre (1238–1320). Rumi, founder of the Mevlevi order of Sufis, lived and died in Konya; he emphasized the reed flute called *ney* or *nay* in that it represented the breathing of a human with its sound and was used as the writing tool or *qalam* for the Qur'an. Emre did not belong to any one order, but joined *dhikr* (remembering God) of Turkish Sufi groups including the Mevlevi and the Bektashi of Haji Bektashi Vali (1209–1271). Yunus composed poems in Turkish, whereas during his time, other mystics wrote poems in Arabic or Persian; therefore, he was more like the Turkish Anatolian bards or '*ashiq*. He was followed by other Turkish mystics such as Pir Sultan Abdal (1480–1550), who is among the most important figures of the '*Alevi*, a heterodox Shi'ite group. The Ottomans, originally a Beylik (principality) of the Saljuqs, ruled their vast empire from 1299 until 1922 and inherited the vast musical heritage of the Arabs, Persians, and Turks as well as of the Byzantines who fell to the Ottomans in 1453.

During the Ottoman period, several major centers of music developed, in Istanbul, Aleppo, Baghdad, Damascus, Cairo, and Tunis. As noted by the musician Julien Weiss, musicians used "a learned synthesis of Byzantine, Persian, Arab, and Turkish influences" that resulted an "incomparable degree of richness and eclecticism" (Weiss, 2006, p. 20). Arabs were often brought or were sent to Istanbul to perform for various Sultans. In the 19th century, the Ottoman governor (*Khedive*) paid for the Cairo school, which closely collaborated with Istanbul. The Egyptian singer Yusuf al-Manyalawi (1847–1911) sang for both the Khedive Isma'il Pasha (who ruled from 1863–1879) and the Sultan 'Abd al-Hamid II (who ruled from 1876–1909).

Generally, in Middle Eastern modal music, modes are divided between principal and secondary modes that are further divided into branches (Farmer, 2001, pp. 203–204). In Arabic music, there are 24 main modes, but in Turkish music the number is much larger, with up to 962 modes and more than 52 pitches (Sadak, 2006, p. 22). Arab (Syrian in particular) and Turkish classical music are very closely related, and it is hard to distinguish the two; in fact, this corpus is frequently called Arab-Turkish court music (Weiss, 2006, p. 17).

Composers invented modes as time went on: the Ottoman Sultan Salim III (ruled 1789–1807), a major composer of his day, invented 15 new modes (Ayangil, 2008, p. 11). Modes were named for the note that was the prominent/dominant (*güclü perdesi* in Turkish) or final note (*durak nagmesi* in Turkish) of a tetrachord or pentachord that serve as a “tonal anchor” (Feldman, 2001, p. 22; Racy, 2003, p. 97). In Ottoman music, a piece is made up of a suite (*fasıl*) that is composed of an instrumental prelude called a *peshrev*; a short four-line classical poem in either Turkish or Persian, and in some cases in Arabic, called a *beste*; and then an instrumental conclusion called a *saz sema‘i*. The poetry is called *rubi‘at*, of which the most famous are those of ‘Umar Khayyam (1048–1131), who lived under the Saljuq Sultan Malik Shah (ruled 1072–1092), and other vocal pieces, often of Sufi origin, are called *sema‘i*. The various parts are joined by improvisation called a *taqsīm* that features specific instruments. During the 19th and early 20th centuries, other vocal pieces were incorporated into the *fasıl*, such as *sharqi* (light art songs) and *gazel*, love songs that were popular at the *gazino* or nightclubs (Feldman, 2001, p. 31).

The instruments used have changed greatly since early Ottoman times; this was noted by the Moldovan prince Dimitrie Cantemir (1673–1723) (*Kantemiroglu* in Turkish). He produced one of the most extensive collections of early Ottoman music, called *Kitabü Ilmü’l-Musiki ‘ala Vechi’l-Hurûfât* and known as the *Kantermiroglu Edvari* (the Cantermir essays), which “preserves over 350 instrumental pieces of the 16th and 17th centuries” (Feldman, 2004, p. 16). He noted that the instruments depicted in Turkish/Persian miniatures, mainly of Persian and Central Asian origin, had largely been replaced by European types such as the violin. These older

instruments were the *çeng*, a harp with 24 bronze strings; the *kopuz*, a short-necked lute with four double strings; the *sherud*, a deep-sounding ‘ud that was tuned an octave lower than the regular ‘ud; the *kemançe*, a spiked fiddle with three horsehair strings; the *santur*, a hammered zither; and the *miskal*, a panflute of 22 reed pipes. In addition, the *qānūn* strings changed from bronze to animal gut, thereby greatly changing the sound. Of the original instruments, the *ney* (an end-blown reed flute), the *daire* (a frame drum), and the *nakkare* (a small kettle drum) remained unchanged. These are the main instruments used in Mevlevi music.

Around the same time, ‘Ali Ufki Bey (1610–1675), born in Poland as Wojciech Bobowski, converted from Judaism to Islam and wrote an encyclopedia of Turkish music and instruments called *Mecmua-i Saz ü Sôz* (Encyclopedia of instruments and songs). This writing was different in that it used Western notation; it is the oldest surviving documentation of Ottoman music with notation (Karakaya, 2004, p. 18). Bey and Cantemir were in Istanbul just before or during of the great flowering of Ottoman culture called the Tulip Age (1718–1730). The Tulip Age coincided with the rule of Sultan Ahmad III (ruled 1703–1730) and the life of the great Ottoman composer Buhuri-zade Mustafa Efendi, called Itri (1640?–1712). He was the first Ottoman composer to take a more Turkish approach to music. Before him, Persian had been the main influence on Ottoman music, but, as Ra’uf Yetka Bey wrote, “Itri was able to eliminate this influence completely and has the honor of creating a pure Turkish style” (Öncel, 2008, p. 10). Itri was among the most famous composers of his time; in addition, he was named music teacher to the women of the palace, music teacher to the famous Palace School, and chief soloist to the Sultan’s palace choir. His works number between 1,000 and 2,000 and include such masterpieces as *Neva Kar*, which was written on poetry by the Persian poet Hafiz of Shiraz (1315–1390).

Itri was followed by one of the composer Sultans, Salim III (ruled 1789–1807), who wrote around 103 pieces that can be verified (Öncel, 2008, p. 34). His interest in music included Western forms, and in 1797 he had the first European performance in Istanbul that included the performance of an opera (Öncel, 2008, p. 30). Under the pen name of Ilhami, he composed

poetry of various types in what is called “simple Turkish,” understandable to all social classes. He encouraged known musicians to codify music and solidify the *maqamat* into more understandable forms; as a result, he developed 15 new ones (Öncel, 2008, p. 31). He also made changes in military music, introducing Western military bands and bugle calls to replace the *mehter* bands of the Janissaries as part of his reforms called *nizam-i cedit* (new order). Ottoman music became even more heavily influenced by Western styles in the 19th century as the Sultans themselves became interested in Western music. In 1828, Giuseppe Donizetti was invited to Istanbul and establish an opera school there (Bates, 2011, p. 33).

Nonetheless, Ottoman music remained important not only in Turkey, but also in the Arab provinces of the empire, long after the European powers France and Britain took control of them. Within Turkey, Ottoman music survived the Atatürk period, both after the replacement of Arabic script with Latin script in 1928 and the linguistic “cleansing” of Arabic and Persian words from Turkish in 1932. Performers such as Hacı Arif Bey (1831–1885) and Tanburi Cemil Bey (1873–1916) had students such as Münir Nurettin Selçuk (1900–1981), who in turn taught the likes of Zeki Müren (1931–1996), Müzeyyen Senar (1918–2015), and Bulent Ersoy (1952–present), who have preserved and maintained classical styles for today. Atatürk liked the voices of Müzeyyen Senar and Safiye Ayla, both trained in classical Turkish music, and in recent decades a CD of his favorite songs was released as part of the *Archive Series of Legendary Voices*. Recently, in Turkey, there has been a revival of interest in Ottoman music by the younger generations who seek to connect themselves to their past.

John A. Shoup

See also: [Arab Classical Music](#); [Iranian Classical Music](#); [Malouf](#); [Ney](#); [Oud](#); [Qānūn](#); [Sufism](#), [Music of](#)

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Oud

The *oud* is a short-necked, fretless lute common in certain musical cultures of the Middle East, the Levant, North Africa, and the Mediterranean. It assumes a central role especially in Arab music, where it is considered the king of musical instruments. It also occupies a prominent place in the traditional music of countries such as Turkey, Greece, Armenia, Azerbaijan, and Iran. The Arabic name *al-‘ud* means “wood,” and was most likely given to describe its construction entirely of wooden components. The wooden soundboard distinguishes the oud from other plucked lutes that have a soundboard made of stretched animal skin. Another key feature of the oud is its short, fretless neck, which allows for the flexible intonation necessary for the ideal execution of the traditional modal system known as *maqam* (*makam*, in Turkish). The short length of the neck also differentiates it from other wooden, long-necked, and fretted lutes such as the *tanbur*, *bağlama*, *buzuq*, and *setar*. Its presence at the Andalusian courts beginning in the ninth century is believed to have led to its gradual dissemination into Europe in the form of the lute; the name *al-‘ud* eventually came to be pronounced “lauta,” “luthe,” and “lute.”

Historically, the oud has gone through stages of development with respect to its number of strings and their tuning. The most common variety in use today has 11 strings, with five double-coursed unison notes and one single-coursed note. The single-coursed note is the lowest-sounding pitch on the instrument. The strings are arranged mainly in fourths, with two tuning systems currently in general use, Arab and Turkish. Arab tuning is most commonly C-F-A-d-g-c, whereas Turkish tuning is a whole step higher and is arranged in all fourths: C#-F#-B-e-a-d. Although variations on these tunings exist, these two are commonly accepted as the defaults on which the others are based. Through its history, the material used for the strings has changed from horsehair, to gut in later times, to the quality nylon and silver-wound silk strings in use today. The plectrum, called *mızrap* in Turkish and Persian and *risha* in Arabic, was in the medieval period made from an eagle feather. Later on, performers used different materials such as cherry bark, hard leather, cow horn, and tortoise shell. Recently, picks made of quality plastics have also begun to be used.

The bowl is constructed of 17 to 22 wooden ribs curved over a pear-shaped mold and separated from one another by thin wooden strips. The ribs are made of a variety of woods, the most common being maple, walnut, mahogany, yew, and rosewood. The highest quality instruments use wood that has been aged for at least several months. Recently, more exotic woods have been introduced from locations such as South America, Africa, and India, such as Brazilian snakewood, African padouk, and Indian palisander. The ribs are arranged either all of a single type or a combination of two different, contrasting types of wood alternated for visual effect. This ribbed construction, first developed by oud-making luthiers, has since been incorporated in other instruments, including the bağlama, buzuk, European lute, and tanbur (Bates, 2011, p. 35). In addition to their visual impact, the choice of wood type for the bowl has an impact on the tone of the instrument: harder woods give a more brittle sound and softer woods give a more mellow tone.

The soundboard is made of two thinly-cut spruce planes glued together in the center. One main sound hole is cut into the center of the soundboard, with two smaller sound holes on either side of it. The sound holes are

decorated with elaborate, hand-carved rosettes made of cow horn, ivory, or bone. The rosette designs are usually intricate geometric patterns that use floral motifs or calligraphy. On the inside of the soundboard are bracing patterns that are critical to the projection and resonance of the instrument. There is also a small pick guard made of tortoise shell to protect the soundboard from being damaged by the plectrum. The neck is attached at the joint between the bowl and the soundboard, and its fingerboard is made of ebony. The pegbox is attached to the end of the fingerboard and bent back at approximately a 45-degree angle. With its curved bowl, wooden soundboard, carved rosettes, fretless neck, and bent-back pegbox, the oud is prized for its visual beauty as much as its distinctive, plucked wooden tone. For this reason, luthiery (the art of lute-making) is considered alongside performance as being among the highest of art forms.

Concomitant with the tuning differences, there are distinctions in the construction of the Arab and Turkish-style ouds: the Arab is somewhat larger than the Turkish and uses a different bracing pattern on the soundboard. Additionally, within Arab construction, there are two main styles, the Iraqi and the Syrian/Egyptian. The Iraqi oud has an oblong soundboard and bowl construction, and the sound holes are in the shape of ovals without rosettes.

The craft of luthiery is central to the culture of oud performance practice and music. Traditionally, the luthier's shop has been an important location not only for the making, repair, and sale of instruments, but also for the dissemination of musical knowledge within an oral tradition. This holds true for both the making of instruments and performance practice. Would-be luthiers are trained as apprentices to the master, learning the craft in close proximity to the master until they develop the ability to establish their own practice. The shop also serves as a gathering place for performers, and at any one time a mix of musicians from early beginners to experienced amateur and professional musicians may come to test instruments and disseminate knowledge (Bates, 2011, pp. 36–37).

Manolis Venios (1845–1915), also known as Manol, was born into a Greek family living in Istanbul. During the Ottoman period, Istanbul (then known as Constantinople), was a cosmopolitan area, with communities of

Turks, Greeks, Armenians, and Jews living together. Manol's original profession was varnisher, but he later gained a reputation as a builder of ouds of exceptional quality. He took on a number of apprentices, many of whom went on to become famous luthiers in their own right. Manol's ouds today rank among the most highly prized of all Turkish instruments. Nahat ouds were made by at least two generations of a family of craftsmen in Damascus, Syria. Abdo Nahat (1860–1941) followed his father, George Yousef Nahat, into the oud-making business. Abdo and his brother Roufan first began building ouds in 1880 in the family workshop, and their ouds bear the mark “Ikhwan Nahat” (Nahat Brothers). In 1938, Abdo immigrated to Brazil, where he continued to build instruments until his death three years later. Abdo Nahat's ouds are generally regarded as the finest Arab ouds ever made.

Performers of the oud are recognized for their mastery of modal improvisation, or *taqsīm* (*taksim*), and their ability to embellish a song or instrumental composition with idiomatic ornamentation. In the early 20th century, distinctive national playing styles emerged, centered primarily in Cairo and Istanbul. Toward the middle of the century, a third, Iraqi school centered in Baghdad became prominent. These schools, however, provide only rough models for playing styles, and there is considerable influence among them.

The Egyptian school is associated with virtuosi such as Muhammad el-Qasabji (1892–1966), Riyad el-Sunbati (1906–1981), and Farid el-Atrache (ca. 1915–1974). Each of these performers were considered masters in the art of *taqsīm* and ornamentation, and they were also important in the composition of the “long song,” a genre that reached its peak in the radio performances of Umm Kulthumm in the 1950s, as well as in music for movies in Egyptian cinema of the early 20th century.

Of these three, Farid el-Atrache was perhaps most popular, due to his exceptional singing voice and his ability as an actor in films featuring his own compositions. Born in Syria, his family emigrated to Egypt in the immediate aftermath of World War I. He studied music at a conservatory and oud privately as an apprentice under el-Sunbati. In the 1930s, he began his career as an oud player at the Egyptian national radio. His *taqsīm*

playing incited musical ecstasy, known in Arabic as *tarab*, in his audiences due to his fast and powerful plucking technique and exciting cadences, or *qaf̣lat*; recordings of his improvisations often feature large crowds cheering for their favorite parts. In his films, he nearly always took the role of the romantic lead who would attract love interests with music. Some of his films include *Intisar al-Shabab* (1941) and *Lahn al-Kholoud* (1952). Today, the Palestinian-American virtuoso Simon Shaheen (1955–) is a major proponent of this performance style and repertoire.

The Turkish school actually is comprised of a combination of ethnic Greeks, Armenians, and Turks, many of whom lived and performed together in nightclubs in Istanbul, known as *gazino*, as well as for the Turkish national radio. The style was developed during the first half of the 20th century by performers such as Yorgo Bacanos (1900–1977), “Udi” Hrant Kenkulian (ca. 1900–1978), and Kadri Şençalar (1912–1989), among others. The playing styles of these virtuosi are associated with what has become known as *Türk Sanat Müziği* (Turkish art music). In such a genre, there would be an extended suite of songs, modal improvisations, and instrumental compositions known in Turkish as *fasıl*, and the oud playing is characterized by technical virtuosity, extensive ornamentation, and a rapid plucking style with quick runs and fills-in between vocal phrases of songs.

A later category of Turkish oud performance developed in the second half of the 20th century and is exemplified by Cinuçen Tanrıkorur (1938–2000), who established a unique style based on the Turkish tanbur. Other great mid-20th-century virtuosi who developed the instrument in an artistic and soloistic direction include Şerif Muhittin Targan (1892–1967) and Mutlu Torun (1942–). Targan was born in Istanbul into a wealthy family that traces its lineage back to the Prophet Muhammad. He aimed to elevate the oud to respectability such that it could be seen as a virtuosic solo instrument. He served as the dean of the Baghdad conservatory from 1936 to 1937, and married Turkish singer Safiye Ayla (1907–1998) in 1950.

In the middle of the 20th century, Munir Bashir (1930–1997) helped to develop the Iraqi school of oud playing. He took lessons from Şerif Muhittin Targan and was influenced by him to further develop the instrument as a solo instrument. During the 1970s, he began to perform

concerts of only solo improvisation, thus inventing the genre of the solo oud recital (Poché, 2002). In the other traditional styles, the oud played a role primarily as an accompaniment to song or as part of an ensemble for an instrumental composition. It would only play solo during the modal improvisations. Bashir expanded on this solo improvisation, making it the focal point of the recital, which would consist of several taqṣīm linked together to form a larger composition or suite. The most prominent musician to continue in this tradition today is Naseer Shamma (1963–). Shamma’s concerts, like those of Bashir, consist of a string of improvisations that are performed in front of a respectfully silent and contemplative audience, thus contrasting with the earlier 20th-century Egyptian and Turkish styles.

The oud has enjoyed a prominent reputation in history as an instrument of legendary character and medieval scientific significance. It is said that in the seventh century, Barbat, master musician to Husrev Perviz, the last shah of the Iranian Sasanid dynasty, played the instrument that bore his name, “BARBAT,” for the shah while he was seated in his garden and was immediately taken into royal service. After the barbat passed to the Arabs in the seventh century, it took the name *al-oud*, which means “wood” in Arabic. Later Arab and Persian authors attributed the invention of the oud to Pythagoras or Plato and claim that Plato was a brilliant performer who was able to affect his audience so strongly that he could first calm them, then put them to sleep, and finally awaken them with his music (Grame, 1972). The ninth-century Islamic philosopher, Hisham ibn al-Kalbi (d. 819 CE), mentioned that the oud was invented by a son of Abel, called Lamech. After a long life, Lamech finally had a son who died when he was five years old, and Lamech grieved sorely for him. He took the boy’s body and hung him on a tree and said: “His form will not depart from my eyes until he falls in pieces, or I die. Then his flesh began to fall from his bones till (only) the thigh remained, with the leg, foot, and toes. So he took a piece of wood, split it, made it thin, and began to arrange one piece on another. Then he made a chest to represent the thigh, a neck to represent the leg, a peg-box the same size as the foot, and pegs like the toes; and to it strings like sinews. Then he began to play on it and weep and lament, until he became

blind: and he was the first who sang a lament. What was made was called an oud because it was made from a piece of wood” (Grame, 1972, p. 27).

The oud takes on special significance in other ninth and 10th-century Islamic writings. In these sources, it is a more theoretical instrument rooted in Pythagorean tradition connecting the musical harmony in the proportional division of a string with the harmony that exists in the creation of the universe. Al-Kindi (801–873 CE), in his *al-Musawwitat al-watariyyah*, postulates connections between the strings of the oud, the natural elements, and the humors (Shehadi, 1995, p. 22). Al-Farabi (872–950 CE) also includes an important diagram of the oud in his *Kitab al-Musica al-Kabir*. Both Kindi and Farabi were oud players as well as music theorists.

Adem Merter Birson

See also: [Arab Classical Music](#); [Bashir Brothers \(Munir and Jamil\)](#); [Ottoman Classical Music](#); [Taqsim](#)

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Owiyo, Suzanna (1975–)

Suzanna Owiyo has become an important artist in African popular music since her debut in 2002. Her influence as a singer, songwriter, guitarist, *nyatiti* player, and activist has made her a household name in Kenya, and a key figure in world music. Her music is inspired by her country, heritage, and commitment to social change. Owiyo has often been compared to American popular music legends Tracy Chapman (1964–) and Nina Simone

(1933–2003) due to the social and political messages found in many of her songs. Owiyo sings most of her songs in *dholuo*, her native language. Her music often features the nyatiti, an eight-stringed, plucked lyre with a large resonating chamber that is typically associated with male performers. The nyatiti became a staple of the Benga music movement in Kenya in the 1960s. Owiyo was inspired to learn the nyatiti from her grandfather, and by the world's first female nyatiti player, Eriko Mukoyama (Anyango; 1981–). Owiyo's role as an activist for projects in Africa and around the world has given her the opportunity to meet world leaders such as Nelson Mandela (1918–2013) and President Barack Obama (1961–).

Born on May 10, 1975, in Kasaye village, Nyakach, Kenyan popular music artist Suzanna Owiyo has become an Afro-fusion artist of international fame. *Afro-fusion* is the term given to commercialized Kenyan music that combines elements associated with international pop music and Kenyan traditional music. Owiyo began her career in 1998 as a backup singer for singer-songwriter Sali Oyugi. In 2000, she continued singing back-up for the group Bora Bora Sound, based in Kisumu. After studying at the Kenya Conservatoire of Music, Owiyo began her solo career. Her debut album, *Kisumu 100*, was released in 2002, and earned her a nomination for Most Promising Female Artist at the Kora Music Awards. The following year she won in the same category at the Kisima Awards. The album was released internationally in 2004, retitled *Mama Africa*. That same year, Owiyo performed at the Nobel Peace Prize Concert alongside Andrea Bocelli, Patti LaBelle, and Tony Bennett. In 2007 she released her second album, *Yamu Kudho*. On June 27, 2008, Owiyo joined actors, recording artists, and world leaders at the Nelson Mandela Concert in Hyde Park, London, celebrating the 90th birthday of the South African activist and political figure, as well as his 46664 charity for HIV/AIDS awareness.

Suzanna Owiyo's music reflects the traditions of her Luo heritage, along with the social injustices of her generation. Although many of her compositions have been written with the intention to spark conversations about various world issues, others are meant to honor her homeland. The song that launched her career, "Kisumu 100," is one example. This piece was written for the centennial celebration of the city, and meant as a tribute

to Kisumu. The lyrics describe the narrator's desire to return to Kisumu. The song's syncopated rhythms and fingerpicked guitar are representative of Owiyo's style. African musicians adopted Western instruments such as the guitar shortly after the turn of the century, making it a particularly significant addition to Owiyo's music. Owiyo's alto range is frequently stretched no more than an octave in her songs. An example of this is found in the song "Anyango Pod Itin" from her third album, *My Roots*. This piece again features highly syncopated rhythms, as well as the instrument with which Owiyo is most associated, the nyatiti. On stage, Owiyo has gained recognition for her high-energy and charismatic performances. Other works by Owiyo include the songs "*Idhe wa kamande*," "Minwa Mary," and the album *Yamo Kudho* (2007).



Kenyan singer-songwriter Suzanna Owiyo performing in 2011. (Samuel Dietz/Getty Images)

Along with her music career, Suzanna Owiyo is also involved in many social and political movements. In 2010, Owiyo launched her third album, *My Roots*. The album covered many social issues, such as corrupt politicians, violence against women, and addiction. In February of 2013, Owiyo was named a Goodwill Ambassador for the United Nations Environment Programme. Her song “Be Counted” was written for that organization. As a Goodwill Ambassador, Owiyo has worked on the global initiative to reduce food waste. Owiyo has also been involved with HIV/AIDS prevention, as well as the girl’s empowerment campaign

“Because I am a girl.” The project is run through Plan International, an organization founded in 1937. Owiyo collaborated with a group of African musicians to produce a song for the project. The song, also entitled “Because I am a Girl,” was written in an effort to bring awareness to the campaign, which works to end gender-based violence and discrimination in Africa.

Jessica Freyermuth

See also: [Afrobeat \(Afropop\)](#)

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Pakistan, Music of

Pakistan has long been a crossroads of Asian cultures, and the music of Pakistan reflects its diverse and multi-ethnic history. Music in Pakistan can be broadly classified as classical, regional, or popular, though the line dividing the last two categories is sometimes extremely permeable. Classical, regional, and popular traditions have all been shaped by Persian, Turkish, Arabic, Central and South Asian, and even more Western influences as they have swept across the subcontinent.

Musical practice in Pakistan is part of the larger Indo-Muslim tradition that spans the northern subcontinent. As in India, musicians were traditionally brought up within a *gharana*, a musical school or lineage that defines a characteristic style of performance. Gharanas have been founded around particular genres—such as *ghazal*, *qawwali*, *khayal*, *dhrupad*, *thummri*—or instruments, but the most famous have historically been centered around a royal court (e.g., Delhi, Gwalior, Patiala, etc.). Within Pakistan, the Patiala gharana especially dominates singing style. A gharana develops around the *ustad-shagird* relationship, also called the *gurukula* system in India, in which a student may live with a teacher for years in order to receive intensive training.

The classical music tradition in Pakistan shares close links with the Hindustani tradition of northern India. As practiced today, it is largely vocal. Two of the most common genres of performance are *dhrupad* and *khayal*. Dhrupad is a rigorous song form famously patronized by the Mughal courts, particularly the court of Akbar in the last half of the 16th century. Though there are many earlier references to a style called “dhrupad,” much of the theory and musical material that make up the

modern repertoire were developed in the royal courts of Gwalior at the beginning of the 16th century. The dhrupad verse form consists of four lines of text of no fixed length. It is usually performed by a solo vocalist, sometimes a duo, accompanied by the *pakhawaj* drum and a drone usually supplied by two *tamburas* (an unfretted, long-necked lute sounding only the first, fifth, and octave of the performance scale). The performance of the song proper is typically preceded by a long, unmetered improvisation called an *alāp*, during which the singer explores the expressive possibilities of the *raga* to which the text has been set. Traditionally these improvisations could last more than an hour, but with the advent of recording technology at the beginning of the 20th century and the changing tastes of the modern listener, such long alaps are rare in contemporary performance. Dhrupad's popularity as a vocal style waned with the coming of khayal in the 18th century.

Khayal came to prominence in the first half of the 18th century under the patronage of the Mughal emperor Muhammad Shah, whose court musician, Naimat Khan, is generally credited with making the style popular. Khayal is a musical style rather than a song type. Its repertoire is made up of short poems called *bandish*, which consist of two to eight lines usually written in Urdu. Each bandish is associated with a *raga* rather than with a specific melody, and singers are given the freedom to render the bandish however they choose, so long as the text and *raga* remain unchanged. Great khayal singers are known for their marvelous flights of improvisation within these relatively loose constraints. A typical performance will include a *barā khayal*, or great khayal, set in a slow tempo and often lasting 30 minutes or longer; and a *chhota khayal*, a shorter khayal set in the same *raga* but to a quicker tempo.

Instrumental classical music no longer thrives in Pakistan, though it is still practiced in parts of the country, particularly in Karachi and Lahore. Formerly the *sarod* and *sarangi* were quite popular, along with the more famous *sitar*. Less common instruments included a hammered dulcimer descended from the Persian *santur* and the *jalatarang*, a set of clay cups filled with water to pitch and struck with wooden sticks.

Spanning the division between classical and popular traditions is qawwali, a style made internationally famous by the late Nusrat Fateh Ali Khan. Qawwali's roots lie in Persian Sufism, which was brought east to what is now Pakistan and India at the end of the 12th century by Afghan and Turkic invaders. By the end of the 13th century, a member of the Sufi Chisti order, Amir Khusro Dehlavi, had fused Persian musical elements with Indian, shaping what it now known as qawwali.

A qawwali singer, called a *qawwal*, is one who sings an utterance of the Prophet Muhammad (*qaul* in Arabic)—and indeed, the qawwali repertoire consists largely of devotional songs of praise. A group of qawwalis called a *humnawa*, or a qawwali party, and most often is composed of a lead singer, one or two supporting singers, two drummers (a tabla player and a dholak player), and a chorus. The chorus consists of four to five men who highlight key parts of the song text by repeating phrases and verses. They also support the rhythm with unison clapping. The harmonium, a small reed organ pumped by the player's hand, provides additional melodic support and is usually played by the lead singer and/or his supporting singer.

Qawwali is largely sung in Urdu, Punjabi and its dialect Saraiki, and Persian, though many pieces created during the qawwali's classical Mughal period written in Awadhi or Braj Bhasha ("Eastern" and "Western" Hindi) are still popular today. Qawwali is a spiritual music full of religious feeling, but it is much more a style of performance than it is a fixed corpus of genre-specific songs and texts. The lyrics of a particular qawwali song may come from one of any of a number of poetic forms, and the text that is sung as a qawwali may have an independent life as another devotional form. *Hamd* (poetry in praise of Allah), *naat* (poetry in praise of the Prophet Muhammad), and *manqabat* (poetry in praise of Sufi saints or the Imam Ali) can all be included in the qawwali repertoire, but are also frequently performed in other contexts. A fourth genre, *marsiya*, is written both to praise and lament those who fell in support of Imam Hussein against the Ummayyad caliph, Yazid I, at the Battle of Karbala (680 CE), but these would be performed exclusively for Shi'a audiences.

An important secular genre sung during qawwalis but also enjoying a broad popularity in its own right is the *ghazal*. Ghazals originated in Persia

as love poetry and were already popular by the time they were brought to Pakistan by Muslim invaders in the 12th century. By the 18th century, ghazals had been fully incorporated into regional traditions and were being composed widely in Urdu. Many of the most famous ghazals are by Mirza Ghalib (1797–1869), who composed in both Urdu and Persian in the courts of the last Mughal emperors. Ghazals are composed according to strict rules, including alternating rhyming couplets and the introduction of the theme in the first line. Every couplet of the ghazal must contribute to the whole meaning of the poem in totality, but each must also be able to stand alone by representing a single idea. Though the performance of ghazals was once the purview of the regal elite, today they are enjoyed across Pakistan, a fact due in no small part to its early adoption by the record industry in the early 20th century, because a ghazal performance could be more easily made to fit within the constraints of the medium.

In addition to styles of music that enjoy a level of general popularity, Pakistan can also be characterized by its regional forms of music and dance. Today there are four provinces in Pakistan—Sindh, Punjab, Balochistan, and Khyber-Pakhtunkhwa—as well as the Federally Administered Tribal Areas (FATA), Azad Kashmir, and Gilgit-Baltistan, each populated by different ethnic groups with different languages, traditions, and musical cultures.

In Sindh, the southeasternmost province abutting India, the most popular vocal genre is *kafi*, which has much in common with qawwali. It, too, has strong ties to Sufism and was traditionally performed at *dargahs*, shrines built to Sufi saints. It has strong ties to oral traditions and to specific poets, especially Shah Abdullah Latif Bhittai and the Punjabi Sufi saint Adbullah Shah Qadri, known more commonly as Bulle Shah. Far more than qawwali, however, *kafi* is associated with mendicant orders; as such, it is usually set much more simply than qawwali. *Kafi* might be performed by a single singer, who often doubles as the harmonium player, and a dholak drummer. Mendicant singers might accompany themselves on an *ektara* (Sindhi, *yaktaro*), a percussive one-stringed instrument with a limited melodic range made from a large gourd. *Kafi* is also found in the neighboring regions of Balochistan and Punjab, where it is also quite popular.

Punjab is the home of the Patiala gharana, which dominates so much of the character of classical music in Pakistan. However, it is the *Mīrāsī* who form the heart of musical culture in Punjab. The *Mīrāsī* are a hereditary caste of professional musicians and genealogists patronized by clients across the social spectrum for festivals, weddings, and other joyous occasions. Similarly, arising out of the Sikh tradition come the *dhadi*, singers of ballads accompanied by the *dhadd*—a small, hand-held tension drum comparable in construction to the Nigerian “talking drum.” Cords connect the drum’s two faces across its hourglass-shaped wooden body, and the drummer can change the drum’s pitch by squeezing or releasing the tension on these cords across the drum’s thin waist. Originally *dhadi* sang only heroic ballads meant to inspire valor on the field of battle, but their repertoire has since expanded to include historical and romantic ballads. Along with the drum from which they take their name, *dhadi* singing is frequently accompanied by the *sarangi*, a bowed fiddle common across the northern subcontinent and believed to most closely mimic the human voice.

The performance of *qissa* used to be a popular pastime in Punjab. *Qissa* are tragic romantic ballads inspired by local folktales and often, but not always, performed to musical accompaniment. The most popular *qissa* is undoubtedly the story of Heer and her lover, Ranjha, the most famous version of which was composed by Waris Shah in the mid-18th century. While the performance of *qissa*, like other popular oral-tradition entertainments, is less common today than it once was, the story of Heer continues to be one of the most loved stories in both Pakistani and Indian Punjab.

Punjab’s most internationally recognized contribution to music and dance is undoubtedly *bhangra*, a term which has been used to denote several related dance styles. Today *bhangra* is an extremely energetic dance style practiced by both men and women. It is characterized by its rhythms, which are closely associated with the *dhol* drum, and its costume. Men typically wear brightly colored *dhoti* (also called *chaadra*)—a length of cloth wrapped around their legs—a long *kurta* (shirt), and a vest. On their heads they will also wear a turban, called a *pagri*, which today is often topped with a fan. Women’s dress is typically a brightly colored *salwar*

kameez and *dupatta* (a long, light scarf). Bhangra has made a considerable impact internationally since the late 1980s, influencing both club music and contemporary choreography.

In Balochistan, folk music has been heavily influenced by neighboring Iran to its west, Afghanistan to its north, and Pakistani Sindh to its east. This influence can be seen in both its instruments and its dance. Lutes with origins in Afghanistan and Persia—*rebab*, *tar*, and *saz*—are common. Wind instruments include the *surnay*, a brash double reed; and the *doneli*, a pair of flutes played together by a single musician. The *suroz*, particular to Balochistan, is a kind of bowed fiddle comparable to the sarangi. It has three to four melody strings and up to eight sympathetic strings that are tuned to the raga being played and vibrate sympathetically to the harmonics of the bowed strings. Another instrument found throughout Pakistan, but most popular in Balochistan, is the *benju* or *bulbul tarang*, a kind of plucked dulcimer. Up to a meter in length, its strings run over a fret board in two courses, melody and drone. Connected to the fret board are keys fashioned after a typewriter or, less commonly, a piano. Depressing a key shortens the struck string, raising the pitch. The instrument can be made out of whatever materials are at hand, but the strings are typically steel, giving the benju a bright, metallic sound.

Oral tradition has always been important in Balochistan. Its traditions were so highly esteemed that formerly, upon the birth of a son, heroic epics would be recited instead of the *azan*, the Islamic proclamation of faith that traditionally greets the birth of a son across the Muslim world (Badalkhan, 2003, p. 229). Two of the most important kinds of singing in Balochistan are *zahīrok* and *sheyr*. *Zahīrok*, coming from the word *zahīr* (longing), is a body of folk tunes often sung as work or travel songs. It takes the form of couplets sung to a fixed number of melodies, occasionally with a third line acting as a refrain. The total number of *zahīrok* melodies is uncertain, but by most counts there are fewer than 40 (Badalkhan, 2009, p. 235). *Sheyr*, in contrast, is a genre of narrative verse composed in regular meter but irregular rhyme, and *sheyr* verses are sometimes sung to *zahīrok* melodies. When performed by professional musicians, *sheyr* is usually accompanied by *suroz* and *dambūrag*, a plucked two-string lute played by the singer

himself. Most Balochi know at least a few lines of sheyr, and those who can recite sheyr are highly esteemed.

Popular dances in Balochistan include the *do-chapi* and *lewa*. Of Persian origin, do-chapi is a mid-tempo circle dance performed by men. It is nearly always accompanied by the *surna* and dhol, but can also include a bowed fiddle (suroz or sarangi) or one of the long-necked lutes common to the region. Lewa is also of foreign origin, but belonging to the ethnic Siddhis. The Siddhi are descended from east Africans, mostly Bantu, who were brought to the region as slaves from about the eighth century CE or came later as traders. Lewa is superficially similar to do-chapi—a circle dance, performed by a group of men, accompanied by surna and dhol—but its African influences are evident both in its movements and in its music.

Pashtuns—who live in the FATA areas bordering Afghanistan but also have a large refugee community in Karachi—have a long oral folk music tradition. Like other groups in Pakistan, there is a rich tradition of epic balladry in Pashto called *badala*. Although badala can be sung by just about anyone in a private setting, the tradition is maintained by a community of professional musicians who normally perform it accompanied by the rebab—a short-necked plucked lute with origins in Central Asia and Afghanistan—the harmonium, and the tabla. Badala are composed of couplets of irregular length, though 12 syllables is common, and either a consistent final rhyme (AA, BA, CA ...) or a rhymed hemistich pattern (AA, BB, CC). They are normally sung through without repetition. Other forms of narrative poetry frequently set to music include the *tappa*, believed to be one of the oldest forms of written poetry in Pashto, and the *charbaita*. Songs set as dialogue or sung in duet, like the charbaita, are common among Pashtuns. *Loba*, for example, are written as romantic dialogue between lovers, but because of the rigidly gender-segregated nature of Pashtun culture men and women rarely sing them together. As with the rest of Pakistan, ghazals are extremely popular among the Pashtun, but often reflect more Persian, Arabic, and Turkish influence than ghazals in Sindh and Punjab.

Pashtun dance is often martial in character and is practiced in both Pakistan and Afghanistan. The most common style is *Attan*, which is danced in groups to the accompaniment of drums. Attan begins slowly but

gradually builds in tempo and momentum over the course of the dance, which can last several hours. *Khattak* (not to be confused with *Kathak* dance, one of the classical forms of Indian dance) is said to have its roots in the Greco-Bactrian kingdom that came to dominate the region that spans from what is now northern Afghanistan to large parts of Pakistan by the second century BCE. Traditionally danced with swords as a show of skill and dexterity, today khattak is often danced by large groups of men with empty hands at weddings and other celebratory events.

Sadly, the performance of regional and folk music in Pakistan has diminished greatly in recent years. Increased religious radicalization and the growing influence of the Taliban in tribal and rural areas and in cities such as Quetta and Karachi have curtailed the public performance of music and dance, not just at large public festivals but also at weddings, births, and other traditional events. Also, while music programs remain a staple on regional language stations, the explosive growth of the television medium over the past decade has had an undeniable impact on the performance of longer narrative traditions such as badala, qissa, and sheyr.

Aaron Mulvany

See also: [Karnatic Music](#); [Mridangam](#); [Tabla](#)

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Pansori (P'ansori)

A uniquely Korean dramatic vocal folk genre, *Pansori* was originally developed by lower-class entertainers during the mid- to late Joseon Dynasty (1392–1910), specifically in the early 18th century. Accompanied by a barrel-shaped drum (*puk*), a single professional folk musician (*kwangdae*) performs a folk tale through speech, songs, and acting. The singer wears a traditional Korean costume (*hanbok*) and holds a folding fan as well as a handkerchief, both of which are used as props. The drummer, also wearing a traditional Korean costume, uses sets of rhythmic cycles (*changdan*) to support and advance the plot as well as to accompany the melodies, which are in several melodic and stylistic modes (*cho*); the drummer performs with a bare left hand and with a mallet in the right hand. The drummer also narrates calls of encouragement (*chuimsae*) at the end of phrases, such as “nice” or “right on.” The melodic modes help create certain melodic qualities, aesthetic effects, and feelings. Melodic modes and rhythmic cycles change depending on the character and the mood of the story.

Through the end of the 19th century, the genre today known as Pansori was referred to by various terms, such as *sori*, *jabga*, *chang*, or *taryeong*. The term “Pansori,” coined by Nosik Jeong (1940), is derived from *pan*, a gathering place, and *sori*, which means “sound,” and refers to the various songs performed by the vocalist. Besides the stylized songs, written in verse, Pansori also comprises dialogue or prosaic narration (*aniri*) as well as dramatic action (*pallim*), such as movement and dance, and gestures (*norumsae*). Interactions between the singer and the audience, such as audience exclamations, responses, or questions, are a vibrant part of Pansori performances, which last between three and eight hours. Pansori reclaimed wide recognition with the movie *Sopyonje* (1993), which depicts the struggles of three Pansori singers during the 1950s, emphasizing the clashes of traditional Korean culture with Japanese and Western influences.

A poem by Song Man-jae (1788–1851), *Kwanuhui*, mentions 12 Pansori repertoires. Though originally an oral genre, Shin Chae-hyo (1812–1884) wrote down six of the 12 Pansori with revisions to reflect upper-class values: Song of Chunhyang (*Chunhyangga*), Song of Shim Chong (*Shimchongga*), Song of the Underwater Palace (*Sugungga*), Song of

Hungbu (*Hungbuga*), Song of the Red Cliff (*Chokpyokka*), and Song of Pyongangsoe (*Pyongangsoega*). All but the last one were notated and have thus been transmitted to the present time; these five Pansori are commonly referred to as *madang*. To satisfy the specific interests of the audiences, songs created by the kwangdae musicians, which were derived from folk tales, proverbs, and stories and expressions of the people, were often inserted into the established Pansori. Audiences were comprised of people from a broad range of social strata, from commoners to aristocrats. Bang-song Song also notes that Shin Chae-hyo contributed to the genre Pansori by composing short epic songs (*tanga*) that are sung before the main part of the Pansori (Song, 2000, p. 30). Such introductory songs are structurally simpler and help the vocalist to warm up.

During the early stages of Pansori development, performances were frequently part of shamanistic rituals. Melody and rhythm of early Pansori were therefore influenced by shamanistic music. Later, Pansori was performed on a variety of occasions. Among other events, Pansori was performed at three-day celebrations for the passing of the state examination by a public official. Such success was celebrated with a festival called *hongpae kosa*, during which a variety of music, acrobatics, and other forms of entertainment was performed in addition to Pansori. Generally, the themes in Pansori mirror Korean Confucianism, specifically in regard to loyalty to the king, respect for parents, fidelity to the husband, brotherhood, and sincerity to friends (Um, 2001, p. 900).

Pansori reflects everyday life, especially tales of sorrow and woe. Therefore, Pansori must express grief. Even though some Pansori narratives have a positive outcome, “the process of suffering itself seems more important to the audience than the happy outcome” (Pihl, 1994, p. 5), which enables the audience to experience a catharsis. Because the single vocalist performs all roles (storyteller, narrator, and all characters), performing Pansori requires a high number of vocal timbres and vocal qualities from the vocalist. Especially characteristic are forced, rough, and raspy vocalizations. To obtain the necessary vocal strength and vocal qualities, Pansori performers train for many years and ideally experience pain and suffering in order to express the hardship of life and *han*. “Han” may refer

to feelings such as grief, sorrow, longing, distress, suffering, regret, unsatisfied desire, bitter feeling, or spite (Willoughby, 2000). The often harsh vocalization supports the interpretation of the text. Among other techniques, singers make use of “voice breaking,” vibrato, and microtonal melodic embellishments.

Pansori was an important source for the development of *sanjo*, an instrumental solo performance genre, and for the development of Kayagum Pyongchang, a dramatic vocal genre in which one or more vocalists accompany themselves on a 12-stringed Korean zither (*kayagum*). During the 20th century, several Pansori singers created a dramatic version (*changguk*, translated as “sung drama”) with several singers, similar to the Western operatic genre.

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See also: [Janggu](#); [North Korea, Music of](#); [Sanjo](#)

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Parker, Charlie (1920–1955)

Charlie Parker was one of the most influential jazz musicians of his time, playing a crucial role in the development of bebop. Pieces such as “Koko,” “Donna Lee,” and “Embraceable You” demonstrate Parker’s unique ability to create a melody out of anything. He once claimed that “an improviser should be able to use any note against any chord—it was simply a matter of placing it in the right context” (Gioia, 2011, p. 188). Parker’s music was heavily driven by altered tones; he is credited as being among the first to construct improvised melodies over the higher intervals of the chords, such as the ninths, 11ths, and 13ths. Wanting to move away from the swing tradition, Parker was conservative in his use of pronounced rhythmic syncopation and instead would incorporate heavy accents and a mixture of legato and detached notes to construct his phrases. Parker’s stylistic developments shaped an entire generation of musicians and revolutionized jazz music in the 20th century.

Growing up at a pivotal turning point in African American history, Parker witnessed a period in which jazz music flourished, and helped to usher in an era of musical innovation. Exhausted with the swing repertoire, Parker worked diligently to create a new sound for the next generation, soon to be known as “boppers.” Born in Kansas City, Kansas, to Addie and Charles Parker Sr., Charles “Yardbird” Parker Jr. started playing alto horn in fifth grade and was given his member’s card (dubbing him a professional musician) by the time he was 15. Practicing upward of 15 hours a day, Parker jammed all around Kansas City, finding most of his gigs along the infamous 18th and Vine area. Although Parker was constantly playing, the musicians around him did not think he had the chops to make it as a professional musician. Band leader Oliver Todd (1916–2001) said, “If you had told me that he [Parker] would be famous, I wouldn’t have believed it” (Haddix, 2013, p. 16). Parker studied and admired musicians such as Lester Young (1909–1959) and Buster Smith (1904–1991), the latter becoming a musical “father” to Parker.

Charlie Parker

Well known to jazz fans the world, over from casual to aficionado, Charlie Parker's influence on jazz history is great. Beyond his priceless catalog of audio recordings, Parker's influence on jazz at large lives on in transcriptions of his work. Chief among these is the *Charlie Parker Omnibook*, which is a collection of 60 Parker solos sampled across the scope of his career. The solos were first transcribed and annotated by jazz pedagogues Jamey Aebersold and Ken Slone in 1978. Since that first edition, the *Omnibook* has become a widely used source of material in jazz education across the globe; jazz artists of nearly every instrument and genre study Parker's work via these transcriptions in order to learn the harmonic foundations and musical language of the style.

In the summer of 1937, Parker traveled to the Lake of the Ozarks, a reservoir in central Missouri, where he could entertain resort patrons while perfecting his craft. When the summer ended, Parker returned to Kansas City a new player. Parker found steady work with the Tommy Douglas Band and continued to gig around Kansas City until drug addiction cost Parker his place in Harlan Leonard's band, the Kansas City Rockets. In the spring of 1939, he took a train to New York City to further pursue his musical career. While in New York, Parker participated in late-night jam sessions at Minton's Playhouse and Monroe's Uptown House. Both locations allowed Parker the freedom to develop his musical approach and lay the groundwork for bebop. Experts believe these sessions also contributed to Parker's addiction, who frequently mixed coffee and Benzedrine so he could stay up all night playing.

Parker's stylistic breakthrough came while he was playing the song "Cherokee" one night at Dan Wall's Chili House in Harlem. During the piece, Parker discovered that he could make the higher intervals of the chords into a melody, thereby completely changing his sound. Parker brought his new style back to Kansas City and quickly joined the Jay McShann Orchestra. Parker's place in McShann's group proved fruitful, and he contributed virtuosic solos on a number of the band's recordings, including "Honeysuckle Rose" and "Ornithology."

Dizzy Gillespie (1917–1993) was another important influence in Parker's life. A contemporary of Parker's, the young trumpet player was also searching for a new sound in an era of swing music. "Charlie Parker

and I were moving in practically the same direction too, but neither of us knew it” (Gillespie and Fraser, 1979, pp. 116–117). In 1945, Gillespie and Parker took their new style to a six-week engagement in Los Angeles. At the end of the contract, Parker’s addictive problems resurfaced and Gillespie was forced to leave him behind. Parker continued to work in LA throughout 1946, but a nervous breakdown, coupled with alcoholism and heroin addiction, eventually led to an extended stay at the Camarillo State Hospital. He later wrote “Relaxin’ at Camarillo” as a tribute to his time there.



Jazz saxophonist Charlie Parker performing in New York, ca. 1947. Parker was key in the development of bebop. (William P. Gottlieb/Ira and Leonore S. Gershwin Fund Collection, Music Division, Library of Congress)

In April of 1947, Parker returned to work and formed a quintet with which he recorded some of his most famous pieces. The quintet included Miles Davis on trumpet, drummer Max Roach, bassist Tommy Potter, and pianist Bud Powell. The years 1949 to 1951 were creatively prolific for Parker both on tour and in the studio. Parker’s final years were mostly spent gigging sporadically, especially during the two-year suspension of his New

York cabaret license. By 1954, Parker's health was in serious decline, and on March 12, 1955, he succumbed to pneumonia.

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See also: [Bebop](#); [Jazz](#)

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Pashto Music

Pashto music is the indigenous music of the Pashtun people, the largest single Afghan ethnic group, who are found throughout Afghanistan. In particular, they are located around and between the cities of Kandahar and Kabul, and in the Northwest Frontier Province (NWFP) and neighboring regions of western Pakistan. There is also a sizable Pashtun diaspora, with the largest numbers found in the United States, Canada, and the United Kingdom, which has its own version of the Pashto musical tradition. Because Afghanistan is located at the crossroads of historical trade and invasion routes, the musical traditions of the entire country have been influenced by a number of foreign cultures, including Arab, Chinese, Indian, Mongolian, and Persian. Pashto music is no exception: it has been particularly influenced by Indian instruments and music, which have been combined with traditional Pashto sounds.

GENRES

Pashto music is traditionally divided into seven genres: Tappa, Charbeta, Neemakai, Loba, Shaan, Badala, and Rubayi.

Tappa

Tappa, a form of Pashto poetry with lines of two unequal meters, is the most popular form of traditional musical expression. Tappa is notable in that it is sung both in times of grief and in times of happiness by all classes, genders, and ages. Children, adults, and the elderly, laborers and peasants, men and women all sing tappa. It is generally accompanied by the stringed *rubab* and the *mangay*—a vessel for storing water that sees life as an instrument when empty. Tappa has also been accompanied by full orchestra.

Charbeta

Charbeta is an epic poem set to song, the performance of which normally follows a tappa. Charbeta often recounts the heroic exploits of legendary figures and at times includes expressions of romance. This song style is often sung by two singers and has a rapid tempo in which the singers alternate lines, which are themselves either sung or recited.

Neemakai

Neemakai are songs about love or daily life and are generally composed and performed by women. Often consisting of only one or two lines, which are repeated, they are often combined with tappa that relate to the subject of the neemakai.

Loba

Loba are a very popular form of folk duets that normally tell love stories. Thus, the two (or occasionally more), singers represent the lover and the beloved (a man and a woman) and sing back and forth to each other, replying in poetic form.

Shaan

Performed either in private religious ceremonies or at social gatherings, *shaan* are used to indicate and celebrate times of happiness, including births and weddings.

Badala

Badala, another form of traditional Pashto folk music, most often consists of a ballad or an epic poem. It is accompanied by the rubab, the mangay, the *baja* or harmonium (a type of organ on which the keys are played with one hand, while the other is used to pump air into it), and the *tabla* (a percussion instrument similar to the bongos). The latter two instruments, which have their origins in India, reveal one influence India has had on traditional Pashto music.

Rubayi

Rubayi Indian music heavily influences the last of the seven traditional Pashto genres as well, as rubayi is the Pashto form of the Indian *ghazal*. Generally sung before the start of a badala and often representing the loss of or separation from love, this song type most clearly represents the crossroads of cultures for which Afghanistan is known, as it has been influenced over the ages by poetry from Turkish, Persian, and Arabic cultures.

TRADITIONAL INSTRUMENTS

There are a number of traditional Pashto and Afghan musical instruments in addition to those mentioned earlier. Among the most common are the Chatralay *sitar*, a stringed instrument originating in the Afghanistan-Pakistan border region; the *shpelai*, a bamboo flute; a banjo, which is plucked and keyed, rather than just strummed; and a *dhol*, a two-sided percussion instrument. European and Asian instruments are also commonly used to play or accompany Pashto music.

Popular music developed slowly and only after the 1950s, when radio ownership became widespread throughout Afghanistan; thereafter it developed a large following. This music combined Afghan, Indian, and European instruments and was heavily influenced by Indian and Pakistani film culture. Other influences spread from Iran and the Arab world. Popular music was performed in Pashto as well as other Afghan languages, including Dari, a Persian dialect.

Pashto music, like other types of Afghan music, survived numerous changes of government through the end of the 1970s. Despite their strong musical heritage, during the Soviet invasion (1979–1989) and the Afghan Civil War (1989–1996), music took a back seat to fighting off first invading forces and then each other. During Taliban rule (1996–2001), though they were primarily Pashtun themselves, instrumental music, public performances of music, and all other forms of artistic expression were banned; therefore, within Afghanistan music was limited to the underground until the fall of the Taliban regime. The Pashto diaspora in Pakistan was instrumental in keeping their musical traditions alive during these years.

Today, in the Pashto diaspora there exist hip-hop and rap artists, including DJ Besho, Awesome Qasim, and Soosan Firooz, who sing in a combination of Pashto, Dari/Farsi, and English. Traditional music also remains popular in the diaspora population, in particular the music of Ubaidullah Jan Kandaharai, who died in 1980, but was regarded as the leading musical figure in the south of Afghanistan. Within Afghanistan, music as a whole has re-emerged from the shadows, with groups such as the Kaboul Ensemble gaining worldwide fame. Traditional Pashto music has also reappeared, particularly in the south of the country.

Jonathan Z. Ludwig

See also: [Rebab](#)

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Philippines, Music of the

Philippine music encompasses a large range of material, from centuries-old genres to modern-day popular songs, that reflects its diverse influences: from Southeast Asian neighbors to the colonial legacies of Spain (1565–1896) and the United States (1898–1946). The Philippines' contemporary

national identity is embodied by Original Pilipino Music (OPM), including artists of international acclaim such as Lea Salonga, Charice Pempengco, Apl.de.Ap of the Blackeyed Peas, and Arnel Pineda of Journey. Music of the Philippines may be grouped into broad categories consisting of indigenous, folk, and contemporary forms, but variations exist within and between each category depending on the specific cultural-linguistic group, region, and time period. In global circulation, Philippine music is performed wherever Filipino communities are found, especially in cultural shows displaying costumes, music, and dance.

The Philippines is an island nation of some 7,000 islands, predominately Christian in religion because of Spanish colonization from 1565 to 1898, and English-fluent in official contexts such as government, education, and commerce due to its history as a colony of the United States from 1898 to 1946. In addition to ethnic, cultural, and linguistic diversity, rural and urban lifeways coexist along with lifestyles of wealth and extreme poverty. The three main regions of the Philippines are the northern region of the largest island, Luzon; the central region of the Visayas, including the island of Palawan to the west; and the southern region of Mindanao. Luzon includes the national capital Manila, and is home to both lowland Christianized Filipinos and small pockets of indigenous people in the mountain highlands of the Cordillera. Christianized Filipinos also dominate the central region of the Visayas, but speak languages and dialects different from those of the groups in Luzon. The second largest island, Mindanao, has historically been the stronghold of Muslim Filipinos who thwarted the Spanish colonization, and has thus preserved musical traditions connected to the rest of Southeast Asia, most notably bronze gong-chime ensembles (see the entry for [“Kulintang”](#)). From the mid-20th century on, vast migrations sent large numbers of Christian Filipinos to Mindanao, displacing the Muslim groups. Muslim Filipino communities headed north and established themselves in Manila, and missionaries converted indigenous people to Christianity. Seafaring groups such as the Sama-Bajau live between the Philippines and Malaysia, often adapting to the laws and influences of both countries. The current total population of the Philippines is 101 million, including 2.2 million Filipino citizens who work abroad in Saudi Arabia, the United Arab

Emirates, and Singapore as overseas contract workers and whose remittances are vital to the national economy. The number of Americans reporting Filipino heritage exceeds 2.6 million, making them the second largest Asian American group in the United States after the Chinese.

Eight major languages with dozens of different dialects are spoken in the Philippines. The national language Pilipino (Anglicized as “Filipino”) is based on the Tagalog language and incorporates Spanish and English words and phrases. Many of the educated elite, including government officials, academics, radio and television news personnel, military and business people, speak Pilipino, English, and sometimes their home dialect. In the Visayas, people frequently use Cebuano, the main language of Cebu, rather than Tagalog or Pilipino as the lingua franca.

Christian Filipinos (including Catholics) account for 90% of the population, Muslim Filipinos constitute about 5%, and the rest is made up of diverse indigenous groups called *lumads* (“tribal” people) and people of mixed heritage such as Chinese, Spanish, or European. People of South Asian descent have long resided in the Philippines, even before Spanish colonization, and continue to migrate there. Many Vietnamese refugees arrived after the Vietnam War before immigrating to the United States during the late 1970s. Over the past few decades, immigrants from South Korea have arrived, formed communities, and established thriving businesses in the Philippines. Tourism from other Asian countries, Australia, Europe, and the United States are an important part of the Philippine national economy. Culture and music in the Philippines continue to develop and grow with the influx of diverse peoples and influences in modern times.

Musical examples from three broad categories of indigenous, folk, and modern musics are described here, with the caveat that there are countless more genres, songs, instruments, and cultural groups to learn about. These three broad categories of Philippine music are typically performed in Filipino cultural shows around the world.

INDIGENOUS MUSIC

Indigenous music of the Philippines is characterized by a great variety of bamboo and gong instruments and ensembles as well as vocal music (Maceda, 1998). Indigenous music predominates among lumad (tribal) peoples in pockets of communities found from the highlands of Luzon to the southern island of Mindanao, and also Islamized groups traditionally from the southern region. Although these lumad and Muslim groups differ culturally and religiously, both similarly resisted Spanish colonialism and Christianization, and thus preserved a precolonial musical heritage like that of other indigenous peoples in Southeast Asia.

The Cordillera mountain range on the large island of Luzon spans a total area of 7,100 square miles and is home to the Bontok, Ibaloy, Ifugao, Isneg, Kalinga, Kankana-eyes, and Tingguan/Itneg groups. Once collectively called *Igorots* by outsiders, this pejorative term is deployed today to indicate pride in their cultural identity. Each lumad subgroup has a separate dialect and is culturally distinct from, though closely related to, their neighbors. These distinctions are found in different types of ensembles, names of instruments, and repertoire. Singing for entertainment or ritual is performed solo or in a small ensemble. Group songs are used to accompany work such as plowing and planting the fields or pounding rice. Rituals and feasts, including wedding ceremonies, peace pacts, and honoring deities and ancestors, foster a sense of social cohesion. Cordillera groups employ the use of flat gongs called *gangsa gansa*, or *gangha*, in contrast to the bossed gongs of lumads in Mindanao, although the number, pitch, and way of playing vary among these groups. The flat gongs may be struck with a mallet or the hand using damping and ringing techniques for different timbral effects.

Among the Kalinga, six people, traditionally male, hold one *gangsa* each of graduated sizes and arranged in pitch from low to high. Each player employs two playing styles called *topayya* and *patlong*. *Topayya* is played using the hands, with the performer kneeling and resting the *gangsa* on his thighs. The four biggest and lowest gongs of the six play the same rhythm, but stagger their entries so that they create a texture of overlapping beats. The left hand taps a steady beat while the right hand uses a sliding motion to dampen every other beat. A hocket is created by each ringing tone that contributes one pitch to the overall melody of sequential tones. The fifth

gangsa plays a faster ostinato or repeating pattern, and the sixth gangsa player improvises more freely. This music often accompanies a dance called *salidsid* in which a woman and man act out a courtship resembling a rooster chasing a hen. In the patpong playing style, the gangsa is hung on a string and held with one hand as the other hand strikes it with a soft mallet, alternately dampening and letting it ring. The players in this style may dance in a line or a big circle while coordinating a hocket melody.

There are many types of bamboo instruments among the Cordillera groups, including percussive buzzers and tubes, jaw harps, and flutes. Bamboo stamping tubes are pounded vertically on the ground with one hand as the other hand alternately dampens and uncovers the opening at the top of the tube to change the timbre. Each of the six tubes in the ensemble contributes one pitch in a sequential hocketing melody similar to the method for playing the gangsa. An ensemble of bamboo buzzers of various sizes, which are struck on the palm of the player's hand, are also played in a similar way. A notched flute ensemble produces hocketing melodies with one player contributing one pitch to the composite melody. The bamboo jaw harp, called *kubing* among the Kalinga, is played solo and uses the mouth as a resonator to vary the timbre of its sounds and even produce words. The *kubing* is often used to communicate intimately in courtship. Solo aerophones that produce exquisite, complex melodies include end-blown flutes and a traverse flute called the *tongali* that uses nose-blown air. The nose flute has a long stem with a very narrow bore and is sometimes covered with intricate etchings; it is also used in courtship. A bamboo polychordal zither called *kolitong* by the Bontok and Kalinga is played solo; it consists of thin strips of bamboo wound around a tube that are plucked with the fingers, producing a musical texture similar to the other bamboo ensembles.

Characteristic of the indigenous or precolonial music of the southern Philippines are bronze gongs, which are similar to those in neighboring cultures on the island of Borneo, and in Malaysia and Indonesia. Bronze gongs are found among both non-Muslim lumad groups and Muslim groups. In contrast to the flat gongs of Cordilleran groups, bronze gongs in the southern Philippines have a raised center called a *boss* or *knob* and exist

in various sizes from small to large, and high to low pitch. These instruments are highly prized possessions and very few families in a village are wealthy enough to own them. The large heavy knobbed gong, generally referred to as *agung*, is found among the Bagobo, Manobo, T'boli, Subanun, Mansaka, Tagukaolu, and Bukidnon (Maceda, 1998, p. 25). These gongs, which have turned-in rims, vary in size but are always played hanging. The T'boli, concentrated around Lake Sebu, typically use four large gongs. The lowest *agung* provides a steady beat, acting as a drone, and smaller hanging gongs provide the higher-pitched melody (Maceda, 1998, p. 26). Music accompanies dances used for entertainment or in rituals. Among the Muslim groups, the melodic instrument called *kulintang* or *kolintang* is distinguished from instruments of the lumad groups by being laid horizontally on a wooden frame rather than on a hanging frame. (See [“Kulintang”](#) for more on this instrument.)

FOLK MUSIC

Philippine “folk music” generally refers to music influenced by 333 years of Spanish colonization and religious conversion, which includes song forms and genres, vocal music, and a string ensemble called a *rondalla*. The *rondalla* is a string orchestra typically composed of several sizes of stringed instruments, played with a plectrum in tremolo style, that provide melodic and harmonic parts. These include the instruments *bandurria*, *laud*, *octavina*, and Western guitar and double bass. Sometimes a drum set is included. The *bandurria* is similar in construction to a mandolin and has six pitches. The lowest, G, is a single string; D and A have two courses; and the higher strings, E, B, and F#, have three courses. The *laud*, a middle-range instrument, uses the pitches F#-B-E-A-D-G and similarly has one single course, two double courses, and three triple courses (i.e., 14 strings). The *octavina*’s strings are tuned G-D-A-E-B-F#, following a similar pattern of courses. Although these instruments have names and shapes similar to those found in Cuba, Mexico, and Spain, their tuning, materials, and style of playing and repertoire are distinctly Filipino. Traditional repertoire dates back to the Spanish period and includes *harana* (Spanish for serenade) and *kundiman* (Tagalog for love song) compositions

that are used in courtship, wherein a group of men or boys serenade a young woman. The syncopated *habanera* rhythm in 2/4 and transitioning from a minor key to a major key are typical musical features.

Folk music is important to Filipino national identity. Between Spanish and American rule, Filipinos declared a brief but significant independence from Spain in June 1898. During this time, the Spanish-American war was already under way, and rather than surrender to their former subjects, the Spanish colonial government ceded the Philippines to the United States in December 1898. The Philippine national anthem "*Lupang Hinirang*" (Tagalog for "chosen land") was written during this period in Spanish by José Palma and later translated into Tagalog in the 1940s. Julian Felipe wrote the music, taking some inspiration from *Aida*'s "Grand March" (Verdi) and the French national anthem "La Marseillaise." The well-known patriotic song "Bayan Ko" exemplifies the classic kundiman composition and was written during this time period by José Alejandrino, a general in the Philippine revolutionary army.

MODERN-DAY MUSIC

Colonization of the Philippines by the United States (1898–1946) coincided with the rise of American popular music and influenced Philippine musical culture, beginning with military brass bands playing American patriotic marches and continuing to ragtime, jazz, and other forms. After World War II, the Philippines was granted independence by the United States in 1946. During these years, popular styles such as vaudeville, American folk and patriotic songs learned through American-controlled school systems, American films, and later jazz and rock and roll flourished in Philippine culture and created new styles.

Today, various American popular musics, including R & B, Asian pop, and Original Filipino Music, dominate the radio airwaves, the club scene, and international video programs such as MTV Asia. Since the 20th century, Filipino musicians playing Western-style music have been popular and influential throughout Asia. Contemporary art music and popular music mix with and cross-influence each other in dynamic reconfigurations and creative responses to economic and political pressures, social and cultural

changes such as migration, and the music industries of the Philippines, Asia, and the world. For example, the art music compositions of Antonio Molina, Francisco Santiago, Lucrecia Kasilag, José Maceda, Ramon Santos, and Francisco Feliciano incorporate melodies, techniques, and elements from a variety of Philippine music with modern and avant-garde musical language and forms. Popular and rock musicians such as Freddy Aguilar, Joey Ayala, and Grace Nono incorporate Philippine music into their songs. Filipino Americans such as Eleanor Academia of World Music Institute, Susie Ibarra, and Ron Quesada of Kulintronica, along with master musician Danongan Kalanduyan, rework kulintang music into their own styles of rock, world, and electronic music. Sama-Bajau and Magindanao native musicians are creating new genres of indigenous Southeast Asian pop.

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See also: [Kulintang](#); [Malay Music](#); [Marshall Islands](#), [Music of](#)

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Piazzolla, Astor (1921–1992)

The bandoneón player and composer Astor Piazzolla developed the traditional Argentinean tango from music for dancing to music for listening by adding elements from classical music and jazz. There were other musicians in the same field of *tango nuevo*, such as Alfredo Gobbi (1912–1965), but Piazzolla became the most important. With him, the bandoneón—mainly used by European emigrants in the bordellos in the suburbs of Buenos Aires and Montevideo, and associated with sex and low society—became an established instrument.

Born in Argentina, Piazzolla was raised in New York, where he learned to play bandoneón (his father was a tango aficionado) and was exposed to jazz and classical music. The latter was the kind of music he first played on

the bandoneón, not tango music. In 1937, he moved to Buenos Aires, and two years later joined Aníbal Troilo's *Orquesta típica* as a bandoneón player, also writing arrangements until 1944. In 1941, he started to study with Alberto Ginastera and in 1946, he broke with tango and devoted himself entirely to classical music. After winning a composition prize, he had the opportunity to study in Paris with Nadia Boulanger in 1954–1955, who helped him return to his Argentinean roots: the tango.

Home again, he founded the *Octeto Buenos Aires* (active until 1958), his first ensemble with two bandoneóns, electric guitar, piano, two violins, cello, and double bass, with which he broke with traditional tango and created the *tango nuevo*. From then on, he performed his own compositions (and, bit by bit, less music by other tango composers) with a variety of ensembles in which he was the band leader. Always included was (at least) one bandoneón, which was played by Piazzolla himself.

In 1960, he founded the *Quinteto Nuevo Tango* (active until 1970): bandoneón, electric guitar, piano, violin, and double bass, which became the standard for modern tango ensembles. The orchestration of the *Quinteto Nuevo Tango* differed from the traditional tango ensembles quartet (bandoneón, guitar, violin and flute) or sextet (*sexteto típico*: two violins, two bandoneóns, piano, and double bass). During the 1920s and 1930s, there were two camps, the traditionalists and the renovators, each different in the size of the ensembles and the use of rhythm, melody, and harmony. Whereas the traditionalists enlarged the ensemble, often to 10 or more musicians (including four bandoneóns and four violins), the modernists used the sextet. When the bands became bigger, they needed professional arrangers. This is why Piazzolla worked with Troilo during the 1940s.

Astor Piazzolla

As a close cousin of the German accordion, the bandoneón has significant competition for attention within the various variants of the bellows-driven reed instrument family. The bandoneón, developed around 1850 by the German Heinrich Band, is a further development of the concertina and was used as a substitute for an organ to play church music. It reached its highest popularity in Argentina at the turn of the 20th century, where it became a typical tango instrument because of its somber

sound. Despite its importance in Latin America, the instrument is mostly utilized in Argentinian tango music. Its relevance outside of this region is due in large part to composer Astor Piazzolla—himself a virtuosic performer on the instrument. After a long career as a tango musician and composer, Piazzolla shelved his bandoneón and travelled to Paris to study with French composition teacher Nadia Boulanger, convinced that his vernacular-music past was not lacking in artistic importance. At the encouragement of Boulanger, Piazzolla combined his knowledge of tango, jazz, and Western classical music to create a new style later known as tango nuevo. It was his compositions and bandoneón playing in tango nuevo that brought Piazzolla's compositions to greater Western cultural consciousness and enshrined them in the annals of Western art music history.

In 1968, Piazzolla composed an opera, which he called a “tango operita,” *María de Buenos Aires*, which combined elements of opera, cantata, and oratorio, on a libretto by the Uruguayan poet Horacio Ferrer. Its story is narrowly connected with the history of tango. It was the first “tango opera” ever, receiving its first performance in Buenos Aires in 1968; since then, it has been performed many times around the world and recorded several times, (e.g., by Gidon Kremer and his *Kremerata Musica* in 1998). Piazzolla's collaboration with Ferrer led to a new kind of tango nuevo song, most famously his song “*Balada para un loco* (Ballad for a crazy man)” (1969). In 1971, he enlarged his quintet to a nonet (Conjunto 9, active until 1972), adding a quartet with a second violin, viola, cello, and percussion. Its style was more complex and the rhythm more open. With his *Octeto Electrónico* (1975–1977), with bandoneón, violin, electric guitar, electric bass, piano, electric organ, synthesizer, and percussion, his style integrated more rock influences. In 1978, he reshuffled his quintet and toured internationally; their last album was *La Camorra* (1988). In 1989, he founded a sextet with two bandoneóns, electric guitar, piano, cello, and double bass; replacing the violin with a cello gave the ensemble a darker sound. In August 1990, he was stricken by a cerebral hemorrhage in Paris and died two years later in Buenos Aires.

His tango nuevo was a natural way of developing the traditional tango, which was a pair dance in 2/4 meter, or a tango-canción with a simple musical structure: a melody with changing syncopated and regular rhythms,

accompanied with syncopations of the habanera and proceeding bass lines as well as basic key harmonies. There was almost no change of musical structure until the 1950s. Piazzolla enriched the tango with contemporary sounds. He used elements of classical music such as fugue, counterpoint, ostinato, polyphony, atonality, polyrhythm, and time change, influenced by Johann Sebastian Bach, Igor Stravinsky, and Béla Bartók. Piazzolla added new instruments such as electric guitar (in 1955) and percussion (in 1963). He even used an electronic instrument, a synthesizer, in his *Octeto Electrónico*. Also, he enriched his music with elements of jazz, such as extended harmony, syncopation, improvisation, and the use of the vibraphone (in *María de Buenos Aires*). For these pieces, he invited jazz musicians to join his ensembles. In addition, Piazzolla used new playing techniques for tango musicians, such as strikes with the violin bow, string accents in high position, staccati as well as glissandi, percussive effects of every instrument, and virtuoso runs of the bandoneón.

He composed on the piano rather than on his instrument, the bandoneón. Like classical music, his tango music is all written out, including space for improvisation. The basic rhythm is 3 + 3 + 2 (in contrast to the very square rhythm of the traditional tango), a heritage of the tango in the milonga (compare the second set *Milonga* of his *Concerto for bandoneon, guitar and string orchestra*, 1985). Fast and strongly syncopated parts of the composition alternate with slow and sad segments, where (often) the bandoneón plays a romantic melody with long sounding notes. Piazzolla's music, which has a distinctive style, is recognizable after a few seconds, having an emotional depth and energy that are rare in 20th-century classical music. But his music cannot be categorized as classical music, jazz, or world music; it is in between.

Until the 1980s in Argentina, his tango nuevo was refused by traditionalists. But in European jazz festivals—Piazzolla played and recorded with Gerry Mulligan (saxophone) and Gary Burton (vibraphone)—and as a composer for symphony orchestra and for film music (e.g., *Henry IV* [dir. Marco Bellocchio, 1984] and *Sur* [dir. Fernando Solanas, 1988]), Piazzolla became more and more popular; sometimes he played more than 200 concerts a year. Piazzolla also composed many classical

pieces. The classical piece composed before his lessons with Boulanger show his departure from tango, whereas the ones after 1955 are tango nuevos: e.g., *Concerto for bandoneón and orchestra* (1979), *Cinco piezas* for guitar (1980), *Le grand tango* for cello and piano (1982), *Tango suite* for two guitars (1984), *Concerto for bandoneón, guitar, and string orchestra* (1985), *Four for tango* for string quartet (1989), and *Five tango sensations* for string quartet (1989). In his *Histoire du tango* for flute and guitar (1986), each of the four pieces evokes an époque in tango history: a bordello (1900), a café (1930), a nightclub (1960), and a modern-day concert (1980s).

The second half of the 1990s—several years after Piazzolla’s death—was the height of his popularity. Worldwide leading classical instrumentalists recorded tango-nuevo CDs, such as Daniel Barenboim (piano), Roberto Aussel (guitar), Yo-Yo Ma (violoncello), Gidon Kremer (violin), and The Kronos Quartet (string quartet). Today, Piazzolla, next to Mauricio Kagel and Alberto Ginastera, is regarded as one of most popular and important Argentinean composers, and has become a national hero. Carlos Gardel (1890–1935, tango-canción), Aníbal Troilo (1914–1975, tango for dancing) and Astor Piazzolla are the most important tango musicians, representing different styles.

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See also: [Andalusian Music](#); [Tango](#)

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Astor Piazzolla in Portrait. 2004. BBC/Opusarte [featuring the films *Tango maestro* (2004, dir. Mike Dibb), and *Tango nuevo* (1989, dir. Tony Staveacre)].

Pimba

Pimba is a genre of contemporary Portuguese pop music, characterized by lyrics that emphasize obvious sexual innuendo and clichés sung over simple and catchy instrumental music. Developed in the 1990s, the genre continues to be popular among rural and immigrant audiences, but it falters against folk music traditions that utilize similarly straightforward musical and textual content but wish to be considered more artistic and poetic. Among Portuguese cultural communities, pimba has come to represent Portuguese working-class culture, and the term often signifies music or cultural productions that are considered tacky or artistically unrefined, despite the genre’s widespread popularity.

Pimba resembles other Portuguese pop and folk genres in its characteristic instrumental accompaniment, which features a predominant accordion sound. Beyond accordion, pimba typically utilizes a variety of instrumental sounds (guitars, percussion, synthesizer), most of which are produced digitally. In live settings, pimba performances typically include only the singer, an accordionist, and a keyboardist (electronic keyboard), and often singers will perform alone to a prerecorded backtrack. Musically, pimba is difficult to characterize, as it lacks many musically distinctive qualities aside from its accordion-heavy sound, but it bears a resemblance to other folk and pop music traditions, which feature short, catchy melodies, basic harmonic structures, and cheap, mass-produced quality—not unlike much of the music produced in the global pop music industry.

Many of pimba’s defining elements derive from its textual content, which is characterized by frequent use of sexual metaphor and wordplay—often quite vulgar—and clichéd romantic themes. Though, musically, pop music in the style of pimba was prevalent in Portugal throughout the late

20th century, the genre designation developed after several Portuguese pop songs in the mid-1990s utilized the term “pimba” (a word that previously signified, more simply and without innuendo, a sudden and unforeseen event) as a euphemism for a sex act. The first such song was Portuguese pop rock band Ex-Voto’s 1993 hit single “Subtilezas Porno Populares” (Popular porn subtleties), though the musical style of the song bears a stronger resemblance to rock than to later iterations of pimba.

Following the popularity of Ex-Voto’s single, several other artists began using the term “pimba” in a similarly sexualized manner, leading to increasing use of the term as a specific genre designation. Many consider the 1995 hit song “Pimba Pimba” by the Portuguese singer known simply as Emanuel (Américo Pinto da Silva Monteiro, 1957–) the first song to popularize the new genre. “Pimba Pimba” makes more overt and frequent use of the sexualized term “pimba”: whereas in Ex-Voto’s single, for instance, the term made only a single appearance, Emanuel’s song utilizes the repeated refrain “*Nós pimba, nós pimba*” (We “pimba,” we “pimba”), which aptly summarizes the sexual suggestions laced throughout the song’s text. Moreover, Emanuel’s “Pimba Pimba” also standardized the typical musical sound of the pimba genre, with an upbeat pop setting that features cheap-sounding accordion, winds, and vocal backing.

Though largely popularized in the mid-1990s following the success of Emanuel, similar musical styles and themes were already prevalent in Portuguese pop music from the 1980s, and some artists such as Quim Barreiros (1947–) are considered part of the pimba genre, though their musical productions existed before the term and genre were popularized. Barreiro’s song “Bacalhau à Portuguesa,” for instance, utilizes the popular Portuguese cuisine *bacalhau* (a type of dried salt cod used in many traditional Portuguese dishes) in overt double entendre.

The often vulgar and cheap quality of both the music and text has made pimba a subject of controversy among Portuguese folk musicians. Pimba betrays roots in Portuguese folk music styles, many of which also come from and remain popular in rural communities and utilize accordion-based instrumental accompaniment and vocal performance. Furthermore, pimba songs often borrow musical and rhythmic content from existing Portuguese

folk songs. Barreiro's "Bacalhau à Portuguesa," for instance, utilizes the syncopated rhythms and instrumental sound of Portuguese folk dance and song. In general, however, Portuguese popular musicians who produce music in more traditional folk styles, such as Tony Carreiras (António Manuel Mateus Antunes, 1963–), boast a more artistic and subtle poetic content, if still sometimes sexual and romantically clichéd, and higher-quality productions. Though largely despised by Portuguese elite culture, the genre remains popular, and pimba songs are commonly performed at celebrations, such as religious festivals and weddings, across Portugal, as well as in Portuguese-American communities along the U.S. East Coast.

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Pipa

Pipa, also called Chinese lute, is a four-string plucked instrument, which is popular in China, Japan (*biwa*), and Korea (*bipa*). It has a short neck and a pear-shaped wooden body with 19 to 30 frets; it is often found in the hands of heavenly maidens depicted in paintings, such as the famous Flying Apsaras in the caves in Dunhuang, China. In the Eastern Han dynasty, the name described the plectrum's plucking strokes—"pi" means to pluck forward and "pa" to pluck backward—and pipa was played on horseback. The strings are usually tuned to A-d-e-a, from the lowest to the highest (a is the one below middle C), but there are various ways of tuning. During the 20th century, softer twisted-silk strings have been substituted for nylon-wound steel strings, which are too strong for human fingernails to pluck,

and false nails, which are constructed of plastic or tortoise shell, are attached to the fingertips with elastic tape to play.

Before the Tang dynasty, “pipa” was a generic term that included all the pear-shaped and plucked instruments. The history of the pipa can be traced back to the Qin dynasty (221–206 BCE). Originally it had a straight neck and round-shaped body, instead of pear-shaped, and was played horizontally with a plectrum, like a guitar. It soon became one of the most popular instruments in China, and it bears the name *Qin-pipa* or *Qinhanzi* today.

Pipa

The pipa has a long and storied history as a traditional Chinese musical instrument. However, the instrument can be integrated with Western musical instruments, and modern performers of the pipa are taking the instrument in many new directions and venues, including contemporary art music, rock, and American popular music. Several art-music composers—most notably Philip Glass, Terry Riley, Minoru Miki, and Lou Harrison—have written compositions featuring the pipa. Rock bands such as Incubus (on the 2001 song “Aqueous Transmission”) and Björk (“I See Who You Are” from her 2007 album *Volta*) feature the pipa prominently. Other artists and engineers are experimenting with adding electric pick-ups to the pipa to allow the instrument to be played with electronic amplification and effects processing, thus further expanding the role and repertoire of this traditional Chinese instrument.

During the Wei, Jin, North-South dynasties (220–589 CE), according to Wang Sengqian’s (425–485) writing *Collection of Music*, the Queen Wei Wende played pipa, which shows that pipa had been accepted and played by royals and the elite in their societies. The most famous pipa player during this period was Ruan Xin (fl. third century), one of the Seven Sages of the Bamboo Grove. His name became a synonym of the Qin-pipa, which was developed into another Chinese instrument named *ruanxin*, or simply *ruan*. Meanwhile, the pear-shaped pipa had been introduced to China through the Silk Road from Central Asia/Gandhara, during the Wei, Jin, North-South dynasties. Because it was imported from foreign countries and had a bent neck, it was called *Hu-pipa* or *quxiang-pipa*. Apart from the four-stringed

pipa, there were also *wuxian pipa* (literally means “five-string pipa”; also known as *Kuchean pipa*), which was a five-string, straight-necked pipa; and a six-string pipa, as well as the two-string *hulei*. All of them were considered to belong to the pipa family.



Wu Man plays the *pipa*, a four-stringed plucked instrument from China, during a performance by the Silk Road Ensemble on June 9, 2009. (Hiroyuki Ito/Getty Images)

From the Wei, Jin, North-South dynasties onward, through the Sui and Tang dynasties, the popularity of the pear-shaped pipa increased, reaching its height during the Tang Dynasty (618–907 CE). It became a principal musical instrument in the imperial court, and many Persian and Kuchan

performers and teachers were very active in Chang'an, the capital of the Tang dynasty. Pipa was played as a virtuoso solo instrument as well as a part of the orchestra for *daqu* (grand suites), a form of an elaborate music and dance performance. Several poets wrote poems about pipa during the Tang Dynasty. Bai Juyi (772–846) wrote a legendary *Xinyuefu* entitled “The Song of the Pipa Player” (*Pipa Xing*) which told a sad story about an old female pipa player whom he met at on the Xunyang River at Jiujiang, China. Yuan Zhen (779–831) composed “A Song of Pipa” (*Pipa Ge*), which was also a *Xinyuefu*.

Pipa fell out of favor in the court during the Song dynasty (960–1276), but continued to be popular as a folk instrument. Gao Ming (ca. 1305–1359) wrote a play for *nanxi* (southern-style Chinese play) named “Tale of the Pipa” (*Pipa ji*), a story about Zhao Wuniang, an abandoned wife, who set out to find her husband and played pipa to make a living during the journey.

During the Ming dynasty, fingernails replaced the plectrum, and the horizontal playing position had changed to the vertical position by the Qing Dynasty. The early version of the pipa had four frets on the neck, but during the early Ming Dynasty extra bamboo frets were attached to the soundboard, increasing the range of the instrument. The number of frets gradually increased to 10, 14, or 16 during the Qing Dynasty, then to 19, 24, 29, and 30 in the 20th century.

The construction of the pipa symbolizes ancient Chinese belief. Its body, by traditional Chinese measurement, is three feet five inches long, which represents the three powers (heaven, the earth, and humanity) and the five elements (metal, wood, water, fire, and earth). Similarly, the four strings represent the four seasons.

Pipa is strongly connected to the image of Wang Zhaojun, a lady who was sent by the Emperor Yuan (ruled 49–33 BCE) of the Western Han dynasty (206 BCE–9 CE) to marry the Chanyu Huhanye of Xiongnu in order to establish friendly relations between the two countries through marriage. It is believed that when Wang Zhaojun left her hometown, she was extremely sad and reluctant to marry Chanyu Huhanye. As she sat on the saddle, she began to play sorrowful melodies on pipa to express her

emotions. In most of the paintings of Wang Zhaojun, she is always on horseback, holding her pipa and showing a sorrowful face. There are a couple of famous piece for pipa that depict this story, such as “Lamentations of Lady Zhaojun” (*Zhao Jun Yuan*), which has also been arranged for other Chinese instruments; and “Zhaojun’s Exile to the Barbarians” (*Zhao Jun Zhu Sai*).

The repertoire for pipa can be categorized as *wenqu* (lyrical music) or *wuqu* (martial music), and *da* (large or suite) or *xiao* (small). Wenqu pieces usually describe love, sorrow, and scenes of nature, such as “The Lofty Moon” (*Yue’er Gao*), “High Mountains Flowing Water” (*Gaoshan Liushui*), “White Snow in Spring Sunlight” (*Yangchun Baixue*), and “Flowery Moonlit River in Spring” (*Chunjiang Hua Yueye*). Wuqu are relatively faster and more rhythmic, and often depict scenes of battles. Famous wuqu pieces include “The Warlord Takes off His Armor” (*Bawabg Xie Jia*) and “Ambush from Ten Sides” (*Shi Mian Maifu*).

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See also: [Jingju](#)

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Piphat

Thai *wong piphat* is a genre or style of ensemble, typically consisting of woodwind and percussion instruments. Prior to standardization efforts initiated by the Thai Department of Fine Arts in the 1930s, ensembles varied by region or performance. The Department of Fine Arts classified, standardized, and created a “Classical tradition,” thereby standardizing each ensemble’s instrumentation. The term *wong* refers to a band. *Piphat* refers to *pui*, the reed instrument used in the ensemble, and *phat* means “to perform music” (Morton, 1976, p. 104). Wong piphat is considered a high-

art form in Thailand today, and notwithstanding the decline of the ensemble's role in the homes of the elite, such ensembles have found a new home within academic circles both in Thailand and in academic communities around the world.

Wong piphat music is pentatonic. Thai music utilizes five tones of a seven-tone system, omitting the *mon* style of music, which uses the two discarded pitches as passing tones (Morton, 1965, pp. xiv–xv). Thai music features “polyphonic stratification”: each instrument plays a variation of a core melody, with each variation featuring idiomatic characteristics of that instrument. In the case of wong piphat music, the *pii* and *ranat ek* (a boat-shaped xylophone played with two mallets) play the same melody with characteristics idiomatic to themselves.

Initially, the wong piphat ensemble accompanied shadow plays: *khon* (masked dramas performing episodes from the Ramakien), and *lakhon* (unmasked). Today, six variations of the wong piphat ensemble exist (for instrumentation, see Morton, 1976, pp. 105–111). *Khruang ha* (small piphat) has been used since the Ayutthaya period (1351–1767 CE). The *piphat khruang yaay* is considered the high development of the piphat, with the addition of metallophones and *ranat ek* during the reign of King Rama IV (1808–1868). The piphat khruang yaay accompanies both khon and lakhon today. The *wong piphat khruang khuu*, or double piphat, refers to the pair of ranat ek leading the group.

The *piphat hang nong* ensemble accompanies Buddhist cremation ceremonies. This ensemble features the *klong khaek* and *pii chawaa*, both of which are believed to have Javanese origins (Morton, 1976, p. 103). The *pii chawaa* (a cognate of “Java”) replaces the *pii nai*, presumably because of its clamorous, wailing qualities. The *piphat mon* ensemble did not gain popularity until the cremation of Queen Thepsirin (1834–1862), who was of *mon* descent (ethnically Burmese). The ensemble features the *khong mon wong yaay* and *wong lek*—semicircular sets of suspended gong-kettle drums similar to the Burmese *kyi waing*, or the *mon Bat Kine* half-moon-shaped gong-kettle instrument. The piphat mon has substantially replaced the piphat hang nong for cremation ceremonies, especially in central Thailand (Wong, 1998). *Piphat deukdamban* was created in 1898 by Prince

Narisara Nuwattiwong (1863–1947). The ensemble consists of quieter instruments, and features the *saw uu*, a two-stringed bowed lute. Replacing the *pii* are the *khlui phiang aw* and *khlui uu*, large- and medium-sized bamboo flutes. *Lakhon deukdamban*, a hybridized genre of dance that fuses Western theatrical arts and Thai performance, developed during the reign of King Rama V (1853–1910).

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See also: [Colometry/Colometric](#); [Kendang](#); [Malay Music](#); [Mridangam](#)

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Polish National Dances

Polish national dances have been symbolic of Polish national identity throughout the country’s turbulent history and are representative of the nation’s soul and spirit. They portray a Polish national pride and a homogenous Polish identity that was frequently on the brink of destruction under occupying foreign powers, such as during the three partitions in 1772, 1793, and 1795 when Poland was divided between Prussia, Austria, and Russia on the initiative of Frederick the Great of Prussia. Both Polish musical idiom and Polish dances were a source of strength and unity for people in these difficult times.

There are four Polish national dances from four different geographic areas, each of which has distinctive music, movements, and colorful

costumes: *polonaise* (*polonez*), *mazurek*, *oberek*, and *krakowiak*. As documented by Jan from Lublin, the oldest collection of dance tunes that were recognized as folk dances and the oldest source containing rhythmic structures can be traced to the first part of the 16th century.

The polonez, with its noble and stately character, has always been associated with the most highly regarded national causes, and it was given the status of the primary national dance of Poland. In the 16th century, Polish folk dances resembling the present polonez were danced by the lower ranks of the gentry. At first they were danced to a sung accompaniment, but after they became popular among the aristocracy, instrumental musicians played them at court dances. The Polish name of the dance, “polonez,” stems from the polonized form of the French term *polonaise*, which was introduced in the 17th century; it was derived from the *chodzony* (walking dance) and known as a *pieszy* (pedestrian) or *chmielowy* (hops) dance.

The Polish term “polonez” replaced the earlier name of “Polish dance” in the 18th century when it entered the dance repertoire of the nobility. Originally, the polonez, or polonaise, was a dance done by men alone (often while wearing armor), but it became a dance for couples in the 19th century. The polonaise is usually danced in costumes of the Polish nobility of the 17th century; specifically, theatrical (not everyday) costumes from the period of the Duchy of Warsaw (1811–1814) created by Napoleon before his defeat in 1815 (empire dresses, cavalry uniforms). The dance was performed in both formal and public ceremonies, particularly at weddings or as the first dance of a formal ball. The polonaise posture symbolizes the national pride of the Polish people: dancers hold their heads straight and high, while the hands’ movement is slow, elegant, and gracious. The first couple dancing the polonez used to lead the dance at court balls, not only in Poland but also throughout Europe in the 18th and 19th centuries.

Polonaise also appeared in chamber music, concertos, and opera, often with the title *Polacca*. During the period of the partitions when Russia occupied one-third of Poland, Russian composers were attracted to the form of the polonaise, which acquired a meaning of “dignity” and “royalty” and was often associated with the appearance of the Tsar, or rulers in general. It

also appeared in Russian operas as a symbol of the Polish gentry (e.g., Mussorgsky's *Boris Godunov*, Tchaikovsky's *Eugene Onegin*). Moreover, the polonaise of Michal Kleofas Ogiński, especially his "Farewell to the Homeland," became extremely popular in Russia and have been rescored for different instrumental settings.

As the polonaise ceased to be essentially a dance with sung accompaniment and became chiefly instrumental, it underwent stylistic and formal changes. Its melodies became more ornamental. The Germans, for whom the polonaise represented "Polish taste and Polish style," frequently included the polonaise as a movement in dance suites and sonatas (e.g., Bach, Schubert, Mozart). The most famous composer of polonaise is Frederic Chopin (Szopen) (1810–1849), the Romantic-era composer. His well-known Polish contemporaries include Michal Kleofas Oginski, Wojciech Zywny, Józef Elsner, Józef Kozłowski, and Karol Kurpinski. In the 20th and 21st centuries, the National Folk Ensembles *Mazowsze* and *Ślask* have become known internationally for their performance of polonaise and the other Polish national dances in their beautiful and colorful costumes.

The mazurka, or in Polish *mazurek*, is another Polish national dance, and became the symbol of "Polishness" and the hope for freedom when its well-known music was adopted as the Polish national anthem. When Poland was absorbed by occupying powers in 1795 and the country was wiped from the map, many Poles emigrated to the neighboring countries; in 1797, "Mazurek Dąbrowskiego," first known as "Song of the Polish Legion," was written by Józef Wybicki near Bologna in Italy. It included lines such as "Poland will never be destroyed while we are alive." It was created for the troops of General Jan Dąbrowski, who served under Napoleon during his conquest of Europe with the hope of regaining Polish independence. "Mazurek Dąbrowskiego" became the symbol of hope not only for Poles but also for neighboring Czechs, Ukrainians, and Serbs in their struggle for freedom from foreign interventions.

The historical sources are unclear, so the origin of the melody of the dance called mazurka remains a mystery. There are many spellings and variations of the dance name (including *mazur*, *mazurek*, and *mazurka*,

among others) due to its wide popularity and adoption by many cultures and languages. However, the dance is known around the world by Polish people. The name of the dance comes from the region of Mazovia in the eastern regions of Poland. The people of the province were called Mazurs; thus, the dance “mazurka” derives from the inhabitants of the region. Augustus II, the Elector of Saxony and King of Poland (1697–1733) introduced the mazurka dance into the courts of Germany. The dance became fashionable in higher social circles in Paris, then London, and in general in Western Europe after Poland was partitioned.

In the 1830s and 1840s, the mazurka enjoyed its greatest popularity in the high-society salons and parties. It was especially popular among the Polish exiles in Paris and their aristocratic patrons. After Russia’s occupation and partition of Poland, the mazurka also became popular among the Russian aristocracy and peasantry. In the 19th century, *mazur* was danced in court to an instrumental music accompaniment. It is prominent in operas such as *The Haunted Manor* (*Straszny Dwor*) and *Halka* by celebrated Polish composer Stanislaw Moniuszko. Other composers of mazur include Fryderyk Szopen (Chopin), Henryk Wieniawski, Karol Szymanowski, and Alexander Zarzycki. The dance itself is highly improvisatory, having no set figures; more than 50 steps exist. The dance is full of contrast: it is lively, fast-paced, and joyful but also elegant, dignified, and bold. The tempo is fast but irregular, accentuated by the clicks of the dancers’ boots. Both men and women wear fur-lined jackets or costumes from different regions of Poland. This fast-paced, energetic dance became a national symbol in several distinct ways through its music and movement patterns.

The oberek, also known as *obertas* (common in the 19th century) or *ober* (the name used less frequently), is the most vivacious and acrobatic of the four national dances. The oberek originated in the villages of Mazowsze in central Poland; it is danced by couples to instrumental music in triple meter. It has never been danced by the nobility or in the costumes of the nobility; it is truly a “folk” dance. The name “oberek” is derived from the verb *obracac sie*, meaning “to spin.” The dance’s main movement is rotational: the dancers spin and twirl around the room. In central Poland, dances from the

family of the mazur (*kujawiak*, *mazur*, *oberek*) were often performed in a set preceded by a *chodzony* (walking dance, a folk polonaise) and organized by their increasing tempos. The set ended with an oberek. However, this 19th-century practice was abandoned early in the 20th century.

The oberek is a national dance not only because it is common all over Poland, but also because it is danced by all the social classes. Different regions, however, still retain their local style, variations, and specific tunes. Folk dance ensemble often perform the national form of the oberek in the costumes from Łowicz, Mazovia (the central part of the region). The dance is very joyful, noisy, and exuberant. The dancers use many ornamental and acrobatic figures, including jumping, kneeling, and clicking the feet. Women wear colorful striped wool skirts with scarves tied around the head; the men wear white shirts with wide sleeves, waistcoats, and loose trousers. The oberek is very often improvised on the spot, especially when danced at wedding ceremonies in villages. The National Folk Song and Dance Ensembles *Mazowsze* and *Ślask* perform “most artistic, but stylized rendition[s]” of the oberek.

The oberek is danced by couples who are placed on a circle and rotate both around the whole circle and around their own axis (to the right). The dancers follow the direction “against the sun” (*pod slonce*, counterclockwise). The strongest dancer may ask for a change of direction of the whole group, which then would dance “*ze sloncem*” (with the sun, clockwise). The most difficult change of direction involves a simultaneous change of the rotation around the personal axis, performed to the left only by the best dancers. In central Poland, the music for the oberek is typically performed by a small village band, a *kapela*, dominated by the violin. The size and exact makeup of the *kapela* depended on the part or region of the country from which it originated.

In classical music, the name “oberek” was used by composers of stylized dances, starting with Oskar Kolberg, who collected obereks from Mazovia in four volumes of his study dedicated to the Mazowsze region and in two volumes dedicated to the Kujawy region. Other Polish composers of obereks include Henryk Wieniawski, Roman Statkowski, Karol Szymanowski, Aleksander Tansman, and Grazyna Bacewicz. The fastest

mazurkas by Fryderyk Chopin (such as his Mazurka, op. 56, no. 2) are also examples of obereks;. In contrast to the mazurka, polonez, and krakowiak, the title “oberek” is very rare in the music of Western composers and, interestingly, it does not occur among the titles of Polish dances composed in 19th-century America.

Krakowiak is a Polish dance from the region of Kraków, the old capital of Poland (used by the Piast and Jagiello dynasties until the 16th century) and the center of the southern region of the country, called Malopolska. The dance dates back to the 16th and 17th centuries, when it was included in organ and lute tablatures. In the mid-19th century, the krakowiak became a popular ballroom dance in Austria and France and became a “national dance” of Poland. For Poland, this was a time of occupation and unsuccessful uprisings (1831, 1848) which sought to regain the country’s independence. The krakowiak, polonaise, and mazurek were perceived in the Parisian salons as symbols of solidarity with the oppressed Polish nation. At the same time, the krakowiak became a choice of composers who transformed it into an extensive and even virtuosic form, beginning with Fryderyk Szopen’s “Krakowiak” and including pieces by Zygmunt Noskowski, Ignacy Jan Paderewski, and Roman Statkowski. The krakowiak eventually lost its popularity as a functional dance (with both peasants and gentry). Instead, it became an impressive “exhibition” dance to be watched and applauded. The colorful costumes and fast tempo have contributed to the ongoing appeal of the krakowiak among the Polish people and their descendents all over the world.

The three most characteristic steps in krakowiak are: the *galop* (fast running forward), the *hołubiec* (jump with clicking the heels and stamping), and the *krzesany* (also stamping with the foot). When performed on the stage, it includes a variety of group figures, in addition to the turns, jumps, running and stamping steps. The *strój krakowski* (Kraków costume) is the favorite among the various regional costumes of Poland and has come to symbolize the traditional costume of Poland in general. The women wear white shirts with broad sleeves and collars decorated with lace, colorful waistcoats with sequins and rich embroidery, coral beads, flowery skirts with white lace aprons, and wreaths of flowers with many colored ribbons

in their hair. Their high-laced red boots have heels with metal tips and they accentuate each click or jump. The men wear long, embroidered coats, white shirts, striped pants, and embroidered waistcoats. Their accessories include a special belt with decorative strings of small metal plates, and a square hat with peacock feathers.

All four of the national dances are symbolic of Polish spirit throughout the centuries; romantic and nostalgic but also rich, lively, and forever joyful.

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See also: [Austro-German Dances](#); [Polka](#)

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Polka

The polka was an exceptionally popular social dance from the mid-19th century through the early 20th century. The dance is in 2/4 meter and generally includes three steps and a hop, though interpretations vary widely. Rather than a standard form, the polka might best be understood as a phenomenon. Socially, “polkamania” swept through Europe and America during the 1840s; politically, the dance became an important tool for identity-building among immigrant communities in the United States by the end of the 19th century.

Many of the earliest descriptions of the polka are in Czech, yet the polka was likely related to or inspired by Polish dancing. The word *polka* translates from the Czech as “Polish woman,” but might also originate from the Czech root “*půl*” (diminutive “*půlka*” or “half,” describing the dance’s half-time rhythm), or “*pole*” (“field,” describing the polka’s possible beginnings as a peasant round dance).

Lawrence Welk and Polka

Dubbed the king of “Champagne Music”—a title given by his detractors but embraced by his supporters—bandleader Lawrence Welk was a champion of European heritage dances such as polkas, landlers, and the like, and his popular weekly television program aired more than 1,000 episodes from 1951 to 1982. At a time when the youth of America were gravitating toward Elvis, the Beatles, Van Halen, and the Cure, Welk held steadfastly to the ethnic-inspired big-band dance music of the mid-century, and it was not uncommon to see an organ, bagpipes, concertinas, accordions, and other less mainstream instruments accompanying songs. Welk himself often left the conductor’s podium to dance polkas, merengues, and other period dance styles of the 1950s and 1960s with audience members during the show tapings. The show also featured several African American performers in its regularly occurring cast, and tap dancing remained a staple of show content long after the style’s heyday in terms of popularity.

The conflation of the Czech and Polish cultures in the polka allowed both nations to harness the popularity of the dance to promote their own political aims. On the one hand, the invention of Czech dances such as the polka and the use of the Czech language in codifying those dances (the language had been banned in higher social settings since 1780) were at the center of a Czech National Rebirth, which dominated Prague’s middle classes by the second half of the 19th century. On the other hand, many Polish-Americans celebrated the dance as an important part of their heritage during the 20th century (even though, as some scholars argue, the polka is rarely performed among folk musicians in Poland today). In any case, the polka played and continues to play a key role in identity- and community-building for both Czechs and Polish-Americans.

Explanations of the polka’s beginnings reflect the early stirrings of the Czech National Rebirth. The most popular origin story, first printed in the periodical *Bohemia* in 1844, names Anna Chadimová as the dance’s inventor. According to the account, Chadimová performed the polka one Sunday afternoon in Kostelec nad Labem (a city just north of the Czech capital of Prague) for an audience that included the town’s head musician, Josef Neruda. Neruda’s transcriptions allowed the polka to travel to Prague, where it was enthusiastically received. Jaroslav Langer printed an earlier

account in the *Časopis českého musea* (1835), where he explained that the polka was an adaptation of the Polish *krakowiak*. The *krakowiak*, he explained, had become mixed with local Czech dances and, coupled with a localized style unique to Eastern Bohemia, became the polka. In his landmark Czech-German dictionary of 1837, Josef Jungmann defined the polka simply as a Polish dance.

In contrast to those origin stories, one of the most prolific of the early polka scholars, Zdeněk Nejedlý (1878–1962), argued that the dance was actually an urban falsification that did not belong to Czech folk culture. He stressed the polka's possible foreign roots in the *krakowiak* and the perpetuation of the dance especially among urban (as opposed to rural peasant) communities. Nejedlý's writing illustrates the ways in which the polka became enmeshed in political works and theory through history. His situating of the polka as a bourgeois dance that threatened a true Czech culture is consistent with the policies of Czechoslovakia's communist administration, for which Nejedlý worked as the First Minister of Culture and Education from 1948 to 1962.

In more recent research, John Tyrrell has challenged Nejedlý's scholarship and argues that the polka has little in common with the *krakowiak*. German scholar Karl Horak has further argued that the polka was only a renamed *schottische* in its beginnings (Tyrrell, 1988). It is worth noting that the word "polka" appears in an English-language music collection—P. L. Duport's *Miss George Anna Reinagle: Music Book for Fancy Tunes* (1825)—before any of the Czech mentions.

Regardless of the dance's exact national origins, the polka traveled to much of Europe from Prague during the 1830s and 1840s. A Bohemian military band introduced the dance in Vienna, Austria, in 1839; the polka also reached St. Petersburg, Russia, in 1839; a dance master named Johann Raab performed the polka in Slavic costume at the Theatre Odéon in Paris in 1840; and the polka reached England by way of dance master Eugène Coulon, who presented the dance in London in 1844.

The polka's reception in Paris was especially enthusiastic. Leading choreographers and fashion trendsetters Henri Cellarius and Eugène Coralli quickly refined the dance to suit French tastes, and their newly adapted

versions contributed much to the polka's rising popularity. These choreographers' ensuing rivalry also culminated in a public polka contest, from which Coralli emerged victorious, which further fuelled the polkamania that swept through Europe during the 1840s.

In London, the polka became especially linked with high fashionability (and removed from its Bohemian roots). An article for the *Illustrated London News* (May 11, 1844) provides close descriptions of the steps for a "true" polka—one learned first-hand from Eugène Coralli (who traveled to London in 1844) that was "danced at the balls of the nobility and gentry"—before concluding: "la polka is a noiseless dance; there is no stamping of heels or toes, or kicking of legs in sharp angles forward. This may do very well at the thresholds of a Bohemian *auberge*, but is inadmissible into the *salons* of London or Paris." The author's writing reveals that the polka served the elite and that its Bohemian background was to be suppressed.

The polka was received equally enthusiastically in the United States. Like the *Illustrated London News*, the popular American periodical *Godey's Lady's Book* provided a full description of the dance for readers in November of 1845, though the author noted 10 possible figures among the steps (compared to London's four). The author also emphasized the scandal associated with the polka: "What blind and tender confidence must she not have in her cavalier, to thus cast herself so dangerously into his arms! But, also, with what ardent and devoted anxiety does her partner receive her ... What affection is required between both! It is a figure that we would ... not recommend to have introduced into our ball rooms." Shock at the closeness of the polka (which was typical for any newly introduced couple's dance) only helped perpetuate its fashionability, which eventually inspired James K. Polk to call on the dance—and its pun—in his 1844 presidential campaigns.

The polka's fashionable nature also manifested more generally in Europe and the United States in women's clothing. Skirts were shortened to allow for the sight of ladies' feet (and to avoid damaging their dresses during the rigor of the dance), shortened polka jackets also appeared, and polka dots became a newly admired pattern in fabrics. Western art music composers

such as Bedřich Smetana (1824–1884) and Johann Strauss I (1804–1849) and II (1825–1899) also included polkas in their compositions.

Part of the polka's success had to do with its ties to the middle class, and it was sometimes seen as deposing the dances of the aristocracy, especially the minuet, waltz, and gallop (galop). Refugees from this Great Emigration also inspired waves of sympathy and rallying displays of Polish culture. Nejedlý himself described the suffering Poles as “the mouthpiece of all [Czech] people” (Nejedlý, 1925, p. 112). Additionally, many refugees such as the pianist Frederic Chopin were aristocrats who settled in France, where they were welcomed enthusiastically in the wake of France's own revolution for their elite status.

Though the polka persisted throughout much of the 19th century, dances like the tango surpassed its popularity during the early 20th, except among immigrant communities in United States. An estimated 2.5 million Poles arrived in the United States at the end of the 19th and early 20th centuries, and this population harnessed the polka toward building a new sense of community and identity as Polish-Americans. A boom in the availability of music recordings, as well as the rising prominence of radio broadcasts, also contributed to the polka's continued growth.

Today, polka music in the United States is divided into five main categories: Polish, Slovenian (or “Cleveland”), Bohemian (or Czech), German (or “Dutchman”), and Mexican (or conjunto). Polish and Slovenian styles are prominent in urban centers surrounding the Great Lakes (e.g., Detroit and Cleveland). These styles embrace elements of modern popular music, particularly in their orchestration; traditional polka scoring would include squeezeboxes (the accordion and similar instruments) and military brass, but the Polish and Slovenian styles also use electronic instruments. In contrast, the Czech and German styles occupy more rural spaces in the Midwest, such as Wisconsin and Nebraska, and are generally more conservative; their performers identify themselves not as “polka” bands, but as “old time” bands. Conjunto is prominent in areas of Texas and Arizona. It is characterized by its use of accordion and *bajo sexto* (a 12-string bass guitar).

Individual performers helped codify regional polka styles. Among many others, prominent musicians include Walter “Li’l Wally” Jagiello, who helped define the Polish style; “Polka King” Frankie Yankovic, who helped establish the Slovenian style and is well known across genres; Romy Gosz, who was celebrated for his Czech style; John Wilfahrt, whose sound came to characterize Dutchman; and Narcisco Martínez, whose playing set the foundations for conjunto.

The International Polka Association (IPA) was founded in 1968 and continues to play an important role in organizing and promoting the polka. The IPA hosts an annual Polka Convention, which travels among Chicago, Detroit, and Buffalo each year. The IPA also manages the Polka Hall of Fame and Museum in Chicago. Additional halls of fame include the National Cleveland-Style Polka Hall of Fame in Cleveland, Ohio, and the Wisconsin Polka Hall of Fame in Appleton, Wisconsin.

Kelly St. Pierre

See also: [Accordion \(Americas\)](#); [Accordion, Types of](#); [Polish National Dances](#); [Schottische](#)

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Polynesia, Music of

Early European contact with the more than 1,800 peoples of Polynesia resulted in descriptions of drumming, dancing, and vocal music, and

Christian missionaries found that singing was the most effective route to the conversion of native peoples. Although indigenous Polynesian languages had no collective term for “music” (or musical instruments), it is more intrinsic to societal functions than dance. Syllabic, intoned recitation and solo melismatic chant are found in regional variants through the Pacific; multipart choral singing (sometimes over a drone) thrives in western and central Polynesia.

By the 19th century, most Polynesians had come into contact with European folk songs (through whalers and traders), and hymnals started to be published in local languages: for example, the people of Tuvalu were introduced to Christian hymns by the recently converted Samoans. Dance, a conspicuous feature of social life, has drawn comments ranging from condemnation by explorers and missionaries to enthusiastic appreciation from travelers and anthropologists. Polynesian dance (both standing and sitting) is a visual extension of sung poetry conveyed through indirectness, often in honor of chiefs or other important people, and Polynesian dancers are considered storytellers, rather than actors. Specialists compose poetry, add music and movements, and rehearse for months before a public ceremony. The most notable studies placing this important cultural form in its social context were conducted in the Cook Islands, the Marquesas Islands, New Zealand, Tahiti, Tokelau, Tonga, and Hawaii. Studies from Rotuma and Samoa focus more on the clowning and theatrical elements used in dance.

New Zealand Maori dance includes several types: *haka* (posturing and war dances ending with a violent movement and out-thrust tongue), *waita-a-ringā* (action songs with more graceful hand movements, often set to Western music), and *poi* (women rhythmically swing one to four balls attached to strings of different lengths). In Hawaiian *hula*, the performer is dancer, singer, and instrumentalist simultaneously, with important narrative and interpretative elements.

A notable hybrid style originating in Hawaii became known as Pan-Polynesian Pop (by the 1950s) and Pan-Pacific Pop (by the 1960s), after being adapted in parts of Micronesia and Melanesia. The past 25 years have witnessed a renaissance in indigenous music and dance and new popular

styles. Traditional chants and dances and new works in these idioms are featured at local festivals, civic functions, international gatherings such as the Festival of Pacific Arts (featuring 2,000 artists every four years throughout Oceania), and choreographed cultural presentations by the Polynesian Cultural Center (sponsored by the Mormon Church) in Laie, Oahu, Hawaii.

Polynesian musical instruments were traditionally less valued than the voice and are associated primarily with public dance performance. Body percussion such as clapping and slapping is augmented by slit drums, rolled mats beaten with sticks (Samoa and Futuna), sounding boards beaten with sticks (Rennell and Bellona), gourds slapped with the hand and thumped on the ground (Hawaii), small vertical drums (Hawaii), and small rattles. Tall, single-headed temple drums with sharkskin membranes were the highest-status instruments in central eastern Polynesia and Hawaii and survive in major museums worldwide. Two-headed drums modelled on Western drums—the “tin” (for kerosene or crackers, beaten with sticks), and the “box” (wooden packing crates beaten with the hands)—are essential to certain evolved dance genres in western and central Polynesia. The only indigenous Polynesian chordophone was the mouth-bow, but European-style plucked strings such as the four-string ukulele (Hawaii), coconut banjo (Cook Islands and the Marquesas), and six-string guitar have contributed to modern musical styles.

Conch-shell trumpets called *pu* (both end-blown and side-blown) and slit drums were used both for signals and to announce important events. Small bamboo (side-blown) nose flutes were widespread, and panpipes were indigenous to the Samoa-Tonga area. In New Zealand, where there is no bamboo, the Maori make exceptionally fine ærophones of other materials. Brass bands are mostly connected with the government, police, military, and schools.

GEOGRAPHY

The eastern region of the Pacific Ocean comprises 18 island groups lying in a rough triangle extending over 30 million square kilometers, from Hawaii (north), Easter Island (east), to New Zealand (south, with more than

90% of the area's total land mass). The name "Polynesia" derives from the Greek words *poly* (many) and *nesos* (island). Fiji, at the western central edge of the region, is closely related to Polynesia through music, dance, and culture, but is part of Melanesia (lying closer to Australia) and Micronesia (near continental Asia).

Prehistoric settlement patterns led to movement from larger volcanic islands to smaller coral atolls, but 20th-century Polynesians have reversed this process, returning to larger population centers in search of economic opportunity and a more urban lifestyle. Migration has been focused within the same group of islands (as from Tuamotu to Tahiti) and between countries with strong historical relationships (from the Cook Islands, Samoa, and Tonga to New Zealand).

WESTERN POLYNESIA

In this area of the central Pacific, Tonga and Samoa are the dominant islands, with significant musical life on Niue, Tokelau, Tuvalu (formerly the British colonial Ellice Islands), and Wallis and Futuna. Religious music is not known to have been associated with these cultures before European contact, as traditional social organization focused on lineage and village. Three types of wooden slit drums (the smaller *pate*, from Tahiti; the *lali*, from Fiji; and the large *logo*, created by missionaries as a bell) signal modern church events. Most other kinds of percussion, flutes, and chordophones are now obsolete. Populations with American ties such as American Samoa and Hawaii have made significant contributions to the culture of the West Coast cities of the continental United States.

The nine inhabited islands of the Samoan archipelago (four forming the independent state and five comprising the territory of American Samoa), form a distinct and homogenous musical area centered around vocal music using a formal style of speech. All musical performances are considered "songs," which may heighten emotions or add dignity through group participation in ceremony. Larger villages have resident composers (usually male) who create rhyming text lines without vocables. Several hundred *fagomo* legends with embedded *tagi* songs form a popular type of night-time entertainment, accompanied by rolled floor mats beaten with sticks

and flicked with the hands. Medicinal incantations are still widely trusted to cure headaches, hiccups, skin blemishes, and choking on a fishbone.

Samoa children's group games incorporate short songs centering on two tones a perfect fourth apart; youth also sing during activities such as gathering shellfish, massaging adults, teasing pets, and losing a tooth. Around the beginning of the 20th century, war and paddling songs became dissociated from their original contexts and dance styles evolved: the large groups of singing dancers were replaced by nonsinging dancers who performed independently.

Modern Samoan group songs in traditional genres (welcome, farewell, praise, sorrow) are composed for village events; they are added to local repertoires without individual titles or marks of ownership. Village choirs strongly favor the lowest voice (*malu*), which is taught first, a whole strophe at a time, before the upper parts (*usu* and *ato*) are added. There are often two or three times as many basses as tenors in male choirs, although mixed choruses maintain a balance of voice parts. Groups perform seated, and song leaders are expected to be able to teach all parts from memory, regulate clapping during dance songs, and lead the highest vocal line. There is no written record of music associated with pre-Christian religion.

On Nukunonu, one of the three coral atolls of Tokelau (north of Samoa), traditional chanting was encouraged by the more liberal Catholic mission. *Haumate* chants are performed at modern funerals for the laying out of the body, *tuala* accompany wedding processions, and dance requires more poetically complex songs. Competitive *fatele* (action songs) are presented in dialogue between "home" and "visiting" groups at all festive occasions.

Tuvalu has experienced drastic changes in religion, social organization, music, and dance due to the systematic Christianization of the archipelago after 1861 by the London Missionary Society. Church choirs, ceremonial chants repurposed as entertainment, and radio have led to the domination of European-American traits, but Tuvalu's independence in 1978 encouraged a revival of traditional local forms such as play songs, *taanga* (genealogical songs), *onga* and *fakunau* (chanted dance songs). While most Tuvalu singing resembles Polynesian speech-song and level recitative, triadic music is also present due to influences from neighboring Melanesia.

Pentatonic, melismatic responsorial dance songs emerged after the arrival of Samoan missionaries and flourished from 1890 to 1915.

Tonga was not colonized by 19th-century Western powers, so older dances such as *ula* and *faha'iula* survive alongside new dances requiring song (from both the dancers and a large group of singers standing at the rear). The *fangufangu* nose flute is still taught in schools, but the blowing of multiple conch trumpets for entertainment at cricket matches has declined. Multipart singing in three to eight parts, with the melody in the second lowest position, is integral to all choral music. Accomplished composers are called *punake*, and stereotyped melodic progressions and cadential formulæ are common to *lakalaka* and *ma'ulu'ulu* dances. Song texts are often repeated, as audiences derive great satisfaction from deciphering the historical and mythological allusions from their texts. Audience encouragement (even shouting) inspires dancers to achieve a state of inner exhilaration called *mafana* (shown by tilting the head to the side). Numerical notation was introduced to Tonga in the 19th century for the teaching of Mormon hymns, and male falsetto is employed for the highest part in *hiva kakala* songs. As in Samoa, spoken *fananga* fables are enlivened by one or more short *fakatangi* songs, and children sing hundreds of activity songs.

Tongan dance remains a functioning part of the socio-political system, and is abstractly literary in its interpretation. The most important modern type is *lakalaka*, danced by up to 200 people performing sideways steps in place; it can be described as a sung polyphonic choral speech with specific choreography for men (*me'etu'upaki*, a standing dance with changes of formation and twirled dance paddles) and women (*fa'fahiula*, with dancers seated in a curved row, using hand and arm movements to interpret selected words). Another contemporary group dance is *ma'ulu'ulu* (Samoa and Tonga), in which poetry is conveyed visually through arm movements by seated participants, usually from a school or church.

The solitary atoll of Niue maintains a tradition of men's challenge dances (*koli takalo*) and songs (*lologo takalo*). Dancers divide into two opposing warrior groups and enact alternating martial movements to loud rhythmic recitations, culminating in mimed hand-to-hand combat. Niue's

unique nose flute with two or three fingerholes (originally *kofe*, or bamboo, now called *kikihoa*) shifted from wooden construction to bamboo and does not have a preferred scale.

EASTERN POLYNESIA

In eastern Polynesia, traditional social organization was highly stratified and focused on lineage and religious practices. These were centered in ceremonies on the *marae* (outdoor platform temples), and on concepts of *mana* (spiritual power or cosmic energy) and *taboo* (forbidden behaviors and objects), which governed people's lives. Chanters were specialists responsible for memorizing and reciting important texts, including long genealogical chants that validated a chief's mana.

Tahiti dominates the Society Islands and the rest of the central eastern region of Polynesia, including the Cook Islands and most of French Polynesia (the Austral, Gambier [Mangareva], Marquesas, and Tuamotu Islands). Eastern Polynesian culture extends all the way to the tiny islands of Pitcairn in the southeast. Tahitian songs such as the topical *ute* (with eight-beat couplets and male grunting) are found throughout the region. Traditional chants were collectively named *mako*, although modern usage restricts the term to long, flowing monotonic poems with occasional notes a minor third below the main tone. Interplay of vowel length and word stress with the musical structure is very complex.

Sacred and secular hymn singing forms an especially important part of the musical heritage of the Cook Islands. The atoll of Pukapuka has three villages that still perform *tila* (wrestling chants, named after the *tila*, or mast, of a canoe), which are short, triple-meter recitations underscored by hand clapping and syncopation that gradually accelerate as performers dance. Pukapukan *lalau* (fishing chants) were the principal group songs of paternal lineages (and later, the villages) to celebrate fishing contest victories, and other chants for individuals survive (laments, love chants, and boasting songs). Manihiki and Rakahanga, formerly occupied alternately for reasons of food conservation, are noted within the Cook Islands for the distinctive sound of their *ura pau* dance drumming (using the largest number of slit-drums, with higher tunings than anywhere else in Polynesia).

There are at least 40 named song types in the southern Cook Islands. In addition to the Tahitian *ute* and the missionary *himene*, indigenous types include the *pe'e* (historical and love songs performed as an integral part of storytelling), *amu* (unison praise songs and laments relating a life story or great deeds, performed and composed mostly by women and accompanied by wailing), and *karakia* (male incantations or invocations). One type specific to Mangagia has disappeared due to missionary activity: the night-time *tara kakai* (death talks) ceremony described by William Gill in 1875, with its crying songs, funeral games, and dirges accompanied by weapons, has been replaced by the *'eva*, men's songs honoring warriors or battles. Competitive music performances and the annual Constitution Day celebrations in Rarotonga feature sacred and secular music, including the spectacular *'ura pa'u* dance and its accompanying percussion ensemble (the *pakau tarekareka*).

An impressive Polynesian culture flourished on Easter Island (Rapanui) before the arrival of the first Europeans on Easter Sunday, 1772. Ceremonial dances performed at the *ahu* (sacred sites with the famous huge stone images) were a form of worship. Ancient stories (some still extant today) were written in script or glyphs on *kohua rongorongo* (wooden tablets) and chanted by specialists at rites of the bird-man cult and other ceremonies. Chile annexed the island in 1888 and began regular ship service in 1954, bringing popular Latin forms such as the *corrido*, tango, and waltz through performing *conjuntos*. Contemporary Tahitian music is the most popular “foreign” music on Easter Island, and there has been a recent resurgence of interest in learning and performing traditional spirit chants (*akuaku*), *riu* (laments and funeral lineages), and dance.

French Polynesia embraces five archipelagos, and a high level of intelligibility persists among the distinct languages that had emerged by the time of European exploration. Although varying histories have created musical diversity in the region, the language and performance traditions of Tahiti have dominated the whole area since 1880.

The eight volcanic Society Islands can be divided musically by southeastern and northwestern choral singing practices. Society Islands dance is known for its extremely fast hip movements; in pre-missionary

times, groups of professional traveling entertainers called *Arioli* expressed social comment through danced dramas, and chiefs or priests could be satirized in an effort to improve social conditions. The *Hieva* (now the most important dance occasion in French Polynesia) and the annual revels, popularly called *Tiurai*, have included folkloric competitions of Tahitian singing since July 1881. Dance troupes from the Cook, Austral, Tuamotu, Marquesas, and Society Islands travel to Tahiti to compete and to learn from each other. The conversion of Tahiti in 1815 marked a turning point in Pacific history, and led to the development of three indigenized genres of choral singing.

The five Austral Islands to the southwest of Tahiti maintain eight- to 13-part choral singing with high-pitched soloists; these exhibit the richest and fullest textures of Tahitian-language himene. The inhabitants of the 76 coral atolls that form the Tuamotu archipelago were converted by Mormon missionaries in 1845, and there is a strong French military presence due to continued nuclear testing at the southern end of the chain. The Austral Islanders have embraced Tahitian polyphonic choral singing styles and are famed for the accompaniment style known as *ta'iri pa'umoto*, a rapid, percussive strumming method introduced by anthropologist Kenneth Emory during the Bishop Museum's 1934 expedition. Western popular songs have largely replaced archaic *fagu* chanting.

Seven thousand people inhabit six of the high volcanic Marquesas Islands (known locally as Te Fenua 'Enata) to the northeast. They share a unique, continuing musical legacy transcribed in the 1920s and systematically recorded in 1989. Ancient Marquesans used an extensive musical vocabulary: early 19th-century sources document distinct vocal registers, types of body percussion, and more than 130 genres of music and dance (many of which survive today). The term *mea kakiu* (old things) embraces traditional music sung in Marquesan as well as new compositions in those styles, such as declamatory chants, women's improvised greeting calls, genealogies, and laments. The *mahohe maha'u* (pig dance) and the *putu* (a circle dance accompanied by hand claps) are for male dancers, whereas mixed groups perform topical songs and finales. *Mea hou* (new things) include church music, pan-Pacific pop, and dance music from

Tahiti. These songs exhibit language diversity, wider melodic range, functional harmony, and strophic or refrain form.

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See also: [Hawaii, Music of](#); [Marshall Islands, Music of](#); [Polynesian Hymns](#)

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Polynesian Hymns

Hīmene is a pan-Polynesian term for *a cappella* choral singing. Originally applied to Christian hymn singing in Tahiti, the term now includes secular civic choral singing. Syllabic, intoned recitation and solo melismatic chant are found in regional variants through the Pacific; multipart choral singing (sometimes over a drone) thrives in western and central Polynesia.

In the 19th century, hymns and chants were introduced by Protestant and Catholic missionaries to Polynesia. Early European contact with the more than 1,800 peoples of Polynesia resulted in descriptions of drumming, dancing, and vocal music, and Christian missionaries found that singing was the most effective route to the conversion of native peoples. Some islanders adopted *hīmene* arrangements and singing styles directly, while others borrowed from other Polynesians: for example, the recently converted Samoans introduced Christian hymns to the people of Tuvalu.

HAWAII

Traditional Hawaiian music is predominantly vocal: the term *mele* applies to poetic texts as well as their recited presentation. These are usually composed in advance and range from sacred prayers (*mele pule*) and funeral laments (*mele kanikau*) to love songs and informal game chants. Western music was introduced to Hawaii (formerly called the Sandwich Islands) in 1778, and the first Congregational missionaries arrived in 1820 on the

Thaddeus from Boston. By the 1820s, Hawaii was a popular destination for whaling ships, and the Congregationalists published a hymnal in 1823 (*Na hīmeni Hawaii*, enlarged from 47 to 100 hymns in 1827). Missionary Sybil Bingham noted the first “singing school” in 1824 and Hiram Bingham founded the Kawaiaha’o Church in Honolulu in 1836 (where Hawaiian kings, including Kamehameha III, worshipped and sang). The *hīmeni* (hymns), especially those of Lorenzo Lyons (1807–1886, also known as Laiana), remain in current use: they have influenced popular music song forms and can be heard in nightclubs and touristic outdoor performances. *Na Himeni Hoolea* (1837–1867) and *Ka Lira Hawaii* (1844–55) were the largest Hawaiian sacred hymn collections published in the 19th century, with 403 and 215 hymns respectively in the last editions.

WESTERN POLYNESIA

In this area of the central Pacific, traditional social organization focused on lineage and village. Religious music is not known to have been associated with these cultures before European contact; there is no written record of music associated with pre-Christian religion. Three types of wooden slit drums (the smaller *pate*, from Tahiti; the *lali*, from Fiji; and the large *logo*, created by missionaries as a bell) signal modern church events.

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songs. Seventh-Day Adventist and Latter-day Saints (Mormon) hymnals in Tongan are widely used.

EASTERN POLYNESIA

In eastern Polynesia, traditional social organization was highly stratified and focused on lineage and religious practices. These were centered in ceremonies on the *marae* (outdoor platform temple), and on concepts of *mana* (spiritual power or cosmic energy) and *taboo* (forbidden behaviors and objects), which governed people's lives.

Sacred and secular hymn singing forms an especially important part of the musical heritage of the Cook Islands. Traditional night ceremonies such as *tara kakai* disappeared due to missionary activity, and were replaced by 'eva, men's songs honoring warriors or battles. From 1857, native missionaries (primarily from Rarotonga) taught literacy with the Rarotongan Bible and hymnal, bypassing the vernacular *mako* chants. These *īmene tapu* (sacred hymns) could be sung in a variety of styles, including *reo metua* (earlier hymns with organum-like parallel movement in fourths/fifths and contrapuntal elements), *īmene tuki* (grunted or recited hymns), *īmene āpi'i Sāpati* (Sunday/Sabbath school hymn tunes borrowed from Sankey Island in the 20th century), and new freely composed hymns combining English and Pukapukan. This last type (the most popular) uses two structural parts and a piercing, strident tone: women's music (*tumu*) is followed by men's music (*malū*). Since the 1960s, optional decoration in the high tessitura of the soprano/tenor range results in pitch instability (this trait was brought from the remote northern Cook Islands atoll of Penrhyn/Tongareva). Full-voiced singing of high notes in the chest register is typical of Cook Islands hymn singing, and contrasts with the singing of quick *hē* vocables that render a song "sweet."

In common with other Cook Islands, Penrhyn has strong traditions of both sacred and secular *hīmene*. *Hīmene taranga* feature historical or legendary tales, and *hīmene tapu* or *tuki* interpret biblical episodes. The regular *uapou* religious discussions held in the minister's house divide the congregation in two, each group supporting its leader's speeches with one *hīmene*. *Tamau* (alto) and *marū* (bass) parts are taught and fixed in content,

whereas *perepere* soloists are allowed to improvise. Individual compositions contain 1 or 2 melismatic solo parts with rapid “breaking into pieces” (*hatihati*) on the syllable *hē*.

Manihiki and Rakahanga in the Cook Islands also feature polyphonic *hīmene* with staccato *he* vocables known as *fatifati* (breaking up). Manihiki solo singers (*perepere*) uniquely emphasize rocking gently, shutting their eyes, and sometimes waving their hands and dancing slowly during hymn singing. Competitive musical performances use both sacred and secular material: uapou meetings at Cook Islands’ churches began with divisions singing *hīmene tapu* (sacred hymns) indoors, followed by competitive outdoor singing of *hīmene tuki* (hymns featuring unison grunting from the men used as decoration). *Hīmene* singing was introduced into Aitutaki in 1821 by two Tahitian pastors brought to the island by missionary John Williams. New *hīmene* are composed regularly in all seven villages. Each village is required to contribute two new *hīmene*—one *hīmene tuki* (with up to seven named parts) and one with a hymnbook text—twice a year (for Christmas and for the New Year); these are premiered at combined services in the church in Arutanga and favorites are maintained in the repertory for more than 30 years.

The eight volcanic Society Islands can be divided musically by southeastern and northwestern choral singing practices. The evangelization led by the London Missionary Society (1797–) and the conversion of Tahiti in 1815 marked turning points in Pacific history, leading to the development of three indigenized genres of choral singing. Missions from Tahiti, using native catechists and local languages, were launched throughout the Pacific. English missionaries introduced British hymn and psalm tunes.

Tahiti and the five Austral Islands to its southwest (evangelized by native Tahitian Protestant catechists in the 1820s) maintain multipart choral singing with high-pitched soloists; these exhibit the richest and fullest textures of Tahitian-language *hīmene*. Because missionary-instigated censure of indigenous performance practices in the 1830s to 1840s failed to uproot local dances and singing styles, the French colonial administration began to encourage the revival of dance performances and public choral singing. The inhabitants of the 76 coral atolls that form the Tuamotu

archipelago were converted by Mormon missionaries in 1845, and have a strong French military presence due to continued nuclear testing at the southern end of the chain. They have embraced Tahitian polyphonic choral singing styles. The Fête Nationale (1881–, renamed *Heiva* in 1985) was the most important stimulus to Tahitian performance traditions. The annual July revels (*Tiurai*) have included folkloric competitions of Tahitian choral singing since 1881.

Tahitians distinguish five genres of *hīmeni*: *hīmene puta* (translated Western hymns in homophonic, chordal arrangements), *hīmene nota* (four-part written hymns with new Tahitian texts and some antiphonal alternation), *hīmene rū'au* (old-style Protestant hymn singing in three parts dating to the 1870s), *hīmene tuki* (incorporating choral grunting in the Cook Islands manner), and *hīmene tārava* (the most complex multipart style, originating at Bible-study meetings to repeat or paraphrase texts). *Hīmene tārava* may have as many as 13 vocal parts and exist in three distinct regional styles; all begin with one woman, called *fa'aafaafa* (to awaken), singing a stanza. Other in the chorus join in by catching (*haru*) her melodic line and harmonizing it in two to nine parts. Rhythmic punctuation consists of male grunting (*hā'ūr*) by a group seated in the rear and virtuosic perepere are added over some stanzas. Choral singing in the southern Austral Islands of Ra'ivavae and Rapa have 11 and 13 vocal parts respectively, with the richest and fullest textures of Tahitian-language *hīmene*.

On Easter Island (Rapa Nui), the furthest east of the Polynesian Islands, a rich tradition of ceremonial dances and songs existed prior to the arrival of the first Europeans on Easter Sunday, 1722. Catholic missionaries from Tahiti arrived in 1864, bringing a style of monophonic, unison chant that was adopted by the islanders. The Tuamotan archipelago has embraced two types of polyphonic Tahitian choral singing (*hīmene rū'au* and *hīmene tārava*) as practiced in the Windward (Society) Islands. They are used to perform poetic chants of praise, and are also used by Catholics and Mormons with doctrinally appropriate texts. The nearby Gambier archipelago (also called Mangareva) adopted Catholicism in 1838. In contrast to Protestant efforts elsewhere, Roman Catholic priests actually encouraged the adaptation of indigenous singing styles to Catholic

devotional material. ‘*Akamagareva* (literally, “to make Mangarevan”), sacred counterparts to secular *kapa* songs, flourished alongside Latin Gregorian chant. By the time of the Bishop Museum’s Mangarevan Expedition (1934), no pre-Christian musical instruments were extant. Following the vernacular language reforms of the second Vatican Council in 1967, the archdiocese of Tahiti discontinued the use of Latin (including Gregorian chant) and adopted hymns in French and Tahitian.

The northeastern Marquesas Islands (known locally as Te Fenua ‘Enata) share a unique, continuing musical legacy transcribed in the 1920s and systematically recorded in 1989. *Mea kakiu* (old things, or traditional music) contrasts with *mea hou* (new things) including church music, pan-Pacific pop, and dance music from Tahiti. These Western-influenced styles exhibit language diversity, wider melodic range, functional harmony, and strophic or refrain form.

Laura Stanfield Prichard

See also: [Hawaii, Music of](#); [Marshall Islands, Music of](#); [Polynesia, Music of](#)

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A complete listing of historical Hawaiian hymnals is available at <https://amykstillman.wordpress.com/hawaiian-language-protestant-hymnals-a-checklist>.

Presley, Elvis (1935–1977)

Elvis Aron Presley, popularly known as the “King of Rock and Roll,” was a guitarist, singer, actor, and an iconic figure in the development of rockabilly and rock and roll music in the 1950s. Combining the influences of country and western, gospel, and rhythm and blues (R & B), he brought African American musical elements into records that were marketed primarily to white audiences. For many, his edgy musical style, cultivated sex appeal, and suggestively gyrating hips became a symbol of teenage rebellion. Though scholars debate when rock and roll definitively emerged, Presley unquestionably played an important role in establishing its sound.

Presley was born to parents Gladys and Vernon Presley in East Tupelo, Mississippi. Both parents grew up in poor sharecropping families, and at the time of Presley's birth Gladys was a factory seamstress and Vernon was working one of many odd jobs. Presley's early years were profoundly influenced by a close-knit extended family and by the First Assembly of God Church, to which his family was deeply committed. He received his first guitar as a gift for his 11th birthday; his uncle Vester and a country/hillbilly musician known as Mississippi Slim provided his first, informal guitar instruction. When he was 13, his family moved to Memphis, Tennessee, the city that Presley called home for the rest of his life. During his later teenage years, Presley began sporting his iconic "greaser" hairdo and sideburns, as well as flashy clothing purchased at a store marketing to African American men.

Elvis

Arguably the most iconic American popular music artist of the 20th century, Elvis Presley will, in the very least, occupy a seat in the pantheon of influential musicians in American music. Beyond his unique image and notorious social behavior, Elvis is known for his particularly honed voice. His voice is characterized as displaying influences of blues, country, hillbilly, crooners, jazz, classical, and seemingly every other notable genre of American popular music. However, his voice defies restriction to any one of these classifications and has become, in itself, the point of reference. Other artists sound like Elvis, he like them, in very much the same way one might describe the way a skunk smells to someone new to the scent. In this way, Elvis was able to create a sonic signature that pierced the airwaves, and in so doing paved the way for American popular artists of future generations (such as Janice Joplin and Michael Jackson) to seek out and develop unique and original vocal styles.

In the summer of 1953, shortly after high school graduation, Presley made his first recording. The private vanity record cost \$3.98 and featured him crooning the songs "My Happiness" and "That's When Your Heartaches Begin." Following a second vanity recording, Sun Records owner Sam Phillips (1923–2003) invited him to make commercial records. Phillips had already experienced some success recording African American

R & B artists, and when he began recording Presley, Phillips was reputedly looking for a white performer who captured the black R & B sound in order to market the music to a growing white audience. Though Presley's first recording was unsuccessful, his subsequent recording of "That's All Right" (originally recorded by blues singer Arthur Crudup) became tremendously popular. Backed by electric guitarist Scotty Moore and bassist Bill Black (eventually joined by drummer D. J. Fontana), the group called themselves The Blue Moon Boys and toured regionally while their songs received favorable airplay on local radio stations. A series of singles, including "Good Rockin' Tonight"/"I Don't Care If The Sun Don't Shine," "Milk Cow Blues Boogie"/"You're a Heartbreaker," and "Baby Let's Play House"/"I'm Left, You're Right, She's Gone," continued to build their audience.



American singer and actor Elvis Presley during a performance in 1955. Presley was an important figure in the popularization of rock and roll. (Bettmann/Getty Images)

Presley's music first attracted the notice of country and western audiences in the south, and in October 1954 he signed a contract to appear regularly on *Louisiana Hayride*, a popular country radio program whose

broadcast reached large portions of the United States. At a later appearance on Hank Snow's *All Star Jubilee*, Presley met 'Colonel' Tom Parker, the former carnival hustler and savvy businessman who became Presley's visionary, if self-interested, personal adviser and manager. Thanks to Parker's negotiations, RCA Victor bought Presley's contract and all recordings made with Sun Records for \$35,000.

Presley's first LP record, *Elvis Presley* (issued by RCA), was the first rock-and-roll album to top Billboard's pop charts and was also the first rock-and-roll album to break \$1 million in sales.

His recordings of "Heartbreak Hotel" and the single "Hound Dog"/"Don't Be Cruel" further secured his national and international fame, the latter topping American charts for 11 weeks. The height of Presley's popularity continued throughout the 1950s and extended into film and television. He made his Hollywood debut in the 1956 film *Love Me Tender*, a Civil-War era story named after the ballad he sings in the film. His third movie, *Jailhouse Rock* (1957), was especially memorable, featuring both a strong soundtrack and innovative choreography for the title number, which spent seven weeks at the top of *Billboard* charts.

Parker and RCA managed to sustain Presley's career during the two years he spent drafted into the armed forces (1958–1960) by issuing new compilations and albums of previously unreleased material. Following his discharge, Presley devoted much of the following decade to film-making, with 27 of his 33 films dating from this period. Most of these films are often categorized as "Elvis films," a genre unto their own that may be described generally as low-budget, quickly made, highly profitable films usually featuring Presley in the role of a troublemaking, goodhearted, Southern heartthrob (Jeansonne, Lührssen, and Sokolovic, 2011, pp. 164–165). It was during this time that he became addicted to diet pills in attempt to maintain his Hollywood figure.

In the 1970s, following the success of the 1969 singles "In the Ghetto" and "Suspicious Minds," Presley attempted to regain the height of his musical fame by leaving film to return to stage tours and issuing several live albums. He maintained a rigorous touring schedule throughout much of the decade, which placed strain on both his health and his marriage to

Priscilla Beaulieu (they later divorced). To keep up with the schedule, Presley self-administered dangerous combinations of stimulants and sedatives and was forced to cancel a number of appearances due to illness. Just before leaving on another scheduled tour, he was found dead on the bathroom floor at his Graceland mansion; a preliminary report from the coroner cited the cause of death as cardiac arrhythmia (Jeansonne, Lührssen, and Sokolovic, 2011, p. 196). At the time of his death, Presley's RCA record sales exceeded \$4.5 million, and he had earned \$4.3 billion as a musician (Sauers, 1984, pp. 32, 1).

Presley's music has made a lasting impression on American society. Many myths surround the singer and his legacy, and he remains one of the major pop icons of the 20th century. He has been inducted into the Rock and Roll Hall of Fame (1986), the Rockabilly Hall of Fame (1997), and the Gospel Music Hall of Fame (2001).

Christy J. Miller

See also: [Blues](#); [Country Music](#); [Gospel Music](#); [Rock and Roll](#)

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Psaltery (Bowed, Unbowed)

The psaltery has a rich and complex history that can be traced back more than two millennia, with ties to ancient civilizations in southern Europe, the Middle East, and Central Asia. It is an ancestor of the autoharp, hammered dulcimer, Finnish *kantele*, Russian *gusli*, and European zither, among others, all of which feature a set of strings (wire or gut) stretched

horizontally over a flat soundboard with some manner of tuning pegs. The performing repertory of the psaltery is as diverse as its lineage, encompassing countless popular styles as well as solo sonatas, stylized dances, and other formal concert pieces. The instrument continues to find favor with early-music practitioners and amateur musicians throughout the world.

In the Hornbostel–Sachs classification system, the psaltery is a member of the zither or simple chordophone family, a broad category of stringed instruments that includes the harpsichord and modern piano. Its name derives from the ancient Greek *psaltērion* and Latin *psalterium*, terms associated with instruments akin to the harp or lyre. The history of the psaltery is closely intertwined with that of the Turkish *qānūn* (or *kanun*), although their reciprocal influences and the extent to which these and similar instruments developed independently is a subject of ongoing inquiry. It is widely believed that the psaltery first appeared in Europe around the end of the 12th century and that it flourished through the late Middle Ages. Many have linked its decline to the rise of chromaticism in the 15th century, though dividing bridges were sometimes added to expand the number of available pitches.

Early psalteries came in a variety of shapes and sizes ranging from nearly square to triangular to rounded. The trapezoid design, which had been favored in Moorish Spain, was increasingly common by the 14th century. Throughout its history, the instrument has been played by plucking the strings with the fingers or with a plectrum, such as a feather quill. The performer typically sits with the psaltery on the lap, although smaller models may be played while standing with the instrument resting on the arm or against the chest. Several methods of bowing the psaltery developed in the early to mid-20th century, coinciding with a resurgence in the instrument's popularity. Performers may use one bow or several, the latter accommodating double or triple stops. Some bowed psalteries include a second set of strings that the performer strums with one hand to accompany a bowed melody played by the other.

Joseph E. Jones

See also: [Dulcimer](#); [Guzheng](#); [Koto](#); [Qānūn](#); [Zither](#)

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Puente, Tito (1923–2000)

Ernesto Antonio "Tito" Puente was one of the most renowned performers and composers of Latin music in the 20th century. A pioneer in the genre, he was often called "The King of Latin Music" as well as "King of Latin Jazz," "King of the Timbales," and simply "El Rey." During a career that lasted more than 60 years, he was best known for mambo and Latin jazz compositions that were in demand as dance music; for fusing different musical styles; and for bringing the big-band sound to traditional Latin music. His music has been featured in numerous movies, such as *The Mambo Kings* and *Calle 54*, as well as television programs including *The Cosby Show* and *The Simpsons*. One of his best-known compositions from 1963, "Oye Como Va," gained tremendous popularity when it was recorded in 1970 by the rock group Santana. The song remains a classic of Latin-flavored American music, being named by National Public Radio (NPR) in the year 2000 as one of the "NPR 100: The Most Important American Musical Works of the 20th Century."

Puente was born on April 20, 1923, in New York City, and was the eldest son born to homemaker Ercilia Puente and Ernesto Puente, a factory foreman. Both of his parents were Puerto Rican immigrants who spoke no English and lived in the Spanish Harlem section of New York City. Puente later said he was fortunate to have lived there, surrounded by the sounds of great jazz and Latin music. His mother called him "Ernestito," an affectionate term in Spanish meaning "Little Ernest," and this was later shortened simply to "Tito." At around age seven, his mother, believing he

had potential musical talent, enrolled in him in piano lessons. By age 10, he switched to percussion after hearing Gene Krupa's powerful drum work on Benny Goodman's recording of "Sing, Sing, Sing."

In the 1930s, he formed a song-and-dance team with his sister Anna, but injured an ankle in a bicycle accident, which prevented his pursuing a professional career in dance. Concentrating on music from the age of 13, he played instruments including the piano, saxophone, and vibraphone as well as percussion instruments. Puente eventually became a virtuoso on the *timbales*, a pair of percussive, high-pitched drums. Puente debuted as a professional musician at age 15, both freelancing and apprenticing with various Latin jazz groups (including the popular Machito and His Afro-Cubans) beginning in 1942. Puente made his first recordings in the early 1940s with Vincent Lopez and His Orchestra.



American musician Tito Puente, known for his Latin-tinged jazz compositions, performing in 1993. (Clayton Call/Redferns)

Puente was drafted into the Navy during World War II and served on the escort carrier *USS Santee*, where he earned a Presidential Citation for service. When he returned home at the end of the war in 1945, he discovered that he had been replaced in Machito's band. Under the GI Bill,

he was able to study music at New York's Juilliard School of Music from 1945 through 1947, completing a formal education in composition, conducting, orchestration, and theory. He said that he wrote compositions that began as jazz and then he would add a Latin beat.

In 1947, Puente found work with the Copacabana Orchestra and played with other notable groups until attaining the post of musical director for the Pupi Campo Orchestra in 1947. In 1949, he formed his own band, The Piccadilly Boys, later called Tito Puente and His Mambo Boys, and finally the Tito Puente Orchestra. By the 1950s, the band was attracting large crowds and Puente became a Latin music sensation. Promoter Federico Pagani offered him a Sunday matinee spot at the prime venue which would become the Palladium Ballroom, located at New York's Broadway at 53rd Street. Billed as "The Genius and Giant of Latin Rhythms," the Puente sound burst forth, led by Puente's prominent placement in front of the band playing timbales and vibraphone.

Promoter George Goldner signed Puente to Tico Records, and Puente's first record *Abaniquito* was a favorite of disc jockey Dick "Ricardo" Sugar, who played it nightly on his WEVD radio show. The band's work at the Palladium continued bringing fame to Puente and his orchestra. Stars like Marlon Brando, Marlene Dietrich, and Frank Sinatra were seen there, at what became called the "Home of the Mambo." On one of his first Tico recordings, Puente introduced the vibraphone on "Por Tu Amor," popularizing the instrument in Latin music and gaining admirers for his fusion of jazz and Latin music. In 1950, Puente moved to RCA Victor records, releasing hit recordings such as "Ran Kan Kan," "Babarabatiri," and "El Rey del Timbal." With the addition of Cuban drummer Ramon "Mongo" Santamaria, the band's fame exploded.

Puente released what is considered his masterpiece, *Dance Mania*, in 1958. With the image of a striking flame-haired woman on its fiery red cover, the album sold more than a half million records and helped fuel the American mambo craze of the era. *Dance Mania* was added to the National Recording Registry in 2002. In the late 1950s, promoter Bobby Quintero helped Puente win the title "King of Latin Music" by beating fellow Latin musician Perez ("King of the Mambo") Prado in a contest where the public

voted for their favorite band. The 1959 Cuban revolution, in which Fidel Castro took power in Cuba, brought new talent from that country to the United States. In the early 1960s, Puente was instrumental in introducing Americans to legendary Latin singers such as Celia Cruz (“Queen of Latin Music”).

In 1960, when RCA Victor felt that the musical tastes of young people were changing, they dropped Puente’s contract. Puente then returned to Tico Records, where in 1963 he recorded his classic “Oye Como Va.” In 1968, he hosted his own TV show on Spanish-language television, called *The World of Tito Puente*. That year, in recognition of his prominence, he was chosen to be Grand Marshal of New York City’s Puerto Rican Day Parade. In 1969, Puente was honored by being given the key to the City of New York in a ceremony marking his contribution to the world of music.

The year 1969 was a watershed in music, highlighted by the explosive debut of the rock group Santana at Woodstock. This new Latin rock style added Carlos Santana’s electric guitar to the sound but drew its roots from Puente. When Puente’s classic “Oye Como Va” was recorded by Santana in 1970, new audiences were introduced to Puente’s music. Santana also covered Puente’s 1956 recording of “Para Los Rumberos.”

In 1991, at the age of 68, Puente released his hundredth album, *El Numero Cien*, and continued recording and touring. In addition to more than 100 albums, he has earned four Grammy Awards (and eight nominations, more than any other Latin musician before 1994).

Puente has always been active in Hispanic causes as well as nurturing new talent. He founded the Tito Puente Scholarship Foundation to benefit musically gifted children, with the foundation later forming partnerships to provide scholarships for music students across the nation. Puente made guest appearances in films, including *Radio Days*, *Armed and Dangerous*, and *The Mambo Kings*. He appeared at California’s Monterey Jazz Festival in 1984 and on television’s *The Cosby Show* as well as *The Simpsons*. He has a star on the Hollywood Walk of Fame, a U.S. Medal of the Arts, honorary doctoral degrees, lifetime achievement awards, and the adulation of millions of fans around the world.

In the year 2000, he was still performing. After a show in Puerto Rico when he was 77 years of age, he suffered a heart attack and was flown to New York City for surgery, but died during the night. In 2003, he was posthumously honored with the Grammy Lifetime Achievement Award.

Nancy Hendricks

See also: [Batá Drums](#); [Cumbia](#); [Mambo](#); [Salsa](#)

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Q

Qānūn

Qānūn refers to a trapezoidal, zither-like plucked stringed instrument which is played using plectra attached to both index fingers. The Turkish spelling is *kanon*; the Armenian, *k'anon*. The etymology of the word “qānūn” refers to rule, law, or custom. Edward Lane described the *kánoon* he observed in Cairo in the early 19th century as made of walnut wood with sides of beech, as was the “piece in which the pegs are inserted” and the “ridge along its interior edge, through which the chords [strings] are passed.” The pegs themselves were made of poplar wood. The bridge, face, and back were “of fine deal” (perhaps referencing the British usage of fir or pine). The two circular pieces of wood “of a reddish colour, pieced with holes” on the qānūn’s face are termed *shemseh* (“sun”). Modern Egyptian qānūns are made of walnut or maple wood, whereas earlier ones were crafted of mahogany or plum. The Turkish kanun is walnut, plane, pine, or ebony. Lane’s engraving depicts a turbaned *qānūnji* seated on the floor, with the instrument horizontally balanced on his knees (Lane, 1860, pp. 67–68). Contemporary performers are seated, with the qānūn, now measuring in length between 30–40 inches, similarly placed across the lap or on a stand.

Curt Sachs (1940) traces historical references to the qānūn to a story in the 10th-century *Arabian Nights*, which attributed its provenance to Egypt (calling it *qānūn misrī*); at the time, the instrument was held in a vertical position. The qānūn was introduced to Europe via Spain, where it was termed *caño*. Sachs notes that the dulcimer, of Persian/Iraqi origin (which is struck rather than plucked), was called *santir* (cf. *santūr*) after the Greek *psalterion*; Scheherazade Qassim Hassan writes that the instrument is termed *sintir* in the Old Testament, having evolved from an “ancient

Babylonian horizontal harp that was struck with two sticks, as the modern instrument still is” (Hassan, 2002, p. 411). Sachs states that the santir also migrated to Spain, via North Africa. A depiction of a psaltery was carved on the relief of the church of Santiago de Compostela in 1184. Sachs observes that after 1300, “[struck] dulcimers seem to have prevailed in the north, and [plucked] psalteries in the south” (Sachs, 1940, p. 292).

Christian Poché identifies the designer of the “new” qānūn as Istanbul instrument maker Mahmut Usta, who in 1876 installed small brass levers near the pegbox (termed *orab* or *‘urab* in Arabic, meaning “carriage,” or *mandal*, “that which supports,” in Turkish). Two to five levers per every three strings is the norm for the Arab qānūn, with five to nine for the Turkish instrument and 10 for the Aleppine. Intervals can thus be “minutely adjusted by rotating the levers, which control the tension of the strings” (Poché, n.d.). Sachs cites a 14th-century Persian treatise, *Kanz al-tuhaf*, which describes the qānūn as having 64 strings in sets of three. The Egyptian qānūn currently has 78 strings, with 72–74 for the Turkish instrument. In Lane’s account, the strings were made of lamb’s gut, and the plectra from buffalo horn. Poché notes that strings are now nylon, with plectra made of metal or bone; Habib Hassan Touma mentions tortoise-shell plectra. The range of the qānūn varies between three and four octaves. Arab qānūnjis play in octaves or double-octaves, with the bass and treble clefs notated for the left and right hands; the Turkish method is limited to the treble clef.

Hassan observes that the qānūn is considered an “aristocratic instrument,” known as “the sultan” (Hassan, 2002, p. 411). It is revered for its brilliant sound but is rarely played as a solo instrument. The qānūn is included in the traditional five-instrument *takht* ensemble prevalent in Egypt and the Levant, which performs the vocal genres *dawr*, *qasīda*, *muwashshah*, *layālī*, and *mawwāl* in addition to the instrumental genres *bashraf*, *samā’ī*, *tahmīlah*, and *dūlāb*. Regional ensembles incorporating the qānūn include *nūbah* ensembles in North Africa, small *k’anon* ensembles in Armenia, and *čalgije* ensembles of Macedonia and Kosovo.

Hicham Chami

See also: [Qin](#); [Zither](#)

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Qin (Guqin)

The *qin* or *guqin*, a seven-stringed plucked zither, has been the musical instrument of the Chinese literati for more than 2,000 years. The significance of the qin in Chinese culture was demonstrated by proclamation of its music as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in 2003.

There have been numerous references to the qin in classic writings, paintings, and poetry in China in the past. The function of the instrument is to nurture the character of the literati rather than to entertain an audience. Qin music, which is usually played solo, is characterized by serenity and subtlety. Its aesthetic is closely related to the other art forms of the literati, and is deeply affected by Confucian and Daoist philosophy. The qin player strives for a spiritual state of mind and plays with an upright posture without excessive bodily movement.

The instrument is composed of an upper and a lower wooden board. Compared to other forms of zithers, the boards are relatively thick and the sound box is relatively small; thus, it produces only a small sound volume. There are 13 studs on the upper board, which indicate harmonic positions. The seven strings are traditionally made of silk, and are usually tuned along a pentatonic scale. Three types of tones can be produced on the qin: open string notes, stopped notes, and harmonic notes. The main plucking movements are made with right fingers, whereas a left finger stops the string for a stopped note or lightly touches the string for a harmonic note. There are no frets or bridges on the qin, and a left finger playing stopped

notes can glide freely on the upper board to produce gliding notes and fine ornamentations.

Titles of qin pieces are often programmatic, depicting scenes of mountains and rivers, life of hermits, allusion to classic stories, memory of old friends, or the mood of disillusioned literati. The melody is monophonic, but the melodic line is characterized by the interpolated use of open string notes, stopped notes, harmonic notes, left-hand plucks, and gliding notes, each having different tone colors. This is coupled with fine nuances of the faint gliding notes and ornamentations. A piece often begins and ends slowly in free rhythm. The pulsed section usually starts very slowly and then gradually accelerates inconspicuously to a moderate pace, often without a regular meter. One does not indulge in a beautiful melody or an intense rhythm, but rather tries to pursue a poetic and meditative mood.

Various past scholars have discussed the aesthetics of qin music in their writings. “The Xishan Treatise on the Aesthetics of *Qin* Music” published in 1673 is one of the most important pieces of literature on this subject (Xu, 2015). Twenty-four aesthetic qualities were defined and elaborated upon, allowing readers to gain a better understanding of the sophisticated aesthetic views of the literati on the qin.

In addition to its music, a good instrument itself is also highly regarded. The crafting of a good instrument require many hours of refined work by an expert qin maker. The oldest instruments surviving in China were crafted in the Tang Dynasty (618–907 CE), and are still playable. Older instruments are valuable not only for producing a good sound, but also as antiques sought after by keen collectors.

The scores of qin pieces were often recorded in qin handbooks. Many handbooks have been passed down from the Qing Dynasty (1644–1911). The scores in the handbooks use a special tablature notation that does not notate the musical notes directly. A tablature is formed by combining simplified components of Chinese characters and numerals to indicate the fingering movement and position. Following the fingering instruction would produce a musical note. A series of such tablatures would form a musical phrase. One special point is that time elements, such as the duration of the individual notes and the tempo, are not indicated in the score (Yung,

1994). The transmission of a qin piece thus normally depends not only on the score, but also very much on the master's teaching of the pupils, as in oral traditions.

As with other oral traditions, details of a qin piece often changed upon transmission from one generation to another. The changes were not limited to the non-notated time elements, but might occur with the notated fingering positions, implying changes in the melodic line as well. When the changes in the fingering positions became significant, a qin master of a later generation would record the new version of the piece in a handbook of his or her own. As a result, many different versions appeared after a widely played piece had been transmitted for several generations.

A number of important handbooks from a more distant past have been discovered in the past century, the earliest extant one having been published in the early Ming Dynasty (1368–1644) in 1425 CE. In addition, it became known to Chinese qin masters that a Tang Dynasty manuscript of a qin piece survived in Japan. Upon discovery of these old scores, masters of the last generation attempted to reconstruct the music. The process is called *dapu* (Yung, 1985)—and it is not an easy process. Without time elements notated, qin masters had to “compose” these elements in order to make the series of notes musically meaningful. Through hard work of the past generation of qin masters, important old pieces have been reconstructed, including *Youlan* (secluded orchid), *Guangling San* (melody of Guangling), and *Jiukuang* (drunken elation).

Qin music passed down from the Qing Dynasty is mainly pentatonic, using *do, re, mi, sol, la* in the melody. Upon detailed studies of qin scores of the distant past, it was realized that qin music in the past was often nonpentatonic, utilizing up to 11 tones within an octave (Tse, 2009). The tonal characteristics steadily changed during transmission from one generation to another, and became mostly pentatonic in the late Qing Dynasty. The surviving qin scores serve as a rich source of information about characteristics of Chinese music in the distant past, of which surviving scores of other genres are scanty.

Though highly regarded, throughout its history the qin has not been commonly played outside of the literati or elite circles. Entering the 20th

century in China, the survival of the qin culture was further threatened by the impact of modern Western culture and political turmoil. However, dedicated qin masters worked hard not only to transmit this important cultural heritage to the younger generation, but also to explore the past upon the discovery of old qin handbooks, and to venture into new developments of the living tradition. Important contributors in the 20th century include Zha Fuxi (1895–1976), Guan Pinghu (1897–1967), Zhang Ziqian (1899–1991), Wu Jinglue (1907–1987), and Yao Bingyan (1921–1983) in Mainland China; Sun Yuqin (1915–1990) in Taiwan; and Tsar Teh-yun (1905–2007) in Hong Kong.

New developments since about 1960 have caused controversies and debates (Yung, 2009). Many qin players in Mainland China now use metal/nylon strings, which give a louder and brighter sound, instead of the traditional silk strings. Music institutions in Mainland China train young qin players to become professional performers rather than playing to nurture the personality. New qin pieces composed by professional composers may sound incompatible with the traditional subtle and serene style. After the UNESCO proclamation in 2003, there has been a surge of qin players among the educated young generation in big cities. However, some may just view this as a stylish trend and may not fully understand the aesthetics of the music. Instead of “modernization” or “popularization,” some qin players may prefer to “hold onto what we have so that the spirit of our civilization may continue into the future” (Yung, 2009, p. 163).

Tse Chun Yan

See also: [Qānūn](#); [Zither](#)

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Qraqeb

Qraqeb (also spelled *qaraqab*) is an instrument used by the Gnawa (a mystical group of Sufis in North Africa with roots in West African traditions) and in the form of music called *daqqah Marakshiyyah* (Aydoun, 2001, p. 13). The instruments are made of metal sheets that are cut into discs at both ends and are played like castanets in both hands. Unlike castanets, qraqeb are double headed; they are held by a connecting bar in the palm and both ends are played to produce a metallic scraping or clacking sound (Ewens, 1991, p. 53). In Morocco, for both the *daqqah* and the Gnawa, they are played in such a way as to sound more "crisp" with distinct beats; in Tunisia, among the *Bori* (a Hausa word) or *Istanbuli* (named for the Turkish Bey of Tunis who owned the African slaves), they prefer a less clear sound and more of a scraping sound.

As the Gnawa of Morocco became better known in the West, primarily among jazz musicians, their instruments also became better known, and today qraqeb are made in large numbers for tourists. Although simple in construction, the qraqeb are not easy to play. They are held together by a cord that goes around the hand and they have to be kept apart, but because they are double, with both the tops and bottoms being played, they are difficult to master (Aydoun, 2001, p. 135). In addition, the Gnawa use them as part of their ceremonies called *awald Bambara* (sons of Bambara—a people in Mali), during which they are expected to make spectacular leaps and twists while playing the qraqeb.

John A. Shoup

See also: [Sufism](#), [Music of](#)

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Quadrille

A ballroom couple's dance, the quadrille was fashionable throughout the 19th century. The term *quadrille* may derive from the Italian *squadra*, a troop of armed horsemen formed into a square for defense and tournament games. In the Baroque period, the French associated the term both with dance and with a popular card game. The square-dance form on which the quadrille was based is at least 400 years old: three "squares for eight" are described in John Playford's first edition of *The English Dancing Master* (1651).

Le Quadrille des Nations (1662) was an elaborately costumed French masque, including horses, held at the Louvre. Quadrille dancers dressed alike when presenting the dance as one of the "entrées" in a court ballet. Rousseau's court ballet *Les Fêtes de Polyhymnie* (1743) called for a quadrille by a chorus of dancers in groups of four, making a formal entrance by performing symmetrical dance patterns. English country dance, called *contredanse anglaise* by the French, allowed dancers to stand "at will" in two long lines with the gentlemen facing the ladies.

In the 18th century, square dances took two forms: pairs of couples standing in straight lines, facing other pairs, and four couples standing in a square, with each man's partner on his right. Both of these formations were called *contredanses françaises* (or cotillon/cotillion, outside of France). The action was a kind of *rondeau*, moving across or around the square; the figure (floor pattern) was alternated with a refrain or change. Ten standard changes were fashionable. In 1765, French dancing master Claude-Marc Magny published directions for six ballroom dances in which two couples executed a variety of geometric patterns, and one of these was entitled *le quadrille*.

After the French Revolution, the old cotillon was replaced by the 19th-century quadrille (still called cotillon or cotillion by music publishers), in which five different figures were combined to form one dance. After 1815, when the quadrille was introduced into London society, the most popular form was known as the French Quadrille, or “First Set”; this consisted of four popular figures (*Pantalon*, *L’Été*, *La Poule*, and *La Trenis*) combined into one dance. Names of figures were usually derived from melodies, but “Pantalon” referred to the longer trousers worn by its inventor, a French courtier named Vincent. This new quadrille was observed by Lady Jersey on a visit to Paris and introduced by eight couples selected and led by her in the Assembly Rooms at Almack’s on Kings Street, St. James. Thomas Wilson’s *Quadrille and Cotillon Panarama* (1822) records 50 different configurations that could be strung together in “sets of quadrilles.” Records of royal court balls indicate that the quadrille became the preferred dance in Queen Victoria’s court from 1837.

Carlo Blasis’s *The Code of Terpsichore* (1828) defined quadrille steps (three *chassés*, *jette*, and *assemblé*), and gave a list of additional decorations, intended to display grace and agility in solo passages for both women and men. The waltz, polka, and schottische were introduced in the 1830s, and they caused a radical simplification in quadrille steps. Heinrich Heine, writing from Paris in 1832, refers to figures “only executed while walking, and the feet are only moved in an indifferent and dull and almost sulky manner” (Heine, 1895, p. 355). Henri Cellarius’s *The Drawing-Room Dances* (1847, p. 63) lamented, “Our [British] young people no longer dance the quadrille but rather walk the figures with a certain nonchalance.”

Music for the Romantic quadrille was arranged to fit the dance form precisely, and it drew on popular operas, ballets, songs, and anthems of the day. Composers wrote for string quartet with flute, cornet, harp, and piano, and tempos averaged around 112 beats per minute, but varied with each figure and were separated by pauses of 20 seconds. These pauses were considered to be one of the chief attributes of the quadrille, as they provided an opportunity for respite and conversation, in contrast to the more energetic waltzes and polkas. Johann Strauss, Jr., allowed 15 to 20 minutes for the quadrille on his court dance programs.

By 1850, the five-figure Lancers quadrille (with disputed claims as to its origin around 1820) rivaled the French quadrille in popularity: its last figure, dedicated to the Royal Lancers Regiment, included a march in single and double files. Similar specialty quadrilles enjoyed brief popularity (the Saratoga, the Polo, the Double Lancers, and the Caledonians), but waltz and polka figures began to be incorporated therein. The *Parisian Varietées* quadrille (danced without side couples) of 1865 includes a waltz, a polka, a mazurka, and a tyrolienne among its figures. Due to the proliferation of so many forms, “calling” became necessary to prompt the dancers. The quadrille finally fell out of fashion following World War I, though the American square dance of today has preserved some of its basic forms.

Laura Stanfield Prichard

See also: [Austro-German Dances](#); [Schottische](#)

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Quelbe

Quelbe is a form of folk music indigenous to the U.S. Virgin Islands. Both a vocal and an instrumental style, quelbe (called “fungi music” in the British Virgin Islands) is performed by scratch bands. In 2004, quelbe was named the official traditional music of the U.S. Virgin Islands. The same legislation requires that quelbe be taught in all the territory’s public schools.

As with many of the music styles native to the Caribbean, quelbe evolved by combining elements from various European and African musical traditions. Quelbe originated in colonial times among the slaves who worked the economically crucial sugar plantations. Slaves throughout the Caribbean were typically forbidden from practicing their native music and dance. In consequence, slaves began to adapt the music of European colonizers, in particular imported ballroom music (such as quadrille, minuet, and jig), and military fife and drum music. *Bamboula* rhythms and

cariso melodies, both examples of older, virtually extinct musical traditions, were added.

Quelbe music was further transformed by the sounds of the instruments used in performance. The earliest scratch bands played on homemade instruments constructed from local materials. These instruments included bamboo flutes, drums built from barrels or kegs, and homemade percussive instruments such as squash (dried gourds), steel triangles, and discarded automobile exhaust pipes. The classic quelbe instrumentation was flute, guitar, banjo, triangle, gourd, and metal pipe. Over time, modern instruments replaced the homemade. Alto saxophone was added, often in place of the flute, and the electric bass replaced the pipe.

The repertoire of quelbe bands also expanded over time, adding popular music forms such as calypso, merengue, and bolero. Despite these changes in instrumentation and repertoire, quelbe bands still retain their original rustic and percussive sound. Quelbe music often accompanies the quadrille dance, a form descending from European ballroom dances brought to the islands in colonial times by plantation owners. During the 1960s, a brief revival of quadrille dance led to renewed interest in and popularity for quelbe music.

Popular quelbe groups include Stanley and the Ten Sleepless Knights, Blinky and the Roadmasters, Joe Parris and the Hotshots, Koko and the Sunshine Band, and Jamesie and the Happy Seven. “Jamesie,” James Brewster (1929–), from St. Croix, is often called the “King” of quelbe music and is the subject of the film *Jamesie: King of Scratch*. The album *Perpetuation* (2013) from Flambo Combo, the student cultural ensemble at the Bertha C. Boschulte Middle School on St. Thomas, is particularly notable for featuring authentic, rather than electronic, instruments.

Christine Gangelhoff and Cathleen LeGrand

See also: [Calypso](#); [Soca](#); [Steelpan](#); [Tassa Drumming](#)

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Race Records

“Race music” and “race records” originally were terms used to classify most types of African American music. Race records were the initial examples of popular music recorded by and marketed to black Americans. Before World War II (1939–1945), African Americans enjoyed little representation on radio, and live performances were largely limited to segregated venues. As a result, race music and records served as the principal means of African American musical expression during the 1920s and 1930s. Approximately 15,000 titles were released on race records: roughly 10,000 blues, 3,250 jazz, and 1,750 gospel songs were produced during this time period. Race records constitute significant historical documents of early 20th-century African American music and remain influential with artists, audiences, and researchers. Most 20th-century white, popular music—notably jazz, swing, blues, rock and roll, and country—has its roots in race music.

“Race music” and “race records” had conflicting connotations. They were indicative of segregation in the 1920s, separated from the recordings of white musicians and records released based solely on the race of the artists. The terms also represented a growing awareness by the recording industry of African American audiences. According to William Barlow, the term “race” was not pejorative; in fact, “race was symbolic of black pride, militancy, and solidarity in the 1920s, and it was generally favored over colored or Negro by African-American city dwellers” (Barlow, 1990, p. 38). “Race records” first appeared in the *Chicago Defender*, an African American newspaper, within an advertisement in 1922. Race music and

records in the 1920s were distinguished by the popularity of two important varieties of music and the preeminence of three race-record labels.

Jazz and blues became part of the American musical idiom in the 1920s, popularized in large part through recordings released on Columbia, Paramount, and Okeh. Jazz became the national—and eventually international—popular music both in practice and popularity. In the United States, the blues emerged from the South and Southwest, with both rural and urban styles. Vaudeville blues became popular in the North in the early 1920s, building upon the success of Mamie Smith's 1920 recording. Black female blues artists such as Ma Rainey, Bessie Smith, Mamie Smith, and Sippie Wallace were very successful during the early 1920s. These artists, along with Alberta Hunter, who recorded for Paramount, and Sean Martin, who recorded for Okeh, developed large followings through their recordings. Rural blues enjoyed popularity in the late 1920s, represented by artists such as Blind Lemon Jefferson, Huddie Ledbetter, and Robert P. Johnson, all of whom influenced later generations of blues artists. Other rural blues artists of note who recorded for Paramount during this period were Charley Patton (a/k/a "The Masked Marvel") and Son House.

The stock market crash and Great Depression during the 1930s had a strongly negative impact on the commercial success and expansion of race music and records. Prior to the Depression, in 1927, sales of race records had reached \$100 million; by 1933, they had dropped drastically to \$6 million. To compensate for the financial losses, the record companies reduced record prices from an average of 75 cents in the 1920s to 35 cents in the 1930s. Few new songs were released, and recording came to a standstill until the mid-1930s. To keep costs at a minimum, the recording industry re-released titles and songs that had been previously unreleased. After the repeal of Prohibition in 1933, the demand for live music increased and the invention of the jukebox stimulated sales of records.

Three race-record labels dominated the production of recordings in the 1930s and reflected the impact of the Depression on the music industry: Columbia, Bluebird (RCA-Victor's entry into the race-record market), and Decca. Columbia, which had acquired Okeh in 1926, was profitable until 1938, at which time it was sold to CBS. The RCA-Victor label had emerged

from RCA's purchase of Victor in 1928. Decca, a new entry into the race market, was a subsidiary of London-based Decca.

Despite the economic downturn, the 1930s were a creative period for race music, a development directly attributable to swing music. Swing music of the 1930s increased the popularity of race music. Swing, which developed out of big-band jazz ensembles in the 1920s, was exemplified by the Fletcher Henderson Band, which featured Louis Armstrong on trumpet, Coleman Hawkins on tenor saxophone, and arranger Don Redman. Other prominent swing bands of the time included Chick Webb's band (which had vocalist Ella Fitzgerald), Jimmy Lunceford's Band, Duke Ellington's Orchestra, Count Basie's Orchestra, and Cab Calloway's Orchestra.

The United States involvement in World War II reduced the production and consumption of recorded music, and race records as a separate catalog of recordings ended. The government's rationing of shellac in 1942, a primary component in the manufacturing process of records, severely limited the number of releases. Also in 1942, the American Federation of Music instituted a ban on all recording in a dispute over recording royalty payments to its members and, the studios were closed for two years. After the war and the removal of the recording ban, recording resumed, but the industry focused on mass-market sales and neglected its race catalogs. Independent labels that featured African American music emerged in the Midwest and South and grew enough to challenge the status of the major labels. These labels—namely Chess, King, and Vee Jay—did not employ the term “race records.” Race music during this period expanded to include a diversity of styles, collectively known as “rhythm and blues,” and although race music was still produced for and consumed by black audiences, the segregated status of the music and recordings continued to decline.

Eldonna L. May

See also: [Blues](#); [Field Hollers](#); [Jazz](#)

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Raga

Ragas are melody types consisting of specific pitches, patterns of ascent and descent, and extramusical features. Along with *talas* (rhythmic cycles), ragas form a core component of South Asian classical music, providing the melodic foundation for composed works and improvised performances in both the Hindustani (north Indian) and Carnatic (south Indian) classical traditions.

Creation mythologies claim a divine and nonhuman origin for ragas, and some musicians maintain that ragas are timeless and unchanging, passing through generations from teachers to students. Research shows, however, that ragas have been filtered through centuries of oral transmission and have undergone considerable changes over time. One consequence is that no precise number of ragas can be determined. A traditional answer drawing from a medieval system of classification states that there are 36 ragas. Other recent surveys vary widely, placing the number of Hindustani ragas at 186 and Carnatic ragas at 2,000 (Qureshi, Powers, and Widdess, 2015). Roughly a couple of hundred ragas are in practical use today, and performers will have a working command of a considerably smaller number of these; for example, Hindustani musicians typically know 40 to 50 ragas (Qureshi, Powers, and Widdess, 2015).

The categorization and organization of ragas has been a perennial concern within Indian musical theory since the ninth century CE. Vishnu Narayan Bhatkhande (1860–1936) proposed one of the most widely known systems, arranging Hindustani ragas into ten *thats* (frameworks). Despite numerous problems accounting for and categorizing many ragas, Joep Bor believes that Bhatkhande's work will not likely be replaced by a

comprehensive system “until the history of ragas has been traced through a detailed and comparative study of both historical literature and oral traditions” (Bor, 2002, 4). In the 17th century, Venkatamakhin arranged the core Carnatic ragas into a collection known as *mēḷakarta*. These 72 ragas are divided into 12 groups and are foundational collections, as other ragas can be created from this core group.

Hindustani that is based on seven primary notes (*svaras*) that can be divided into 12 total notes. Carnatic ragas are based on a 12-note scale with 16 total divisions, emphasizing the microtones (*sruti*) between these pitches. Because each vocalist and instrumentalist selects a fundamental pitch according to that person’s or instrument’s range, no fixed pitch is accepted as a uniform standard in either tradition. Instead, the notes are often sung and referenced using *sargam*, a solfège system assigning syllables to the names of seven primary scale degrees: Sa, Re/Ri, Ga, Ma, Pa, Dha, and Ni (the second degree is called Re in Hindustani music and Ri in Carnatic music). These natural (*shuddha*) notes are equivalent to the Western solfège syllables do, re, mi, fa, sol, la, and ti and the pitches C–D–E–F–G–A–B. In both systems, Sa and Pa are fixed notes whose position cannot be altered, whereas Ri/Re, Ga, Ma, Dha, and Ni are movable. One key difference between northern and southern traditions is that Hindustani music uses two Ri, Ga, Dha, and Ni in two positions, whereas Carnatic music uses four, thus allowing for enharmonic equivalents.

The three main octave registers are represented with dots above or below the syllable: Śa (low), Sa (middle), and Śa (high). Hindustani conventions represent lowered (*komal*) notes in lower case (re as opposed to Re) or underlined (R) and *tivra* (raised) Ma with a line above the syllable (M). The additional microtones in Carnatic music are represented with subscript numerals (Ri₁, Ri₂, etc.).

Every raga has its own unique defining traits. Even different ragas using identical notes can be distinguished through differences in stressed notes, types of accents or ornaments, and extramusical characteristics. While ragas include the specific pitch collections a performer uses, the concept includes more than the notes itself, extending beyond Western ideas of scales. Some ragas are presented differently in ascending and descending forms. The

order of ascent-descent (*āroḥ-avaroh*) can stress certain notes and omit or de-emphasize others. A raga typically includes several key pitches, called the *vādī* and *saṁvādī* in the Hindustani tradition and the *jīva-svara* in the Carnatic. These notes help define the raga and establish its character. They are frequently emphasized in performance, often through the use of characteristic motives called *pakaḍ* (Hindustani) or *rāga-chāya-saṅcāra* (Carnatic), or through longer patterns and phrases called *chalan* (Hindustani) or *prayogas* (Carnatic). Certain notes can also be ornamented in specific ways, typically with a series of shakes or oscillations (Hindustani *andolan*, Carnatic *kampita*) and bends or slides (Hindustani *mind*, Carnatic *jāru*). These *gamaka* (ornaments) are integral parts of the raga. As a general rule, Hindustani musicians favor “pure tones and slides” and Carnatic musicians prefer “widely ornamented tones” (Kassebaum, 2000, p. 95).

Ragas also encompass a range of extramusical factors. The Sanskrit root of “raga” is *rañj*, which means “to be colored” or “to redden.” This translates more practically as “to be affected, moved, charmed, or delighted.” As Qureshi, Powers, and Widdess write, a raga is “that quality of an object that arouses feeling or delight,” and use in early literature suggests that “it refers in a non-technical sense to the beauty of a song, its passion” (Qureshi, Powers, and Widdess, 2015). Because ragas are typically considered to have divine, rather than human, origins, they are associated with deities and allegedly exhibit mystical, therapeutic, or supernatural power over the world. The Hindustani tradition especially associates ragas with one of six particular seasons (*ṛtu*) and one of eight times of day (*pahar*), and they can also exhibit specific moods, emotions, and feelings. These extramusical associations are particularly important when they serve to differentiate two or more ragas that share some or all of their pitches or other features.

For example, sargam for the raga known as Bhupali (Hindustani; alternative spellings include Bhopali and Bhoopali) or Mohanam (Carnatic) is Sa–Re/Ri–Ga–Pa–Dha–Śa. This raga is melodically identical to the Western major pentatonic scale, rendered in Western pitches as C–D–E–G–A. Bhupali retains the same form in both ascending and descending motion,

and emphasizes Ga as the *vādī* and Dha as the *samvādī*. The raga is associated with early nighttime performances (9–12 p.m.) and is characterized by a devotional or regal mood.

One raga fundamental to both traditions is called *Yaman* (Hindustani) or *Kaḷyāṇ* (Carnatic; alternative spelling includes *Kaḷyāṇī*). This raga has different ascending and descending forms. In sargam, the ascending form is Ni–Re/Ri–Ga–Ma–Dha–Ni–Śa and the descending form is Śa–Ni–Dha–Pa–Ma–Ga–Re/Ri–Sa. The *āroḥ* typically begins a half-step below the tonic and omits that note until the higher octave is reached in the ascent, while the *avaroh* presents the full collection. Yaman/Kaḷyāṇ stresses Ga as the *vādī* and Ni as the *samvādī*. The raga is intended for early nighttime performances (9–12 p.m.) and its *rasa* has been described as peaceful or tranquil. Two distinctive pakads for this raga ornament Sa, skipping it on the lower ascent (moving Ni–Re/Ri–Ga) and circling it on the higher ascent (Ni–Re/Ri–Śa). These examples both show parallelism between Hindustani and Carnatic ragas, but there can be marked differences between the two traditions. Certain ragas (such as Todi) use completely different scales in each system, and others are interpreted in very different ways in each system (e.g., the Hindustani Kafi and Carnatic Kaapi).

In addition to adhering to the raga’s pitch collection and characteristic motions, performers are responsible for manifesting the raga’s extramusical factors to audiences, who are likewise expected to exhibit the high levels of stylistic competence necessary to understand and appreciate a performer’s interpretative choices and nuances. Outside of *jugalbandi* performances (a duet featuring two equal soloists), ragas are customarily presented by a solo artist. The performer is supported by a drone supplied by a *tanpura* or *tambura*, a four-string chordophone plucked independently behind the soloist.

Although these conventions can change based on medium (voice or instrument), tradition (North or South), genre, *gharānā*, and performer’s preference, performances typically contain several distinct sections that guide the musician and shape his or her approach to presenting the raga’s structure. In general terms, Hindustani ragas unfold in several distinct sections that get progressively faster and denser; in contrast, tempo changes

are less common in Carnatic music. Performances in both traditions begin with a long, textless, nonmetrical exploration of the raga's distinguishing patterns and phrases (Hindustani *alap*, Carnatic *ālāpana*). After an introductory phrase establishing the tonic note in a middle register, an *alap* gradually expands downward to a low register before moving upward to a high one. In these sections, musicians introduce and present the raga to the audience and display how deeply they understand and can manifest the raga's distinctive qualities. In instrumental music, this section can be followed by the medium-speed *jod* (or *jor*) and faster tempo *jhala*, which introduce a steady, rhythmic pulse (although meter is still absent). *Jhala* sections are also sometimes heard at the end of performances on string instruments, as the player alternates a slower-moving melody on the main string with rhythmic accents and cross-rhythms on the high strings.

These precede the core of a raga performance, the vocal song (*bandish* or *chiz*) or instrumental composition (*gat*) that a performer uses as the basis for improvisations. This song or composition returns throughout the performance, serving as an aural touchstone for both performer and audience and as a basis for the performer's improvisations. Although the style of song or composition can vary depending on many factors, these elements are expected to present the core essence of its raga and provide structure and inspiration for the performer's improvisations. Meter is established in this section by the entrance of a tabla player, who performs a set accompanimental pattern in the *tala* (rhythmic cycle) of the composition. Soloists signal a return to the *bandish* or *gat* following the end of a series of improvisations through *tihais*, a cadential pattern that is repeated three times.

Ragas were transmitted through oral tradition, customarily in a hereditary teacher-disciple relationship (*guru-shishya parampara*). After committing to learning from an established player and demonstrating this commitment through a formal ceremony, a pupil would often move into his mentor's home, earning his way by working for his teacher in order to receive lessons, learn techniques for practice (*riyāz*), and witness his master's own playing. Such immersion within the musical tradition meant that the student was constantly surrounded by the music, which helped

impart the specific compositions and performance idioms that serve as a hallmark of a certain specific school or lineage (gharānā). Oral traditions remain the primary way students learn ragas. Generally, a guru sings or plays for a pupil, who is expected to pick up passages by ear and repeat them until they are internalized.

This system served to safeguard the compositional and stylistic secrets that provided the family's livelihood as performers and thus their economic security. Due to many factors—including a shift away from royal patronage in courts employing many musicians to a larger, paying public audience—this tradition has given way in part to training at music schools. Additionally, technology has also played a role in both weakening and strengthening the gharānās, and the South Asian diaspora has impacted this process by spreading Indian classical music to new performers, listeners, and patrons. Despite these shifts, specific pieces and styles of developing a raga remain connected with certain gharānās.

John Hausmann

See also: [Dhrupad](#); [Khayal](#); [Shankar, Ravi](#); [Sitar](#); [Tala](#)

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Ragtime

Ragtime describes a late 19th-century American syncopated musical style, with origins in African American folk music. The name derives from an originally pejorative term, "ragged," which was used to imply an uncouth, messy style of playing. A "rag" thus came to indicate a piece of music

played in this style (similar to the early use of the term “jazzed up,” as in “a jazzed-up version” of an old folk song). The ragtime style is associated with dance music, and it has structural similarities with waltzes, foxtrots, and even marches of the late 19th century. Today, the style is primarily associated with piano music, although instrumental dance band tunes and songs exist in sheet music.

The style was popular from approximately 1880 to 1918; by the end of World War I, jazz took over as the dominant syncopated American style. In the 20th century, there were several ragtime revivals, most notably in the 1970s. In that decade several pianists and musicians (including Joshua Rifkin and Gunther Schuller) made new, high-fidelity recordings of the repertoire. The 1973 film *The Sting* featured an all-ragtime soundtrack and brought the music to a wide audience. A popular book by E. L. Doctorow used the style name as its title, and it was made into a film in 1981.

The ragtime piano style is characterized by an “oom-pah” bass pattern, which requires the player’s left hand to repeatedly leap more than an octave for almost the entire composition. It alternates between a bass note on the beat, and chords off the beat, giving the music a jumpy, danceable feel. Above that, the right hand plays melody and harmony, often in the syncopated rhythm that gives the style its most characteristic feature. Ragtime was primarily a notated music, although elements of the rhythm were certainly used in improvisations in barrooms, minstrel shows, vaudeville, and silent film accompaniment. The pianistic style was an important influence on later styles, such as jazz, stride piano, boogie-woogie, and the Piedmont blues guitar style.

The most notable ragtime composer was the African American Scott Joplin (1868–1917). His “Maple Leaf Rag” (1899) is one of the most recognizable melodies of the era, not to mention “The Entertainer,” “Fig Leaf Rag,” and “The Easy Winners.” Joplin was born to a poor but musical family of railroad workers, and against all odds became a professional itinerant musician before publishing his first piano compositions. When the sheet music for his “Maple Leaf Rag” became a success, selling more than a million copies, Joplin became the most successful African American composer up to that point. He spent the rest of his career trying, largely

unsuccessfully, to duplicate the earnings that he made on “Maple Leaf Rag.” Joplin even wrote two operas, the second of which, *Treemonisha*, is now considered his masterpiece, despite its poorly received premiere performance in 1915.

Another notable African American composer of rags is Ernest Hogan (1865–1909). Hogan’s “La Pas Ma La” of 1895 is considered to be the first published ragtime composition. Even though he himself was black, some of Hogan’s ragtime songs included racial stereotypes and lyrics that are now considered extremely offensive. The cover art of this subgenre of song literature (called “coon songs” at the time) included grotesque caricatures of African Americans, influenced by blackface minstrel show performers. Hogan himself, after the phenomenal success of his song “All Coons Look Alike to Me” (1895), felt ashamed of this song for the rest of his life. Other important ragtime composers include Ben Harney (1872–1938), Joseph Lamb (a white composer, 1887–1960), May Aufderheide (1888–1972), and Tom Turpin (1871–1922).

Ragtime instrumental pieces largely follow the formal structure of the march, which was a popular contemporaneous genre, made famous by composers and their bands such as John Philip Sousa and Henry Fillmore. The typical rag is comprised of several independent, contrasting melodies (“strains”) that may return later in the piece. Some of these strains may be in a different key than the opening key. Some rags include short introductions or transitions into a new strain or section.

In the 20th century, classical composers used and adapted the style in new compositions. Claude Debussy included a rag in his piano suite *Children’s Corner*, Igor Stravinsky included a rag movement in his chamber work *The Soldier’s Tale*, and Erik Satie included one in his ballet *Parade*. Later in the century, composers William Bolcom and William Albright composed new rags, using elements of the style but not the traditional form or tonality.

Christopher Gable

See also: [Bebop](#); [Original Dixieland Jazz Band](#); [Swing](#); [Virginia Minstrels](#)

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Rai

At once a specific Algerian musical genre and a global “pop phenomenon,” *rai* (*rai*, literally “opinion”) emerged from indigenous musical traditions combined with eclectic influences from the Arab world and the West. Simultaneously fostered by the youth culture of the post-independence years and censored by the government, *rai* would be exported across the Mediterranean to thrive in France and beyond, taking its lead from the undisputed king of the genre, superstar Cheb Khaled.

Bezza Mazouzi traces the origins of *rai* to early 20th-century western Algeria, as an amalgam of the folk music of Bedouin shepherds and Arab love poetry. *Rai* would take hold in the ethnically diverse port city of Oran (Wahran) in the 1920s, complemented by the genre of *hadharī*, performed on the traditional instruments *rabāb* (spike fiddle), *gumbrī* (lute), and the percussion instruments *tār* and *darbūka*. Along with the rest of the Arab world, North Africa experienced the flood of Egyptian pop music emanating from film giants Muhammad ‘Abd al-Wahhāb, Umm Kulthūm, and Farid al-Atrāsh during the golden age of the 1930s and 1940s. *Hadharī* transformed into *wahrāni*, indicating its Oranaise roots; the *‘ūd* would replace the *gumbrī*, and the *kamanja* (violin) the *rabāb*.

A cohort of male and female elders sang traditional *rai* in the 1950s. The status of “la mamie du Rai” (the mother of *rai*) belonged to Saadia El Ghizania, an orphaned native of Relizane who was dubbed Cheikha Remitti after singing out a memorable phrase in a bar-tent during the annual festival in Sidi Abed: “Remettez panaché madame, remettez!” She became known for fearless and outspoken improvised lyrics delivered in a raspy dialect and

her flirtatious manner, accompanied by *guellal* drums and *gasba* (flute). Her 1954 song “Charrak Gattà!” (“Tear, lacerate!”) advocated the loss of virginity. Nonetheless, Cheikha Remitti garnered another title—that of *hadja*—following her pilgrimage to Mecca in 1975. Her voice is heard on a 1994 recording of Sidi Mansour with Robert Fripp and Flea from Red Hot Chili Peppers. Her final album, *N’ta Goudami*, was recorded at the age of 83 in Oran despite a government ban on her songs.

“THE RAI OF THE YOUNG”

The real demarcation for the genre, however, came with what Mazouzi terms the “triumphant” stage of rai: *chāb rai*, “the rai of the young,” in the 1980s (Mazouzi, 2002, p. 270). The rapid cultural dissemination of rai through cassette technology was one result of the burgeoning youth culture, coinciding with the new generation of Algerians born around the time of independence in 1962 “seeking a sharp separation from their elders” (Mazouzi, 2002, p. 271). Singers would in fact be referred to as *Cheb* or *Chaba* to emphasize the youth connection.

As a demonstration of synchronicity, it is useful to draw a parallel with another culture in flux, just prior to this time frame but illustrating an analogous dynamic. Across the Atlantic in the United States, the decade of the 1960s exploded with musical and cultural expressions of the post-World War II “baby boomers” who were then coming of age. On a commercial level, television ads in 1963 touted the “Pepsi generation,” which represented a new and energetic element in American society. This theme was reinforced by a popular new TV show in 1966, *The Monkees*, with a theme song that proclaimed, “We’re the young generation, / And we’ve got somethin’ to say.” Barry McGuire’s 1965 hit protest song “Eve of Destruction” mirrored social unrest surrounding civil rights, voting age, and the military draft, with lyrics referring to Selma, Alabama, and the recent assassination of President John F. Kennedy. The year before, the Beatles launched the “British Invasion” with their appearance on the Ed Sullivan Show, attracting a full third of the U.S. viewing audience and mobilizing preteens and teenagers in a trans-Atlantic frenzy.

Back in Algeria, Tony Langlois depicts the youth-oriented pop-raï that prevailed in the mid-1980s, then limited to the immediate milieu and produced in Oran for the local market and sung in regional dialect. In fact, it is this specifically local focus that explains Jonathan Shannon's observation that far from enjoying a pan-Arab audience, North African music "was not appreciated widely in Syria" during the time of his fieldwork, in either its classical or popular form. Shannon points to raï which, he notes, "enjoys broad appeal in North Africa, the North African diaspora, and among World Music fans," but "is rarely appreciated in Damascus and Aleppo, where only a few ... listened to such stars as Cheb Khaled and Cheb Mami." Shannon explains this in terms of "language barriers" (Maghrebi, or North African, colloquial Arabic as opposed to Levantine and Egyptian) and general concerns about the "distribution and consumption of cultural and commercial materials from elsewhere in the Arab world within Syria" (Shannon, 2006, p. 205). On another plane, Marc Schade-Poulsen (1999) identifies one of the chief barriers to a Western embrace of raï as preferred rhythms for dance: for Westerners—four beats per bar as followed by the feet—rather than the Algerian triplets that promoted leading with the hips.

Instrumentation for pop-raï incorporated both traditional and electric forms, generally darbūka and synthesizer. In 1985, the government reversed its position that raï was subversive to the regime and stopped suppressing its broadcast; that year saw Algeria's first Festival of Raï, organized by the Algerian Ministry of Culture. The compilation recording *Raï Rebels*, produced by Rachid Baba Ahmed in his Tlemcen studio, was released in 1988 on the Earthworks label. Prominent raï artists of the time appearing on the recording were husband-and-wife Chaba Fadela and Cheb Sahraoui, singing "*N'sel Fik*" (You are mine); Cheb Hamid, Khadidja; Chaba Zahouania, and Cheb Khaled, "*Ya Loualid*" (Oh my child); Houari Benchenet, "*Foug-e-Ramla*" (On the sand); Cheb Sahraoui, "*Deblet Gualbi*" (My heart wilts without her); Chaba Zahouania, "*Sahr Liyali*" (Going out every night); and Cheb Khaled, Sidi Boumedienne, and Houari Benchenet, "*Mal Galbi*" (What happens to my heart). "*N'sel Fik*" alternates lyrical testaments of love between husband and wife.

The same year as *Rai Rebels*—with its many love-oriented songs such as “N’sel Fik”—a much edgier song by Cheb Khaled served as the “anthem” of the “Black October” riots that took 500 lives. “*El Harba Wayn?*” (To flee but where?) exemplifies the politicized lyrics of the rai genre.

American influence filtered back to Algeria in the form of Don Was from Los Angeles, who had produced recordings for Bob Dylan and the Rolling Stones. Was worked with Khaled on five tracks for the artist’s debut solo album *Khaled*, released in France in 1992, verifying Tony Langlois’s theory regarding the “increasing stylistic difference between the Rai produced on each side of the Mediterranean” (Langlois, 1996, p. 260). In an interview with Paul Tingen, Was recalls Khaled’s initial interest in “incorporating American R & B [rhythm and blues]” and “creating a different, more American sound.” The blockbuster hit “Didi” resulted from this cross-cultural collaboration. Khaled’s Americanization did not end with the recording itself, but extended into its marketing. Schade-Poulsen relates the efforts that would propel Khaled into the world music scene: not only unprecedented press coverage and a TV video of “Didi,” but intentionally designing the record cover so that it “shows Khaled photographed from the same angle as Stevie Wonder on one of his records.” Schade-Poulsen notes that “for the first time in the history of raï,” the song lyrics were printed inside, in Arabic and without translation (Schade-Poulsen, 1999, p. 36).

Khaled’s next recording, *N’ssi N’ssi*, was disappointing due to what Was considered “bad pressing,” but *Sahra*, in 1996, took even more diverse directions: Tingen lists reggae, ska, calypso, jazz, French chanson, Egyptian strings, Latin, funk, and African music as “seamlessly woven together” with Algerian rai (Tingen, 1997). The reggae tracks were created in Jamaica with Clive Hunt; Parisian producer Philippe Eidel wedded Western and Arabic music with the waltz-like rhythms of “Wahrane Wahrane,” a melancholy tribute to marginalized Algerian emigrés. A bilingual version of the best-selling song “Aïcha” also appears on this album. Khaled commented on the diversity of styles in *Sahra* as a “political statement,” serving to “break many barriers” and “give the world a beautiful image of Arabia” (Tingen, 1997).

BACKLASH AND FUTURE DIRECTIONS

During the years of Khaled's initial recordings while exiled in France, the reality of life in Algeria was anything but beautiful for rai musicians. In March 1991, the conservative Front Islamique du Salut (FIS; Islamic Salvation Front) campaigned against music performance during Ramadan on the basis of its so-called illicitness and immorality, leading to violence at concert venues. Elections in December 1991 favoring the FIS (whose campaign included an "anti-rai" plank) had draconian consequences for the rai community. The FIS banned the vulgarity perceived in this music, prompting an exodus of musicians to France, including Chaba Zahouania, Cheb Mami, Chaba Fadela, and Cheb Sahraoui. Two prominent casualties among those who stayed behind were rai-sentimentale vocalist Cheb Hasni, gunned down by a fundamentalist in 1994 at age 26; and Ahmed, the producer of Rai Rebels, shot to death in 1995 (despite his prior efforts to clean up rai lyrics). Cheb Hasni's post-election song "Le Consulat" presciently laments, "My country is a flower which they have devoured."

Rai-in-exile would keep the genre alive, due to the high-level talent of those who had fled Algeria coupled with Khaled's successful track record in France. Langlois notes: "No longer was Rai's authenticity the sole property of one or two cities in North Africa" (Langlois, 1996, pp. 264–265). Yet this migration would in effect de-localize the Oran experience at the core of the genre. Chaba Zahouania, who had recorded the controversial song "*Beraka*" (The shack) with Cheb Hasni, released *Formule: Rai* in France in 1995. The *Rough Guide* describes Cheb Mami's 1998 release, *Meli Meli*, as an eclectic mix fusing rai with rap, flamenco, and funk from "an older and maturer prince of rai." Chaba Fadela and Cheb Sahraoui, by now separated, recorded *Live in 2000*, with their signature song "N'sel Fik" along with the nostalgic tune "Algeria My Home." Cheb Sahraoui released his solo album *Un Homme Libre* (A free man) the same year. Khaled's oeuvre continued to develop, with the releases of *Kenza* in 1999, *Ya-Rayi* in 2004, *Liberté* in 2009, and *C'est la Vie* in 2012. Contrasting Khaled's early lyrics with his 2012 title hit indicates a new optimistic tone, devoid of controversy and almost hedonistic. The simple pulsating rhythm erases any cultural barriers to movement. Although Khaled was now in the 50-plus age range, the

energetic choreography evidenced on YouTube recaptures the lively youth culture that has continually informed the genre.

The role of the Algerian government in silencing the practitioners of rai—from its refusal to provide air time to cold-bloodedly using the ultimate weapon of murder in its arsenal—cannot be underestimated. The involuntary exile of some of rai’s brightest stars (many featured in the seminal recording *Rai Rebels*) introduced increasingly Western elements into the genre, expanding the sound and garnering new audiences, facilitated by the accessibility of the music in digital format. Dwight Reynolds reminds us of the topsy-turvy nature of rai itself, which makes it difficult to pin down exactly “what rai is and is not, means or does not mean.” Reynolds surmises: “At best it represents an innovative new sound blending a half dozen or more traditions, at worst it sounds like rehashed sound effects left-over from Europop hits of a decade ago” (Reynolds, 1995, p. 20).

It must be remembered that these very divergent influences on rai derive, in part, from geography. JaFran Jones points out the “ethnic tapestry” of North Africa resulting from its positioning as a crossroads of civilization: encompassing pre-Islamic Punic, Greek, Roman, and Vandal cultures as well as Berber, Arab, Ottoman Turkish, Spanish Muslim, Jewish, African, Maltese, Sicilian, Spanish, and European influences. These rich cultural overlays would form the basis for hybridization of art forms throughout the region’s history. Rai songs have long blended languages, both French and Arabic dialects. Instrumentation has paired traditional percussion with the synthesizer. An aesthetic and ideological kinship was drawn between reggae and rai in a 1985 *Actuel* article cited by Schade-Poulsen: “Raï is at one and the same time Algeria’s punk, blues, reggae and funk.... Oran is the Kingston of this underground, secret, lyrical explosion. Cheb Khaled is the Bob Marley” (Schade-Poulsen, 1999, p. 29).

Hicham Chami

See also: [Khaled, Cheb](#)

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Rainey, Ma (Gertrude Pridgett) (1886–1939)

Gertrude Pridgett "Ma" Rainey was known as "The Mother of the Blues." She was one of the earliest known professional female blues vocalists in the United States, and was one of the first to record her music. Rainey was known for her powerful, deep singing voice, skillful phrasing, and energetic performances as well as her style of moaning a feeling of pathos into her songs. Her lyrics often touched on previously taboo subjects such as racism and sexuality. She is credited with expanding the popularity of the blues in America and directly influencing other blues singers such as Bessie Smith.

Rainey was the second of five children born to the poor family of Thomas and Ella Allen Pridgett in Columbus, Georgia. She began singing at the First African Baptist Church where she was a member, and by her early teens had gained attention for her singing at a local talent show called "Bunch of Blackberries," which took place at the historic Springer Opera

House in Columbus. In 1904, when she was around 20 years old, Rainey married vaudevillian William Rainey, whose stage name was Pa Rainey.

Ma Rainey and Elvis

Elvis Presley is well known for his eclectic and changing song repertoire throughout the course of his long career, though he is best known for his pioneering work in early rock and roll in the 1950s. Elvis, however, was particularly fond of covering blues and rhythm and blues songs written for black female artists. Two of his most famous recordings are “Hound Dog,” originally recorded by Big Mama Thornton, and “See See Rider” written and recorded by Ma Rainey. “Hound Dog” catapulted Elvis into the stratosphere of popularity when it was released in 1956, and “See See Rider” became one of Elvis’s most lasting and enduring songs and was a highlight of his “Aloha: Live from Hawaii” comeback concert in 1973. Unfortunately, Elvis gave little credit during his lifetime to either female artist, and even claimed to have never actually heard Big Mama Thornton’s version of “Hound Dog,” despite the similarities of both recorded versions.

The duo sang and danced together in African American minstrel shows such as The Rabbit Foot Minstrels, where she was billed as “Madame Gertrude Rainey.” Their travels with various performing troupes led to exposure to the blues. From 1914 through 1916, the couple toured with Tolliver’s Circus and Musical Extravaganza, billed as “Rainey and Rainey, Assassins of the Blues.” Their increasing popularity coincided with that of the blues itself in America. W. C. Handy was expanding the reach of the blues by writing and publishing his compositions, including “The Memphis Blues,” as sheet music. Both white and black audiences responded to the new musical form.



Nicknamed the “Mother of the Blues,” Ma Rainey recorded more than 100 songs during the peak of her popularity in the 1920s. (Donaldson Collection/Getty Images)

The minstrel shows that the Raineys traveled with usually spent the winter months in New Orleans. There she met blues and jazz artists such as Joe “King” Oliver, Louis “Satchmo” Armstrong, and Sidney Bechet, and she sometimes performed with local musicians. Rainey perfected her stage presence, accompanying her singing with self-deprecating humor. Rainey was short, heavysset, and dark-skinned, with her mouth full of gold teeth, and she flaunted flamboyant jewelry and gowns. However, those who knew her said that her tremendous talent, sweet temperament, and maternal nature made people forget her looks. Though Rainey was only in her late twenties,

she was often older than the rest of the troupe with which she and “Pa” Rainey toured; hence, she became known as “Ma” Rainey. It was said she was “like a mother” to young Bessie Smith, a fellow blues singer.

By 1917, Rainey was headlining with her own band, Madame Gertrude Rainey and Her Georgia Smart Set, having separated from Pa Rainey. Later she toured with Ma Rainey and Her Wildcats Jazz Band. Though a popular live act, she became one of the most influential blues singers of the early 20th century through the new medium of recording. Rainey made her first record in 1923, and within five years had recorded about 100 songs, including “See See Rider” (1924) and “Black Bottom” (1927). She recorded exclusively for Paramount, who billed her as “The Mother of the Blues.”

During the 1920s, Rainey established a professional home base in Chicago, coinciding with what was called the Great Migration of African Americans from the South. Black audiences understood the blues and liked the way Ma Rainey sang them and she, in turn, was influenced by the blues singers and jazz musicians who migrated north, and was able to perform with a wide variety of musicians.

In 1928, Rainey was dropped by Paramount, citing changing musical tastes that veered away from her “down-home style.” With smaller audiences due to the Great Depression, she retired to Columbus, Georgia, in 1933. There, she managed two theaters that she bought with her savings. On December 22, 1939, at age 53, she died of heart disease in Rome, Georgia, and was buried in Columbus.

Nancy Hendricks

See also: [Armstrong, Louis](#); [Blues](#); [Jazz](#); [Vaudeville](#)

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Rakha, Alla (1919–2000)

Ustad Alla Rakha Qureshi (also known as Ustad Allarakha Khan Saheb, 1919–2000) was a prominent *tabla* drum virtuoso who popularized the solo tabla drumming style and introduced tabla drumming to the West. He was the main accompanist for *sitarist* Pandit Ravi Shankar, and together they introduced Indian classical music to the West through their world tours in the 1960s, 1970s, and first half of the 1980s. Major performances included the Woodstock festival and the Concert for Bangladesh. He performed with both North Indian Hindustani and South Indian Karnataka classical musicians, bridging the gap between the two musical worlds. Though he is best known as a virtuoso tabla drummer, he had a previous career as a film director, composing the music for 25 films and playing in many. His drumming influenced many American musicians, including rock musicians such as Mickey Hart, the drummer for The Grateful Dead.

He was born Alia Rakha Qureshi on April 29, 1919, in the village of Phagwal in the Jammu region of the Kashmir state of India. His family were Muslim members of the Dogra ethnic group, and his native language was Dogri. His father, Hashim Ali Khan, was a farmer and amateur actor who respected music but had no particular interest in it. He allowed Alla Rakha to study *dhrupad* classical singing with a local teacher. When he was 12, Rakha moved to his uncle's home in Raton Gore village in the east Punjab district of Gurudaspur. At first he started learning tabla from Ustad Jhun du Khan. When he was 16 he joined a theater company near Pathankat as an actor. There he met famous artist Ustad Lal Muhammad Khan, disciple of Ustad Quadir Bakshi (Mian Khadarbaksh) of the Punjab Gharana (drumming style of the Punjab area) at Pathankat and started learning tabla from him. At the same time, he continued learning dhrupad (classical singing) from Pathankat's famous dhrupad artists, and he studied the vocal styles *khyal* and *thumri* with Patiala Gharana's famous artist Ustad Ashiq Ali Khan.

Once on a visit to Lahore, Rakha heard the master Ustad Quadir Bakshi Khan's tabla. He was amazed by the experience and resolved to become a permanent and devoted disciple of Ustad Quadir Bakshi, so he participated in the bracelet ceremony known as *ganda–banda shagrid* (in which a student symbolically ties himself to his teacher as a show of devotion) and

began studying seriously with Bakshi. He spent a few years studying and then began working as an accompanist in Lahore.

In 1937, at age 18, Rakha moved to Bombay and secured a job as a tabla accompanist at All India Radio, where he worked until 1942. He also worked in the Bombay film music industry. His music industry name was AR Qureshi and he worked as a music director, composing, arranging, directing, and recording music for films. His first film was the 1942 *Khandaan*, followed by *Ma Baap* in 1944, *Madari* in 1950, *Sabak* in 1950, *Beiwafa* in 1952, *Saki Hatim* in 1955, *Alam Ara* in 1956, *Parveen* in 1957, *Shan-e Hatim* in 1957, and many more. He stopped composing in 1958 because, according to him, musical tastes changed at that time.

Rakha was a consummate musician in the Hindustani classical music style of North India. Tabla was primarily an instrument that accompanied solo instrumentalists or vocalists. It is technically demanding, and training takes many years of dedicated study with a *guru* master. The tabla player provides the *tala* or rhythmic cycle that is the foundation for instrumental improvisation. The tabla drums make a variety of pitches and tone colors with the combination of the two drums, which are played with the hands. All rhythmic cycles and frameworks for complex *ragas* are memorized as part of the training process. Alla Rakha said in an interview, “It takes between 10 and 20 years to memorize the *bol* (recitation of oral mnemonics) of tabla before one can learn to improvise on them ... I was determined to be a tabla player so I ran away from home to achieve my ambition. God put me on this earth to be a tabla player.”

Starting in 1958, Rakha began performing actively all over the world as an accompanist to sitarist and musical ambassador Pandit Ravi Shankar. In 1958, they performed at the Royal Festival Hall in London. Later that year, they performed in Japan. The duo returned to Japan to perform in 1960 at the UNESCO Music Conference, and in 1967 they appeared at the San Francisco and Monterey Pop Festivals. In 1969, the two performed at the world’s largest concert at the Woodstock Music Festival, where many prominent musicians of the time heard Rakha’s phenomenal tabla skills and were influenced by his playing in some way. In 1971, Shankar and Rakha performed at Madison Square Garden in the “Concert for Bangladesh”

organized by Beatles member George Harrison to benefit the victims of the civil war in Bangladesh at that time. They played alongside the biggest names in American popular music of the era.

Rakha recorded extensively, including an album in 1968 with American jazz drummer Buddy Rich, *Rich à la Rakha*, which was an early exploration of the possibilities of fusion between drum set and tabla. The recording *Ravi Shankar in San Francisco* illustrates the perfect symmetry between Shankar and Rakha, two consummate musicians who challenged each other technically and musically with an extended *sawal-jawab* musical conversation.

In the following decades, Rakha performed all over the world. In addition to being the accompanist to Ravi Shankar for three decades, he performed with other major vocal and instrumental artists such as Ustad Bade Ghulam Ali, Pandit Nikil Banerjee, Pandit Bhim Sen Joshi, Panna Lal Ghosh, Ustad Ali Akbar Khan, and Khan Abdul Karim Khan.

Rakha's three sons were his students, Zakir Hussain (1951–), Fazal Qureshi (1961–), and Taufiq Qureshi (1962–), all active tabla performers. Other notable students were Mary Johnson Khan, Ray Spiegel, Yogesh Samsi, and Anurandha Pal, the first female tabla virtuoso from India. Zakir Hussain was a child prodigy and has continued the family business as a tabla virtuoso. Zakir is based in the United States and maintains an active schedule of international performances. Alla Rakha and Zakir Hussain performed around the world and recorded together as a father-son duo.

In 1985, Rakha created a school of tabla drumming in Bombay, the Ustad Alla Rakha Institute of Music. He visited the United States regularly and taught in San Francisco at the Ali Akbar College of Music and in Los Angeles. Rakha was married to Bavi Begum (d. 2009). They had two daughters, Razia and Khurshid Aulia; and three sons, Zakir Hussain, Fazal Qureshi, and Taufiq Qureshi. In February of 2000, Rakha died suddenly of a heart attack.

Abdur Rahman

See also: [Dhrupad](#); [Harmonium](#); [Sitar](#); [Tabla](#)

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Rancho Folclórico

Rancho Folclórico (literally, folklore group) is a formally organized group of nonprofessional Portuguese musicians, singers, and dancers that seeks to preserve and revive Portuguese regional folk music traditions through performance. As such, *ranchos folclóricos* do not constitute a singular musical tradition or style, but rather encompass the vast regional variety of folk music traditions across Portugal. Since the 1970s, these ensembles have proliferated and continue to constitute the most widespread groups for the performance of Portuguese folk music, both in Portugal and in Portuguese emigrant communities across the world.

Ranchos folclóricos are typically comprised of nonprofessional musicians, singers, and dancers, and fluctuate widely in ensemble size and composition. In general, each rancho folclórico has between two and 10 instrumentalists (though exact instruments represented vary according to region), one or two vocal soloists, a chorus (normally up to 10 members), and five to 10 pairs of dancers. As an effort toward the preservation and revival of regional music traditions, ranchos folclóricos typically perform the music of a given region in festivals and folklore celebrations across Portugal. In these performances, the rancho folclórico most often highlights characteristic musical selections from regional practice, such as music used in religious festivals, weddings, or other celebrations, while wearing the representative traditional costumes of the region. Ranchos folclóricos are often organized under the leadership of an artistic director, who organizes the group's performing repertoire, adapts stage performances of regional

music, and directs the ensemble's rehearsals and performances. Men and women participate in various ways according to tradition, with some musics being exclusive to a single gender, but largely men and women perform across the various musical and dance elements of a rancho folclórico presentation. Children also often learn and perform with regional ranchos folclóricos from a young age.

Across nearly all traditions, the focal point of most rancho folclórico productions is regional songs and dances, performed with and without instrumental accompaniment. Many of the texts and melodies of the vocal music are anonymous and have been passed down through oral tradition. Textually, most song poetry deals with themes of rural life, articulated in a wide variety of terms such as life/death, love, work, or nature. The dances performed by ranchos folclóricos are most often couple and round dances, which vary widely in choreography, tempo, musical accompaniment, and traditional costume. Many regions boast unique local dance styles, such as the *corridinho*—a fast-paced dance in which couples remain embraced while executing rapid turns and virtuosic footwork—in Portugal's Algarve (southernmost) region. Other dances are more widespread, such as the *vira*, which can be found throughout Portugal, especially the north and central regions. Popularized in the Minho (northwest region) of Portugal, the *vira* most commonly constitutes a couple dance in which the partners move while facing each other, without touching, to a three-step, waltz-like rhythm.

Among the many instruments represented in regional rancho folclórico performances, the most common are various types of accordions, stringed instruments, and percussion. Accordions predominate in much Portuguese folk music, and among the various nonprofessional instrumentalists in a rancho folclórico, accordionists are usually the only members to receive pay for performances. Regarding stringed instruments, guitars of all shapes and sizes are utilized, including classical guitar (*viola*) and its regional varieties, as well as bass guitar (*viola baixo*) and smaller guitar types (the *cavaquinho*, for instance, which resembles a ukelele). Alongside various typical percussion instruments, such as snare drum (*caixa*) and bass drum (*bombo*), a wide variety of Portuguese idiophones are also utilized, such as

frame drums (*pandeiro*), triangles (*ferrinho*), and wood scrapers (*reque-reque*).

The concept of the rancho folclórico proliferated largely between the 1930s and 1950s, as a by-product of the cultural policy of the Portuguese Prime Minister—and veritable dictator—António de Oliveira Salazar (1889–1970). Salazar’s regime, which was known to regulate musical and artistic performance as propagandistic maneuvers, utilized the concept of *folclore* (folklore) as a means to control national cultural expression. Several national organizations and government agencies promoted specific ranchos folclóricos and organized large-scale competitions in which the groups competed for prizes by representing their local customs and musical traditions. To participate, a town had to have an organized and functioning rancho folclórico, a requirement that caused an enormous growth in such groups across Portugal. Since the overthrow of the regime in 1974, the rancho folclórico tradition has thrown off much of its political past, and today more than 2,000 groups participate in folklore festivals and competitions each year. The rancho folclórico has also become particularly important in Portuguese American emigrant communities along the U.S. East Coast, where Portuguese cultural centers often support a local rancho folclórico.

Danielle M. Kuntz

See also: [Chamarrita](#)

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Rap/Hip-Hop

Rap music originated in the United States, though there are flourishing rap scenes outside of the United States around the world. The genre of rap music traces its roots back to the youth movement of hip-hop culture, which originated in the South Bronx, New York, in the mid-1970s. Within the United States, there are many regional variations of rap music: East Coast rap, West Coast rap, Southern rap, and Chicano rap, to name just a few examples. Within Canada, there are also many regional variations. Some of the more notable differences are those between the Toronto-, Vancouver-, and Halifax-based musical scenes, though there are also ethnolinguistic variations, with flourishing Francophone and First Nations rap music. South America also hosts many regional variations of rap music; some of the more popular rap music scenes are within Colombia, Cuba, and Mexico.

Rap music is one element of a subculture known as hip-hop, which consists of the four elements of DJing, MCing (later to become rapping), graffiti artistry, and breakdancing. This youth culture arose in the mid-1970s in the South Bronx among predominantly African American, Puerto Rican, and Latino youth, primarily as a response to the difficult socio-economic conditions of the time. The roots of rap music and hip-hop culture can be traced to a variety of African American and Afro-diasporic cultural traditions, such as African bardic traditions, storytelling, and toast traditions; blues, soul, and funk music, especially the music of James Brown; ritualized games, such as hopscotch and double dutch; North American black churches, and in particular call-and-response forms of worship; the Black Arts Movement and the music of Gil Scott Heron; and Jamaican Sound System culture. Although hip-hop culture began as a localized youth subculture, it was through the commodification of elements of that youth culture that hip-hop became a more national and eventually global phenomenon.

Rapper's Delight

Upon its release in 1979, The Sugarhill Gang (Michael “Wonder Mike” Wright, Henry “Big Bank Hank” Jackson, and Guy “Master Gee” O’Brien) likely had little idea that their song “Rapper’s Delight” would become one of rap/hip-hop’s most celebrated and popular releases. Since its release, in addition to introducing rap/hip-hop to the American cultural mainstream audience, the song (and subsequent album) were the first rap/hip-hop album to reach platinum and double-platinum status in sales. *Rapper’s Delight* reached the no. 1 position on various album charts throughout the globe and reached no. 36 on the *Billboard Top 100*—the first rap/hip-hop album to break the top 40. “Rapper’s Delight” was included in National Public Radio’s 100 most important American musical works of the 20th century, put on the National Recording Registry by the Library of Congress, and made *Rolling Stone* magazine’s list of 500 Greatest Songs of All Time.

Within the United States, there are different regional variations of rap music, most notably the distinctions among East Coast, West Coast, Southern, and Chicano rap styles. In 1979, The Sugarhill Gang released “Rapper’s Delight” on Sugarhill Records. This was the first rap single to become a Top 40 hit. It also paved the way for the element of rapping to eventually overshadow the elements of DJing, breakdancing, and graffiti artistry. Artists such as Grandmaster Flash and the Furious Five, Marley Marl and the Juice Crew, KRS-One and Boogie Down Productions, and Run-D.M.C. were important early figures in the East Coast rap scene. These artists were followed by artists such as MC Lyte, De La Soul, A Tribe Called Quest, Queen Latifah, and Public Enemy, among others. The musical roots of East Coast rappers such as Public Enemy and the subgenre known as “message rap” are often traced back to H. Rap Brown, Amiri Baraka, The Last Poets, and Gil Scott-Heron (Cross, 1993, pp. 47–48), who were all members of the Black Arts Movement of the 1960s, one of the direct precursors of message raps (Allen, Jr., 1996, p. 161).

In the West Coast, the musical roots of “gangsta rap” may be traced back to several key recordings from 1984–1986. These recordings included artists such as Schoolly D, Toddy Tee, and Ice T. Philadelphia-born Schoolly D is credited as the first gangsta rapper (Forman, 2002, p. 170),

and in 1984 he released the single “Gangster Boogie.” In 1985, Toddy Tee released “Batteram,” which was a rhyme about the newly unveiled batteram, an armored vehicle used in Chief of Police Daryl Gates’s “war on drugs” (Cross, 1993, p. 26). In 1986, Ice-T, born Tracy Marrow, released “Doggin’ tha Wax,” a 12-inch single, with the B-side “Six in the Morning.” This track was released at a time when the Los Angeles Police Department (LAPD) was involved in many early-morning raids, arresting thousands of young people of color, harassing them, and then releasing roughly 90% of them without any charges (Cross, 1993, p. 24). The significance of all these tracks was that they provided detailed accounts of life in the ghetto. These early artists were followed by important artists such as N.W.A., Ice Cube, Dr. Dre, and Tupac Shakur.

Southern rap is a subgenre within the United States that emerged in New Orleans, Houston, Atlanta, Memphis, and Miami. The Geto Boys, a hip-hop group from Houston, Texas, was one of the first rap groups within this subgenre to gain mainstream popularity within the United States. The height of Southern rap’s popularity was reached in the early 2000s with artists such as Outkast, Ludacris, and L’il Jon from Atlanta; Rick Ross from Miami; and Lil Wayne from New Orleans.

Chicano rap is a subgenre of rap music that embodies West Coast rap styles and Southwest Mexican American culture. The Sugarhill Gang’s “Rapper’s Delight,” along with the 1980s films *Wildstyle*, *Breakin’*, *Breakin’ II*, and *Beat Street*, introduced many youth of Mexican descent in the Southwest to hip-hop culture. However, it was not until 1990 that Kid Frost released the first recorded Chicano rap album, entitled *Hispanic Causing Panic* and containing the hit song “La Raza.” The mid- to late 1990s saw a flourishing of Chicano rap (McFarland, 2006, p. 944). One of the most important rap groups within the Chicano rap subgenre is Cypress Hill, who formed in the late 1980s and espouse the multi-ethnic and multiracial character of hip-hop culture in their music (McFarland, 2006, p. 950).

Within Canada, the rap music scene began to develop in the 1980s in Toronto among members of the Afro-Caribbean diaspora. However, like Canadian society, rap music in Canada is as diverse as the regions of the

country. In Toronto, two of the most important early Canadian rappers were Michie Mee and Maestro Fresh Wes. Michie Mee is a Jamaican-Canadian rapper from Toronto who was the first Canadian rapper to sign an American record deal; her 1991 debut album was entitled *Jamaican Funk-Canadian Style*. Maestro Fresh Wes is a Toronto rapper who was the first Canadian rapper to have a Top 40 radio hit, with his 1989 track entitled “Let Your Backbone Slide.” Though neither of these rappers gained international success, they are important figures in the early rap music scene in Canada.

One of the most significant moments in rap music in Canada was the release of the 1998 track entitled “Northern Touch” by Vancouver-based The Rascalz, in collaboration with Choclaire, Checkmate, Kardinal Offishall, and Thrust. This song is credited as transforming rap music in Canada from a largely underground subculture to a potentially mainstream commercial genre. However, it was not until Kardinal Offishall’s 2008 collaboration with American rapper Akon on the track “Dangerous” that a Canadian rapper had a major chart hit outside of Canada. This was followed by Drake’s 2009 single “Best I Ever Had,” which reached no. 2 on the Hot 100 within the United States; and Somali-Canadian rapper K’naan’s single “Wavin’ Flag,” which was the Coca-Cola theme song of the 2010 FIFA World Cup. Drake remains the most successful Canadian rap artist outside of Canada.

Though much of early mainstream Canadian hip-hop culture first started in Toronto, there are thriving hip-hop scenes in Montreal, Halifax, and the Prairies. Since the 1980s there has been a thriving hip-hop scene in Quebec. Similar to Toronto, the earliest practitioners in Quebec were from Caribbean immigrant communities. The French Bastards are credited with the first Quebec rap release in 1989, entitled “Je M’en Souviens.” However, it was Dubmatique’s 1999 album release, entitled *La Force de Comprendre* (The strength to understand), that was the first Quebec rap album to receive mainstream radio play (Jones, 2011, p. 181). Dubmatique was followed by acts such as Muzion, Loco Locass, and Atach Tatuq, among others. Radio Radio, an electro hip-hop band from Nova Scotia, is also popular in Quebec. The trio raps in Chiac, a variety of Acadian French that is heavily influenced by English. Other popular East Coast rap artists from Nova

Scotia include Classified and Buck 65. In the Prairies, there is a strong and growing community of First Nations rappers, such as the now-defunct War Party from Alberta; Team Rezofficial, consisting of former members from War Party; and Eekwol from Saskatchewan, who is Canada's first solo female aboriginal hip-hop artist.

There are also diverse rap music scenes within South America. Similar to the formative years within the South Bronx, hip-hop in Cuba, Colombia, Mexico, and Brazil expresses racial and ethnic experiences of discrimination, marginality, poverty, violence, and hardship (Tickner, 2008, p. 128). Similar to the spread of hip-hop culture across the United States, movies such as *Wild Style* and *Beat Street* exposed Colombian and Mexican youths to hip-hop culture. The spread of hip-hop culture was also made possible by both Colombian and Mexican immigrants (documented and otherwise) who interacted with Latino and black communities in New York and Miami (for Colombia) and Los Angeles (for Mexico) (Tickner, 2008, p. 129). Until the mid-1990s, the production and consumption of hip-hop culture in Colombia, Cuba, and Mexico remained a local phenomenon.

Athena Elafros

See also: [Rap/Hip-Hop in Africa and the Middle East](#)

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Rap/Hip-Hop in Africa and the Middle East

The origins of hip-hop culture date back to the early 1970s in the Bronx borough of New York City. Developed by African Americans and Latino youth, hip-hop is comprised of various artistic forms and practices, including rap, turntablism or DJing, breakdancing, and graffiti art. Rap especially became an easy vehicle for socio-political commentary as an expression of everyday minority struggle. In the late 20th and early 21st centuries, due to growing globalization, the genre of hip-hop spread across national borders, cultures, and peoples more than ever before. Because hip-hop has adapted to many global cultures, including the Middle East and Africa, it represents an intersection of cultural exchange, as hybridized forms of hip-hop borrow from global, and specifically American, culture as well as local music traditions. Western rhythms merge with indigenous rhythms and musical structures, songs often include Western and traditional local instruments, and both English and native languages are used. Technology has increasingly made this possible, particularly the internet, which has allowed for an upsurge in musical communications across these borders through music websites, blogs, and social networking.

Hip-hop has been popular in Africa almost since its beginnings in the early 1980s, through the expansion of American influence on the continent. As African youth frequently listened to American artists, they often copied a Western hip-hop style, both in music and appearance. Since the 1980s and 1990s, though, African rap has evolved to reflect national identity and culture in conjunction with its roots in African American hip-hop culture. In Angola, for instance, rap groups such as SSP (South Side Posse) utilize an American hip-hop style combined with Portuguese and African rhythms as well as a Caribbean influence. In the case of Nigeria, a growing hip-hop scene has been overtaking Western music in popularity, backed by early artists such as Plantashun Boyz and Junior & Pretty, as well as newly emerging ones such as Ice Prince & Jesse Jagz and Nikki Laoye. Nigeria is also home to some prominent hip-hop publications, such as *Hip-Hop World Magazine* and *African Beatz*. In the Democratic Republic of Congo, hip-hop consists of a pan-African mix of styles that includes rumba, *soukous*, and *kwassa kwassa*, which can be seen from rappers ProfetZion and Kaysha. *Rap dogba* has become popular as a form of “gangsta” rap-

influenced hip-hop in Côte d'Ivoire (the Ivory Coast), named after the hip-hop outfit Angelo and the Dogbas. In Zambia, rappers use *ragga*, a Zambian form of reggae, alongside Western hip-hop style combined with local languages.

Prominent hip-hop communities exist particularly in Senegal and South Africa. Dakar, Senegal, has produced many well-known artists, such as MC Solaar, Positive Black Soul, and Lory Money. Many began rapping by copying popular American artists, but since the 1980s, a national genre of dance music known as *mbalax* has become integral to Senegalese and Gambian hip-hop; *mbalax* combines Western hip-hop with West African pop music and often uses national languages. In Johannesburg, South Africa, *Kwaito* emerged in the 1990s as a local form of hip-hop which uses Western beats and melodies alongside local rhythms. Cape Town also developed a hip-hop community based on a musical exchange between cultures, which includes graffiti and breakdancing, as well as influences from West Indian and South African cultures.

Although many African hip-hop musicians rap in English, they are increasingly integrating indigenous languages in their rap as well. In Ghana, rappers rhyme mostly in English, but sometimes other native languages are used, such as Twi, Ewe, Ga, or Hausa. Ugandan hip-hop typically uses Luganda, the native language of Ugandans. A rising number of Namibian artists, including the rapper Shikolo, rap in native languages such as Afrikaans, Oshiwambo, and Damara-Nama.

Many African rappers use their lyrics to reinforce social messages relevant to their local or regional surroundings. The internationally renowned Senegalese singer Youssou N'Dour has incorporated rap into some of his songs, in which he often addresses local or regional social and political issues. Senegalese rapper M'Backe Diou raps in his native language of Wolof on one of N'Dour's tracks from his 1994 album *The Guide (Wommat)*, which chronicles the dates when African countries gained independence from colonial rule: "Now that we're independent let's show it ... we're all in this together..." South African rappers have been politically and socially active since the late 1980s, with early groups such as Black Noise and Prophets of Da City, who participated in apartheid resistance,

promoting political and social awareness, national youth identity, and messages of hope to the South African people.

Hip-hop also flourishes as a form of youth expression across the Middle East and North Africa, despite the struggle to gain acceptance by some government officials who deem it an immoral symbol of Western corruption. Censorship and government crackdowns have slowed the development of hip-hop in the Middle East, mostly in the area of live performance, as there are limited venues and often official permission must be gained to use them. It can be difficult to find hip-hop recordings as well, whether Western or local, but in many areas, a thriving black market, various underground scenes, and access to the internet make this possible.

Arab hip-hop became a genre popularized primarily through the work of Northern African hip-hop artists residing in France in the early 1990s. It combines styles from Western hip-hop, classical Arab singers, Algerian rai, and regional folk sources. Many Arab rappers have used their music as vehicles for political protest and have become increasingly active in times of political and social conflict. Palestinian hip-hop began to emerge in the mid-1990s, and is often focused on the ongoing Israeli-Palestinian conflict. The Arab-Israeli hip-hop group DAM was formed in 1998 by Palestinian members who also hold Israeli citizenship. Their songs use a combination of Arabic, Hebrew, and English to reach wide international audiences, and often contain messages of protest, criticizing the Israeli government for its treatment of Palestinians in Israel.

Israeli hip-hop was developed in the mid-1980s by pioneers such as Yair Nitzani and Nigel Haadmor, and gained further popularity in the 1990s, mostly due to the efforts of Quami de la Fox and DJ Liron Teeni, who collaborated to produce the first Israeli hip-hop radio show in 1996, known as *Esek Shachor* (Black business). Through this program, Shabak Samech became one of the most popular groups in Israel, encouraging hip-hop to stay in a native Hebrew tongue. Today, many Israeli rappers reference personal struggles, economic hardship, and religious themes.

In Tehran, Iran, a still-evolving hip-hop underground community emerged in the 1990s, highly influenced by Western hip-hop. Hichkas, known as the “Godfather of Persian Rap,” continues to be an influential

figure, producing rap in Farsi that uses both Western and Persian rhythms. Although hip-hop is generally forbidden by the Iranian government, it continues to find new ways to be heard through a growing underground that circulates various forms of media, including underground cassettes and CDs, as well as through social networking websites and YouTube. Many rappers, such as Shahin Najafi, have emigrated to the West to freely continue their art and avoid the dangers of arrest in Iran—sometimes at the risk of never being able to return. Others, including Hichkas and rapper and graffiti artist Salome, frequently tour internationally because they are unable to perform legally in Iran.

In recent years, hip-hop has become a prime site for socio-political youth expression and nationalistic messages throughout the Middle East and North Africa. Rappers have channeled their lyrics toward social and political issues, domestic struggles, and global issues of foreign policy or nations at war. In 2009, after a controversial presidential election in Iran, opposition supporters protested the outcome in what became known as the Green Movement, accusing the government of voter fraud. Many musicians, including hip-hop artists from within Iran as well as the Iranian diaspora, reacted to the election and subsequent violent protests through their music by posting messages on Twitter and videos on YouTube.

The Arab Spring, which witnessed a series of uprisings across North Africa and the Middle East beginning in late 2010, was also supported by hip-hop musicians across the region and its diaspora. Many spread their music online through Facebook, Twitter, and YouTube, to create global awareness of the socio-political situation of youth under authoritarian regimes in Tunisia, Egypt, Libya, Syria, and Yemen, addressing issues of youth unemployment, poverty, and the lack of social freedoms. In November 2010 in Tunisia, El Général's song "Rais Lebled (Mr. President)," pointed out the mounting corruption and poverty among Tunisian youth. The song quickly became an anthem of the Arab Spring revolutions as it spread across the region. El Général's efforts encouraged other musicians in neighboring regions, including the rapper Deeb in Egypt, to release further social-commentary songs as protests ensued throughout the Arab world.

See also: [Iranian Classical Music](#); [Kuti, Fela](#); [Rap/Hip-Hop](#)

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Rara

Rara is an annual Haitian festival that begins in January following Carnival and lasts until Easter. This Afro-Caribbean tradition reflects Haiti's colonial legacy, blending Euro-Christian and Afro-Haitian cultural practices, including music and dance. *Rara* may be performed a capella with body percussion, or by bands. Wind instruments commonly found in this tradition include tin horns called *kò nè*, and bamboo trumpets of various sizes called *vaksin*. Each *vaksin* tube is able to produce one pitch and its corresponding octave, which are used to create interlocking rhythmic and melodic hocketing patterns when combined en masse. Percussive rhythms may also be beaten on the sides of the bamboo instruments to create a timeline that will help keep the band in sync. Other percussive instruments in *rara* include struck bamboo idiophones called *banbou*, single-headed hand drums called *tambou petro*, double-headed stick-beaten drums called *kès*, and frame drums called *graj*, as well as a series of rattles and shakers.

Rara and Vuvuzela

The *Kò nè* horn and *vaksin* (bamboo trumpets) are musical instruments integral to Haitian *rara* music and festival celebration. The South African horn called a *vuvuzela* is a distant cousin to these Haitian instruments and is traditionally made from the horn of a kudu—though the origins of the instrument are within the past two decades. Whereas the *Kò nè* horn and *vaksin* are celebrated in Haiti, the *vuvuzela* gained the ire of international audiences during the 2010 FIFA soccer World Cup held in South

Africa, where the instrument was sold to stadium goers as a local musical instrument commonly found at South African soccer matches. The constant drone of the vuvuzela permeated soccer matches and television broadcasts for entire month-long World Cup, much to the chagrin of viewers, attendees, and players.

Three contexts of rara (each with its own style of music) include religious ceremonies, stationary tributes to patrons, and marches. The most iconic rara performances process for miles across neighborhoods and draw locals out to the streets at night, many of whom will join the parade. Audiences will sing and dance along with the instrumentalists, dancers, majorettes, and actors who enact the roles of sorcerers, queens, and priests, and collect money for the musicians.

Although this tradition is explicitly religious as part of Lent, it serves an even greater social function as a venue to engage with Haiti's legacy of slavery and racial oppression. Rara is a quilted soundscape of fragmented socio-historical memory. Its music and song texts are best interpreted as coded speech acts that respond to the frustrations and desires of the lower classes from which it emerged.

Rara is one of the few times of year when the poor assemble (relatively) freely in crowds that range from a dozen to a thousand people. Through these performances, Haitians are able to reaffirm community boundaries and cultural values while advancing public discourse about the wealth disparity and elitism that are intricately tied to race and ethnicity. These performances pay homage to generations of poor and disenfranchised, to indigenous populations who were killed during colonization, to those who were displaced from the African continent by slavery, and to the majority of contemporary Haitians whose social-economic woes are largely due to that past.

These musical conversations have been excused by the social elite, in part, because of its musical coding. Similar in appearance to preceding carnival celebrations, rara *sounds* festive; its song texts may be humorous or vulgar and therefore are not interpreted by outsiders to be overtly political. For this reason, rara is a subversive art form, a type of grassroots

activism, and a method of empowerment (however temporary) that permits the lower classes to take control of the streets.

Elizabeth Ozment

See also: [Carnival, Music of](#); [Caribbean Art Music](#)

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Rebab

The *rebab* (also spelled *rabāb*, *ribāb*, *rubāb*, *rbeb*, *rabāba*) is a bowed, stringed folk instrument indigenous to many Eastern cultures. Rebab corresponds to the spike fiddle or short-necked fiddle in North African/Arab countries and Southeast Asia; in Iran and Central/South Asia, the word refers to plucked lutes. The Moroccan rbeb has two strings; itinerant Berber poet-musicians of the High-Atlas, *rwais*, play the *ribāb* with a short bow made from strands of beads. The Iraqi rebab has four strings and is called *jōze* or *jawza*. The European *rebec* was derived from the Arab rebab and Byzantine *lūrā* (lyre) in the late 10th/early 11th century. The rebab belongs to the category of instruments known as chordophones, which produce sound by the vibration of strings. The rebab is held upright on the knee or lap, or on the floor, held in place by a spike (hence “spike fiddle”).

References to the instrument appear in early literature: Al-Jāhiz mentions the rebab by name in a medieval Arabic text, and *Grove* cites the description of the rebab in al-Fārābī as played “by strings drawn on other strings” (Dick et al., n.d.). The Persian scholar Ibn Sīnā (Avicenna) developed a rudimentary classification scheme for musical instruments based on their methods of generating sound in his work *Kītāb al-Shifā’* (The book of healing, ca. 1020). He included two categories for wind instruments and one for idiophones. Four categories are provided for strings: fretted or plucked; nonfretted; lyres and harps; and bowed (including the rebab). Margaret Kartomi observes that whereas Ibn Sīnā

elevates the stringed instruments to a “high rating” in his scheme, a century earlier, al-Farabi had followed the practice of “giving supremacy to the human vocal instrument and to instruments producing sounds resembling it” (Kartomi, 1990, p. 128). She discusses al-Kādirī’s early 17th-century classification based on “national character,” which placed the Arab *rabāb*, Kurdish *kemandje* (fiddle), European *ifrandj* or *būk* (trumpets), and Turkish *nāy* (flute) among the stringed and wind instruments “typically used by various nationalities when at war” (Kartomi, 1990, p. 131).

Curt Sachs (inventor, with Erich Moritz von Hornbostel, of the revolutionary classification system for musical instruments bearing their names) writes of the cross-fertilization that occurred as a result of the Islamic unification of the Near East and its subsequent cultural expansion to “an immense zone between the Malayan Archipelago and Spain” beginning in the seventh century. Among the influences on instrumentation due to this migratory phenomenon was a “loss of regional character,” as the Kurdish spike fiddle “was found in the Balinese gamelan as well as in the hands of the Egyptian bard” (Sachs, 1940, p. 246).

The rebab is an essential component in Andalusī music, the genre that originated in Moorish Iberia and was diffused throughout North Africa following the Reconquista in the 15th century. Rather than duplicating the classical *takht* ensemble (‘ūd, *qānūn*, *kamanjah*, *nāy*, *riqq*, and *darabukkah*), Habib Hassan Touma explains that the Andalusī ensemble had its “own special formations” comprised of an ‘ūd, *kamanjah* violin, *darabukkah* (goblet-shaped drum), rebab, viola, and *tār* (small tambourine). *Grove*, in fact, deems the rebab the ensemble’s pivotal instrument and “pre-eminent as leader of the *nawbāt* repertory” (Dick et al., n.d.). Philip Schuyler observes that in contemporary Morocco, the instrumental composition of the *malhūn* ensemble is identical to that performing *al-ala al-andalusiyya*—with the exception of the rebab, which is absent from *malhūn*. For this reason, he notes that urban Andalusian orchestras can readily incorporate the *malhūn* repertoire into an evening’s entertainment to “lighten the mood,” simply by omitting the rebab (Schuyler, 2002, p. 499).

Guillaume-André Villoteau identified two sizes of two-stringed rebab during the 1798 Napoleonic expedition to Egypt. Edward Lane, a British

Orientalist, documented the use of the rebab in Cairo *kahwehs* (coffee shops or houses) during a series of visits from 1825 to 1828. In the chapter on music in his 1860 *Account*, he defines the instrument as “a curious kind of viol ... much used by poor singers” and distinguishes between the “‘rabāb el-mughannee’ (or singers’ viol), and the ‘rabāb esh-shá’er’ (or poet’s viol); which differ from each other only in this, that the former has two chords, and the latter but one” (Lane, 1860, p. 75). Lane also notes that the dance of the Ghawázee was accompanied by either the *kemengeh* or the *rabāb*, along with the *tár* “in the hands of an old woman” (Lane, 1860, p. 96). A. J. Racy describes the rebab that Lane would have seen in 19th-century Egypt as an “upright fiddle that had a quadrilateral soundbox with the front side covered with skin” (Racy, 2003, p. 46). Racy reports that the *kamanjah* replaced the rebab in Egyptian folk music by the 20th century. *Grove*, however, verifies the usage of the single-stringed *rabāba al-shā’ir* as the “main instrument of the nomads and rural populations,” including the Bedouin in Iraq and Jordan (Dick et al., n.d.). Scheherazade Qassim Hassan links poetry and musicianship in the Bedouin context since their music is “based on the word” and “a rabāba player is expected to be primarily a poet, capable of memorizing poetry and of improvising it instantly” (Hassan, 2002, p. 410).

Hicham Chami

See also: [Iranian Classical Music](#); [Pashto Music](#)

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Redzepova, Esma (1943–2016)

Esma Redzepova, better known simply as Esma, is an important figure for gypsy (Roma) vocal music in Macedonia. With her group, the Ansamble Teodosievski, Esma performed songs from the Roma tradition in folk style as well as in Western jazz and pop styles. Among Romani, she achieved an unprecedented level of excellence in music and dance performances, becoming a world-class artist and a cultural icon, recognized not only for her professional achievements but also for her tireless social engagement (Silverman, 2012).

Esma was born on August 8, 1943, to a Muslim-Gypsy family, in Skopje, today the Republic of Macedonia, but at that time a region of the former Yugoslavia. In 1956, Pece Atanasovski discovered Esma's talent, and invited her to sing for an amateur radio program, during a time in which gypsy female singing in public was considered suspicious and reprehensible. Supported by her brother, she was then introduced to Stevo Teodosievski, a non-Roma musician, who became her teacher, mentor, and later husband. Although the stigma attached to a female gypsy singing publicly was challenging, Stevo planned her career strategically, creating a new category of gypsy concert artist from the unique style of music which evolved within the Roma population over many centuries of migration.

Singing in the Romani language made available to large audiences a traditional and very often discriminated-against art of making music, singing, and dancing, which had been limited to gypsy families and weddings, and at the same time was the sign of Esma's pride in her own heritage. In the early 1960s, she was the first Roma performer to make traditional gypsy music popular for a non-Rom audience, with her hit song "*Chaje shukarije*" (Beautiful girl). Esma Redzepova composed and choreographed most of her songs, which are the musical expression of her

gypsy Macedonian roots. Instruments such as violin, clarinet, and accordion provide her melodies with the typical sound environment of the Balkans and of gypsy music, but her songs integrate influences from various other regions of the world as well.

In 1969, Esma and her ensemble made a first trip to India, as Roma in Macedonia were developing a more international identity, reconnecting ties to other Roma groups around the world and recognizing their historical roots in India. Later, in 1976, Esma and her husband Stevo were crowned “Queen and King of Romani music” during the First World Festival dedicated to Romani songs and music, which took place in Chandigarh, India. As result of the development of this Pan-Romani movement, Esma included in her repertoire Hindi songs, while continuously promoting and performing the song “*Dželem, Dželem*” (a song composed by Žarko Jovanović), which eventually became the Romani anthem.



Macedonian vocalist of Roma ethnicity Esma Redzepova performing in 2009. Redzepova was known for her distinctive voice and promotion of Romani music and culture. (Hayley Madden/Redferns)

At the turn of the 21st century, at the “Festival of Roma Experiences” in Moscow, Esma was proclaimed Roma Singer of the Century. Esma and the Ansambl Teodosievski have performed for many heads of state and have

toured for more than four decades. Throughout her career, Esma's music was enriched by collaboration with many Roma and non-Roma musicians working in different genres. She is credited with hundreds of recordings, which contributed to her popularity far beyond the borders of Macedonia and the former Yugoslavia.

Starting in the 1960s, Esma and her husband have fostered in their own home 47 children coming from disadvantaged families, and educated them in music. She became involved in Macedonian political life during the 1990s, supporting the Roma parties, and demonstrated her social engagement by donating her time and talent to benefit several charities. She was nominated for the Nobel Peace Prize twice, in 2003 and in 2005, and received numerous awards for her humanitarian work: Esma founded the "Home of Humanity and Museum of Music Esma and Stevo Teodosievski," an institution which she later donated to the city of Skopje. She was a major contributor to advocacy and assistance programs for underprivileged Roma, and was honorary president of the Macedonian Red Cross. During her lifetime, Esma created a new niche for Roma music and dance, giving dignity to a gypsy female singer and fighting discrimination through her commitment to the Roma tradition. Esma is considered a legend among Macedonians.

Antonella Di Giulio

See also: [Flamenco Music](#); [Pimba](#); [Romani Music](#)

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Reggae

Reggae is the national popular music of Jamaica. As with many popular music styles, its present form is influenced by several types of music that came before it. The history of reggae is almost unique in the 20th century,

however, because this music relates to several important facets of Jamaican culture, including religion, colonialism, technology (or the lack of it), poverty, social justice, and violence, as well as incorporating influences from the surrounding Caribbean islands. Jamaica is often called “the loudest island in the Caribbean,” and many of the performances of this music were actually created by disc jockeys and “sound system men.”

Reggae’s characteristic layered rhythm has fascinated musicians all over the world. The reggae beat has three general elements: (1) the “one-drop” bass drum hit on beat three of every measure; (2) the “skank” off-beat rhythm, usually played by the rhythm guitar or the piano; and (3) the “bubble,” which denotes the faster syncopated 16th-note off-beats, played by the organ. Not every reggae track will have the bubble element, but the other two musical features are crucial to the sound. Many songs have a rhythmically active bass part; they may also include African percussion instruments, a brass section, and backing vocalists.

Prior to the year in which reggae was first “born” (1968), two previous styles existed that contributed to the birth of the new style: *rocksteady*, which was popular from about 1966 to 1968; and *ska*, which was a primarily instrumental style that developed in the early 1960s. Reggae developed most directly from rocksteady, which was essentially a slowed-down version of ska. Ska was a truly Jamaican dance beat that had its origins in an even earlier colonial style called mento. Mento is often confused with the Trinidad-based style of calypso, as it was often marketed under this more familiar genre name, even though much of it was actually Jamaican in origin. In fact, American singer Harry Belafonte, widely credited with bringing calypso music to an international audience in the 1950s, is of Jamaican descent, and many of his early hits are technically in the mento style.

This earliest style, mento, was a folk style rooted in party music played by Jamaicans of African descent. It dates from approximately the late 19th century and included acoustic instruments (such as guitar) and percussion. Many of the songs were light-hearted or sarcastic commentaries on colonial life, as Jamaica did not gain independence from the United Kingdom until 1962. The 1950s were the heyday of the mento style, although it did not

become internationally popular under that name (mostly because it was marketed as “calypso”).

Military Bands and Colonialism

Despite shedding their colonial tethers some decades ago, several former colonies of Britain still embrace cultural vestiges of the colonial past. This is no more evident than the collection of military bands that still exist in places such as Jamaica, Antigua, South Africa, India, and other former British colonies. For centuries, military bands in colonial Britain were used as important public displays of the British cultural and military control over the colonies, and the practice continued into the 20th century. Though these military bands often relied on local musicians as rank-and-file members, very few (if any) local musical styles were ever performed; classic British military music was the norm. In places such as Jamaica and Barbados, for example, the military bands wear a *zouave* uniform that features plumed feathers, a head wrap/turban, and billowing cassocks with knee-high pants. The uniform was a favorite of Queen Victoria, which she discovered during her world travels and demanded that her West Indian regiments adopt—a lasting vestige of colonialism still present today.

After Jamaican independence in 1962, ska became the leading national style. This was a faster, simpler version of mento, performed as a mostly instrumental genre that included instruments such as trombone, trumpet, and electric guitar. This new (for Jamaicans) instrumentation was a direct result of listening to radio broadcasts of rhythm-and-blues music from the southern coast of the United States. The sounds of Fats Domino and Chuck Berry could be heard from radio stations in New Orleans and the Gulf Coast. Ska was thus an updated version of mento, with electric and brass instruments added to the mix. The classic “old school” Jamaican ska band was the Skatalites, made up of former swing band musicians such as trombonist Don Drummond. Significantly, many Jamaican expatriate musicians formed ska bands in London in the early 1960s.

The next style that arose on the island was rocksteady. It is essentially a slower version of ska, and it was popular only from about 1966 to 1968. Interestingly, rocksteady bands used electric bass instead of the upright acoustic bass that ska adopted. This gave the music more punch on recordings, which contributed to its success as a recorded style. The rise of

rocksteady is also attributed to its renewed focus on singers; its slower tempo allowed for vocals to become primary in the mixes. One of the foremost rocksteady singers was Alton Ellis (1938–2008), whose romantic, crooning style owed much to contemporary American singers such as Jackie Wilson and Otis Redding. Ellis and his original band the Flames recorded what is considered the first rocksteady hit in 1967: “Girl I’ve Got a Date.”

Rocksteady eventually led to reggae, which is a more political and more serious style. Reggae sometimes includes elements of rock (guitar distortion, synthesizers), and it continues to evolve in the 21st century, even though it is seen as old-fashioned in comparison to newer styles such as dancehall and dubstep. Reggae is even slower than rocksteady, and the slower tempo leaves more room for florid and active bass guitar parts, as well as improvisation and ornamentation in the lead guitar part. The song lyrics’ subject matter is often related to the Rastafarian religion (a Christian-based faith originating in Jamaica).

Rastafarianism can be a mysterious subject to those who are unfamiliar with it. The religion has on occasion been seen as a cult, but it is open to anyone who believes in its tenets. Many “Rastas” believe that the Emperor of Ethiopia, Hailie Selassie (1892–1975), was the Second Coming of Jesus Christ, and they see that country as “Zion,” or the Promised Land. Thus, the African diaspora all over the world who live outside of Ethiopia live in “Babylon.” The ultimate goal of Rastafarians is to have all Africans return to Africa one day, and usher in a new age. Traditionally, the religion is quite patriarchal, with women not even allowed to participate in worship meetings (“groundings”). Rastafarians have also modified the English language to suit their own purposes. Because English was the language of their oppressors (the British), its modification is seen as an act of resistance and empowerment. The word “I” is used frequently, even when “me” is called for by traditional English grammar. One of the sacraments of Rastafarianism is the use of cannabis (*ganja*) for ceremonies and for groundings. Strict Rastas are vegetarian, and abstain from alcohol and tobacco. Another tradition is the “dreading” of the hair: strands of hair are allowed to grow long and are matted or braided together using various oils

and waxes. This signifier traditionally set Rastas apart from non-Rastas, although dreadlocks are currently popular with professional athletes and musicians who are not necessarily of the faith.

The most famous exponent of reggae was Bob Marley (1945–1981). His adoption of Rastafarianism had a large influence on his music and served to spread the faith's ideas internationally as his fame grew. Marley was born in St. Ann's Parish in central Jamaica to a black mother (Cedella) and a white father (a plantation manager). He was raised by his mother and grandmother, and at one point during his childhood became lost in Kingston (the large Jamaican capital city) for a year. It turned out he had been living with an aunt, unbeknownst to his mother, who had assumed that he had died.

After the family moved to Kingston, Marley continued to make music with his childhood friend, Bunny Wailer (whose real name was Neville Livingston). With the addition of Peter Tosh and Beverley Kelso, they formed a vocal group that eventually called themselves the Wailers. Marley and his friends largely stayed away from the constant violence that surrounded them in Trenchtown, one of the poorest neighborhoods of Kingston. Rather, they listened to American radio broadcasts and fanatically collected rhythm and blues and early rock and roll records. The Wailers successfully combined doo-wop-style vocal harmonies with ska music, under the guidance of Kingston record label owners and producers Clement Dodd and Lee "Scratch" Perry.

The Wailers, while achieving moderate success in their home country, traveled to London to record new songs in the hopes of gaining more exposure. London was the home of many Jamaican expatriates, and the group luckily came into contact with record executive Chris Blackwell of Island Records. Blackwell, who is white, was born and raised in Jamaica during the colonial period, and always had a love for the island's musical traditions. Blackwell had previously signed Jimmy Cliff, who broadened the appeal of reggae music via the soundtrack for the film *The Harder They Come* (1972).

Once Bob Marley and the Wailers were signed to Island Records, the group recorded the album *Catch a Fire* back home in Kingston, and their

reputation grew. 1973 saw the release of the *Burnin'* album, with its hit single "Get Up, Stand Up." That song has one verse sung by Wailers member Peter Tosh, who left Marley's group in 1974 over differences with Blackwell and forged his own solo career. This was followed by the Wailers' breakthrough international hit "No Woman No Cry" in 1975. Several later releases were even more successful, and Bob Marley became the first international superstar from the Third World. After surviving a politically motivated assassination attempt in 1976, he died of cancer in 1981.

Peter Tosh, after leaving the Wailers, always struggled to become as successful as his friend Marley. Tosh teamed up with Mick Jagger and Keith Richards of the Rolling Stones, and in 1978 recorded a cover of the Temptations' song "Don't Look Back." Sadly, in the middle of a resurgence of interest in his career, Tosh was murdered in a Kingston home invasion in 1987.

Bob Marley's family has continued the legacy of this scion of reggae music. In particular, his widow Rita Marley continued as a solo singer and converted the family home into the Bob Marley Museum. Of his children, son Ziggy Marley has found the most success as a recording artist, both with his band the Melody Makers and as a solo artist. His younger brother, Stephen Marley, also records and tours actively.

After Bob Marley's death, traditional reggae took a back seat to newer Jamaican styles such as dub and dancehall. A few reggae artists continued to find success in the 1980s, such as Toots & the Maytals, Aswad, and British band UB40. However, Reggae continues to be popular and adapted into new contexts in many parts of the world. Central and South African countries and England, in particular, have both developed their own reggae-influenced styles. *Ragga* is the name of an East African reggae-derived style, popular in Tanzania and Uganda. *Reggaetón* is a Puerto Rican style that arose in the 1990s, featuring mostly Spanish-language artists who rap and sing over sampled rhythms derived from reggae and other Caribbean styles.

The influence of reggae and ska on popular music can hardly be overstated. Several American and British artists incorporated reggae-

derived beats into hits of the 1970s, including Paul Simon (“Mother and Child Reunion,” 1972), Eric Clapton (a cover of Bob Marley’s “I Shot the Sheriff,” 1974), and of course seminal punk and New Wave bands such as the Police and the Clash. Later, in the 1980s, ska became fashionable in certain sectors of the New Wave market, exemplified by Madness and the English Beat. Ska developed further into ska-punk, which ironically has been associated with the skinhead movement and their espousal of racial violence.

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See also: [Calypso](#); [Jazz](#); [Marley, Bob](#); [Mento](#); [Reggaetón](#); [Ska](#)

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Reggaetón

Reggaetón is popular dance music that fuses Spanish-language rapping and singing, reggae/dancehall riddims hip-hop style, and Caribbean culture. With roots in Panamanian *reggae en español* and United States hip-hop of the 1980s, the genre coalesced in the dance club-based Puerto Rican underground scene of the 1990s. Reggaetón rose in popularity with hard-hitting raps about violence, crime, and poverty in Puerto Rico’s barrios, combined with an iconic dance beat based on the “Dem Bow” riddim from Jamaican dancehall star Shabba Ranks’s (Rexton Rawlston Fernando Gordon) hit of the same name. By the late 1990s and early 2000s, the term “reggaetón” itself emerged as the standard label among several others that referred to the same style of music, including “reggae en español,” “dembow,” “underground,” “melaza,” and others, and there has been

continued debate on the spelling of “reggaetó/on” in popular media and official Spanish-language organizations.

Ignored by national radio stations in the 1990s, reggaetón spread through cassette compilations and mix tapes that were originally sold from the very apartments of the disc jockeys who produced the recordings, eventually making their way to street vendors and dance clubs. After government crackdowns, including seizures of recordings and public hearings on the obscene nature of reggaetón lyrics, videos, and the *perreo* (“doggy style”) dancing style, artists and producers began making more commercial and “clean” material. By the early 2000s, reggaetón was crossing into international markets, first to the United States and Caribbean hip-hop/dance music scenes, and then eventually the corporate music and radio industries. With the release of Daddy Yankee’s (Raymond Ayala) “Gasolina” in 2004 by a subsidiary of the Universal Music Group, reggaetón began a period of dominance in record sales through the late 2000s.

In the last three decades of the 20th century, musical styles from Jamaica, Panama, and New York City came together in a new Puerto Rican club scene known as “underground.” As early as the 1970s, centers for reggae and dancehall production outside of Jamaica emerged in the diasporic communities of London and New York City, as well as *reggae en español* scenes in Central America and the Spanish Caribbean. Many Panamanians traced their roots to Jamaican migrant workers from the 19th and early 20th centuries, and a vibrant Afro-Panamanian reggae scene produced artists such as El Général (Edgardo Franco), whose 1988 hit “Tu Pum Pum” is considered an early example of reggaetón (Samponaro, 2009, pp. 490–491). Reggae and dancehall tunes are often composed using the same “riddim” or beat/refrain combined with new lyrics, a process known as “versioning.” Panamanian reggae en español artists, like El Général, Aldo Ranks (Aldo Vargas), and Renato (Leonardo Renato Audler), were known for versioning dancehall hits with Spanish lyrics.

“Gasolina”—Daddy Yankee

If not for a stray bullet that lodged in his hip, Puerto Rican reggaetón pioneer Daddy Yankee (Ramón Luis Ayala Rodríguez) would likely be known for his prowess as a professional baseball player rather than his skills with a microphone. Yet, it was out of these struggles that he forged a new musical style that combined many cultural elements of the United States and Puerto Rico. Daddy Yankee's 2004 hit "Gasolina" catapulted the artist to the top of the Latin song charts and firmly established reggaetón as a lasting Latin style. The song was released first as a single and then became the feature track on Daddy Yankee's *Barrio Fino* album, in which the artist combined reggaetón's aggressive synthesized beats with a singable chorus, thus allowing the song a new degree of crossover appeal. *Barrio Fino* was the top-selling Latin album of the 2000s decade and in part because of its success, reggaetón has since shed its "Latin dance craze" status and joined salsa as a globally known Latin music style.

Like reggae, the sound and style of New York City hip-hop spread throughout the Americas. Beginning in the 1980s, U.S. rap acts performed in Puerto Rico and recordings flowed rapidly via cassette dubs and mix tapes between Puerto Ricans in New York and those on the island. A burgeoning Spanish-language rap scene emerged, feeding off the influences of both hip-hop and reggae en español. Early Puerto Rican rapper Vico C (Luis Armando Lozada Cruz) was a pioneer in the layering of Spanish rhymes over hip-hop beats and dancehall riddims. Prolific producers like DJ Negro (Felix Rodriguez) and DJ Playero (Pedro Gerardo Torruelas) assembled dozens of cassette compilations with future reggaetón stars Daddy Yankee, Ivy Queen (Martha Ivelisse Pesante Rodríguez), Mexicano 777 (Israel Perales Ortiz), among others, and the Puerto Rican "underground" formed as a subcultural club scene of barrio youth.

The Dem Bow riddim, the de facto reggaetón beat, was originally recorded by Jamaican producer Bobby "Digital" Dixon and performed by Wycliffe "Steely" Johnson and Cleveland "Clevie" Browne for Shabba Ranks's 1991 *Dem Bow*. Early Spanish-language versions of the riddim appeared in Panamanian El Général's "Son Bow" and Nando Boom's "Ellos Benia." Over time, the *boom-ch-boom-chick* riddim has served as both a unifying musical characteristic for the genre and the main focus for reggaetón's detractors.

Dem Bow blends several rhythms that anchor other Caribbean and Latin American musical styles, some directly connected to the historical trajectory of reggaetón and others less so. The classic 3 + 3+2 dancehall beat is spliced between high and low drums (synthesized bass and snare drums), similar to Trinidadian *soca*. On its own, the high drum mimics the montuno-style, anticipated bass of salsa, and the syncopated interplay with a steady low drum is reminiscent of Dominican *tambora* rhythms in merengue, as well as electronic dance music. With the standardization of reggaetón's iconic beat, what started as mixing of several contemporary popular music styles has developed into a recognized autonomous musical genre, as opposed to a subgenre of a larger style, like other Spanish-language hip-hop from Mexico, Cuba, and the United States.

Originally a promotional strategy with the Puerto Rican club scene, the early focus on compilations in underground played a key role in bringing the sound of reggaetón to the mass markets. Some of the artists that appeared in early compilations were among the first to be offered recording contracts. Daddy Yankee's *Barrio Fino*, released on his own El Cartel Records label and distributed by Universal Music Group, would become the first reggaetón album to debut at no. 1 on the *Billboard* Top Latin Albums chart on July 1, 2004, thus beginning an era of popularity for reggaetón that lasted through the late 2000s. Artists such as Tego Calderón (Tegui Calderón Rosario), Don Omar (William Landrón Rivera), and Luny Tunes (Francisco Saldaña and Víctor Cabrera) soon joined Daddy Yankee with major record deals of their own. To satisfy the new market trend, many radio stations switched to a "Hurban" (Hispanic-urban) format: a mix of reggaetón, Spanish-language hip-hop, and Latin pop. United States pop acts such as R. Kelly, Sean Paul, and Britney Spears hired reggaetón production teams such as Luny Tunes, not only to create reggaetón remixes of already popular singles, but also to pen original tunes. Although reggaetón has built its reputation as one of the first Latin popular genres to find lasting record sales in the English-speaking markets, controversy still exists surrounding portrayals of sexual violence and exploitation of women.

Jack W. Forbes

See also: [Calypso](#); [Reggae](#); [Salsa](#); [Soca](#); [Zouk](#)

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Rímur

Rímur (literally, rhyme) is a type of epic poem similar to other Nordic "skaldic" poetry. These long, rhymed texts are derived from Nordic mythological sagas, with hundreds of rímur still in existence today. The earliest stanzas known to exist date from the early 14th century CE, and it is estimated that the genre of poetry became popular 100 years after. Rímur is a variation of Norse heroic ballad-style poetry, which dates back to the Viking era in Iceland, between the ninth and 11th centuries CE. Rímur remained the most popular Icelandic literary form until the 19th century CE. As of late, rímur has seen a resurgence of interest in Icelandic popular culture, and has become emblematic of Icelandic medieval heritage.

The earliest rímur known today, *Óláfs Ríma Haraldssonar*, is found in the *Flateyjarbók* manuscript (the *Flatey Book*), dating from approximately 1390 CE. It appears under the heading *Óláfs ríma Haraldssonar er Einar Gilsson kvað* (translating to "ríma about Ólafur Haraldsson [in reference to Saint Ólaf], composed by Einar Gilsson") (Ólason, 2006, p. 56). Ólason argues that, though this *ríma* appears 100 years earlier than any other extant source, it displays a fully developed style and literary command, thus suggesting that the rímur genre must have existed prior to the 14th century. Because no rímur until the 16th century had authors' names, placing them

into the chronology of Icelandic literature is a daunting and sometimes impossible task (Ólason, 2006, p. 56).

Little is known of what melody in rímur is necessary to preserve, as the performance practice of rímur is rather limited in melodic scope. This may be due to their recitational structure, prosodic nature, and content length. Rímur were recited by the performer (*kvæðdamaður*) during shepherding, fishing, and for gatherings of family and friends, who would come together to listen to the epic poems recited by the chanter. Performers use a guttural voice, akin to a throat-singing technique, and sing at a slow tempo (Hopkins, 2000, p. 507).

The most notable sagas that Icelanders set to rímur are the prose romances known as the Knights' Sagas (*riddarasögur*). Syllable lengths and couplings vary, although rhyme schemes are limited to four stanzas, typically in ABAB or AABB form. The *ferskeytt* meter features four plus three syllables in the rhyme scheme ABAB. The *Stafhent* meter is based on a four plus four syllable phrase, with an AABB rhyme scheme. Other stanza forms exist, but they are most common for poetry originating outside of Iceland (Ólason, 2006, p. 56).

An example of the *ferskeytt ríma* is the first verse of *Óláfs ríma Haraldssonar*. The poem, 65 ferskeytt verses in length, features the ABAB rhyme scheme (*fríðr* and *blíðr*; *ráða* and *náða*, respectively). It also features the cumulative seven-syllable phrase structure, divided into four and three with three stressed syllables (bold emphasis to show stress, italics to show the separation): “*Ólafr kóngur örr* og *fríðr*, *átti Noregi* að *ráða*; *gramr* var *æ við bragna* *blíðr*, *borinn til sigrs* og *náða*.”

Rímur also begin with non-narrative stanzas known as *mansöngur* (literally, love song). Read as occasional poetry, each *mansöngur* is attached to the beginning of each *canto*, or section, of a given rímur. The canto functions much like a chapter in a book. A late 17th-century rímur may have 30 or so cantos in its construction, with eight stanzas per canto; the addition of *mansöngur* may add an additional one to 12 stanzas. Jorgensen specifies that this number applies to the bulk of *mansöngur*, although this can range as much as 80 stanzas in some of the more elaborate rímur (Jorgensen, 1993, p. 536). Content of the *mansöngur* would focus on internal

emotions or feelings. The mansöngur, unlike the rímur, are freely composed rather than paraphrased material from skaldic prose. Thus, authors of mansöngur are free to explore the limits and varieties of Icelandic prose.

Today, 78 intact rímur have survived that are pre-1600 CE; 148 from the 17th century, and 248 from the 18th century. Because the purpose of rímur in earlier times was to keep spirits up during long, dark winters; or to entertain, before the industrialization of the 20th century, its role within Icelandic society has significantly diminished. Several folklorists are attempting to change the fate of rímur, most notably an Icelandic musician, Steindór Andersen. Born in 1954, Andersen has collaborated with renowned Icelandic band Sigur Rós, which led to his own international fame.

John Forrestal

See also: [Icelandic Ballads](#); [Medieval Secular Song](#); [Norwegian Folk Music](#)

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Riq

The *riq* (also spelled *riqq*) is a type of tambourine popular in Egypt, Iraq, the Levant, and Sudan. It is derived from the *duff* (or *daff*), with geographically widespread usage and pre-Islamic origins; and the *tār*, which Poché assesses as a "less virtuosic instrument" than the riq despite the fact that it "lends a glitter to the orchestration of music of the

Andalusian nawbāt” (Poché, n.d.). A. J. Racy describes the riq as a “small, but relatively heavy tambourine with five sets of brass cymbals and thin fish skin (more recently plastic).” Its function in an ensemble is to “produce a variety of timbral effects that are used to form the beat patterns, namely īqā’āt, or ‘metric modes’ ” (Racy, 2003, p. 78).

Racy explains the timbral-acoustical aspect of the riq and its contribution to the classical *takht* ensemble as resulting from the combination of “membranophonic skin sounds” with the “idiophonic vibrations of the cymbals,” making the riq the “tarab percussion instrument par excellence” (Racy, 2003, p. 78). Although Racy acknowledges the inclusion of the *tablāh* (*darabukkāh*) in current practice, he incisively comments that the “loud, high-strung modern tablāh has created a new sound aesthetic that shifted riqq playing somewhat from the artful subtleties of the takht-based style toward a more percussive approach that gives more prominence to the brass cymbals” (Racy, 2003, p. 78). As a result, ensembles are forced to add instrumental variety and/or critical mass, altering the layered timbral balance of the takht. Beyond the timbral component, the riq is essential in maintaining rhythmic integrity. In fact, the musician who plays the riq is not considered a “percussionist” only, but is called *dhābit al-īqā’*, “officer of the rhythm.”

Riq and Frame Drum

The Arabic *riq* has an ancient history in the Middle East and north African region, and the instrument is likely a predecessor for the tambourine, the riq-like frame drum with jingles instrument common in the West—which is known as *tof* in Egypt and was played by Hebrews there during ancient times. Despite the ubiquitous nature of the tambourine in nearly all forms of Western art and popular music, the riq and other forms of frame drums have only recently begun to gain in popularity. Percussionist Glen Velez is largely responsible for the instrument’s newfound popularity. Velez is a well-known New York based musician who has worked tirelessly to integrate frame drums of various cultures into musical projects in the West, including work with Steve Reich and Pat Metheny. In addition to the riq, Velez has studied the traditional Irish *bodhrán*, Brazilian *pandeiro*, and North African *bendir*, and developed his own playing techniques and methodology for integrating these instruments into music of various cultures.

British Orientalist Edward Lane describes the mid-19th-century riq in his *Account* but refers to it as a *tár*, measuring 11 inches in diameter (making this earlier version slightly larger than the 20–25 cm diameter normally found today). The engraved illustration shows five sets of cymbals, as used today. Lane indicates the method of performance as holding the instrument in either hand while beating it with both hands—the hand holding the *tár* “striking only near the hoop, produc[ing] higher sounds than the other hand, which strikes in the center” (Lane, 1860, p. 77). In percussive parlance, the higher sounds are termed *tak* and the lower sounds *dum*.

Hicham Chami

See also: [Tar](#)

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Rock and Roll

Since its inception in the late 1940s, rock and roll has profoundly transformed American music and is now one of the most popular musical forms in the world. Rock not only altered American culture but also continues to spawn new musical forms—heavy metal, funk, punk, rap, techno, and so on. This continual evolution is what has kept rock and roll relevant through more than five decades.

INFLUENCE OF AFRICAN AMERICAN PERFORMERS

Modern rock enthusiasts owe a great debt to African American performers of the 19th and 20th centuries, especially such blues musicians

and singers as Charley Patton and Robert Johnson, whose music directly shaped the growth of rock and roll in the late 1940s. Recordings of blues songs sold well among African Americans in the 1920s and 1930s, and U.S. record companies marketed them under the category of “race” records. Many writers suggest that rock stemmed from a combination of African American blues, slave musical styles, black spirituals, and the rhythm and blues (R & B) of the 1940s. Black R & B songs from the late 1940s included Wild Bill Moore’s “We’re Gonna Rock, We’re Gonna Roll” (1947) and Wynonie Harris’s “Good Rockin’ Tonight” (1948). Most experts agree that the “rock and roll” references in these early songs referred to sex.

The popularity of rock and roll grew quickly following the Great Migration of African Americans during the 1940s. Trapped in the agricultural South since the end of slavery, the majority of African Americans lived within the sharecropper system and under Jim Crow laws that mired them in poverty and segregation. Freedom on their minds, millions of African Americans migrated to Northern cities and brought with them the Delta blues, the root of rock music. Meanwhile, aspects of other musical genres were incorporated with some blues and rhythm and blues (R & B) music. For example, Bill Haley, who started as a country musician, covered R & B songs such as “Shake, Rattle, and Roll” with a higher tempo. Haley had discovered jazz and blues when he toured St. Louis and New Orleans.

Seeing a potential profit, white record companies set out to popularize African American music in the early 1950s. Sam Phillips established his Sun Records in Memphis, Tennessee, and gave anyone the opportunity to produce a record for \$4. Disc jockeys heard the music and began to popularize it. Ironically, racist white record companies and radio stations at first called black rhythm and blues “rock and roll” in order to hide its connection to African Americans.

Some whites were fearful of what they perceived as the music’s ability to bring white women and black men together in places that played it. Others argued that the National Association for the Advancement of Colored People used the genre to convince white teenagers to support black social and political equality with whites. The challenge, then, became for the

record labels to make this so-called race music palatable to white audiences, preferably by finding white singers to perform it. In the early 1950s, major record labels issued recordings of white singers performing renditions of songs previously released on independent labels by African American singers, which often featured tamer lyrics than those heard in the original performances. In Elvis Presley, Phillips found what he had been looking for: “a white man with the Negro sound and the Negro feel.”

THE BABY BOOM: GROWTH OF CONSUMER CULTURE

The growth of the younger portion of the American population due to the “baby boom” (the era of enormous population increase following World War II), created a gigantic segment of young people hungry for entertainment. The upward drive of the American economy led to the growth of consumer culture and new developments in technology, both of which helped facilitate the rise of rock and roll during the postwar period.

Presley arrived on the scene just at the right time with a sound that was unique to most white teenagers: a mix of Southern blues, country, and gospel. He was the first rock-and-roll star, and parents hated him. He swiveled his hips in a sexually provocative way, danced with the microphone, and combed his hair in a pompadour. Presley became a national star in 1956 after releasing the no. 1 singles “Heartbreak Hotel,” “Hound Dog” (a remake of Big Mama Thornton’s blues song), “Don’t Be Cruel,” and “Love Me Tender” that year. Popular music was forever changed.

Following in Presley’s footsteps were the so-called “bubblegum” rockers of the late 1950s and early 1960s, a slew of groups made up of young men and women who sang songs relevant to the large teenage population. Many of the songs were crafted by such songwriters as Carole King, Gerry Goffin, and Don Kirshner, all of whom worked out of the Brill Building in New York City. African American performers appeared on the charts in singing groups such as The Supremes. Many African Americans were not seen during the early days of rock, however. Such gifted rock and rollers as Chuck Berry and Little Richard, though heard increasingly on the radio, were literally invisible to the American public. With the growth of

television and the success of films that featured rock and roll, however, popular African American musicians began to be seen as well as heard.

Meanwhile, the reckless spirit of rock and roll strained at the seams of teenagers' poodle skirts and penny loafers. It was just a matter of time before rock was again redefined, this time not by Americans but by British acts who worshipped such early American blues and rock artists as Berry, Carl Perkins, and Buddy Holly.

THE BEATLES

With the arrival of the Beatles on American shores in 1964, rock and roll became a mass movement for the first time. More than 30 years after their breakup, the Beatles remain the most influential group in rock music. Their first successful song in the United States, "I Want to Hold Your Hand" (1964), was followed by increasingly experimental albums, symbolizing rock's constant need for reinvention. The success of the Beatles launched a "British invasion" of North America, and such white British rock bands as the Rolling Stones introduced a new and more boisterous brand of blues-based rock and roll to America. Ironically, these British musicians, particularly Rolling Stones guitarist Keith Richards and Eric Clapton, helped popularize the work of American blues artists who went largely unrecognized in their own country.

As British rock acts influenced Americans and vice versa, rock and roll had its golden era in the 1960s. American groups such as the Beach Boys pushed recording technology to new limits, and folk singers such as Bob Dylan experimented with rock and roll for the first time, bringing new depth to rock lyrics. The folk rock invented by such groups as the Byrds was embraced by the counterculture movement which was developing in reaction to the civil rights movement and U.S. involvement in Vietnam. The counterculture stamped the rock music explosion with its most salient features: a rejection of traditionalism, complacency, and social mores, along with an acceptance of sexual freedom and drug experimentation. Rock and roll became a badge of identity for young Americans.

WOODSTOCK

That combination of music, sexual freedom, and drug use was nowhere more evident than at the Woodstock Music Festival in the summer of 1969. There, the rock music of the 1960s reached its peak, with stellar performances by such artists as Joan Baez, Sly and the Family Stone, Jefferson Airplane, the Who, the Grateful Dead, Santana, Jimi Hendrix, and Janis Joplin. However, after the height of Woodstock, rock experienced profound losses. A free Rolling Stones concert near San Francisco in December 1969 led to violence that ended in one homicide. The Beatles broke up in April 1970, and before the end of the year, Joplin, Hendrix, and Jim Morrison (leader of the Doors) had all suffered alcohol- or drug-related deaths. Young people who had been defined by rock and roll were disillusioned by those events and the assassinations of Martin Luther King Jr. and Robert F. Kennedy two years earlier. Many wondered if rock had a future.

THE 1970s to 1990s

Rock and roll trudged on, however, albeit less inspired than in its early days. The music became harder and more glamorous in the 1970s and again was heavily influenced by British acts. Led Zeppelin and the Who were two of the most popular groups of the decade. They laid the foundation for the invention of punk music by the British group the Sex Pistols, who felt rock and roll had become complacent and irrelevant to the common man and said so on their 1977 release *Never Mind the Bollocks*. Women became more popular performers, a result of the feminist movement. Songs for the first time reflected the political realities of liberated women in American culture, particularly Helen Reddy's "I Am Woman" (1972). Also, there began to be some overlap between American country music and rock. The Eagles created a style of country rock filled with haunting, disillusioned lyrics. Other groups, such as Rush and Yes, tried to steer rock in more artistic directions, a genre known as progressive rock.

One of the most important American rock acts to begin recording in the 1970s was New Jersey's Bruce Springsteen, who released his first album, *Greetings from Asbury Park, N.J.*, in 1973. Heavily influenced by Dylan, Springsteen combined plain-spoken songwriting and working-class ethics to

create a style of rock reflective of everyday American life. His songs resonated with people in cities and rural communities, making him a superstar in the 1980s. Springsteen reached his highest chart success with 1984's *Born in the U.S.A.*, the title song of which told the story of a Vietnam War veteran who had reached a dead end. Many, including President Ronald Reagan, nevertheless took the song for a patriotic anthem. Springsteen's bare-bones rock songs shared the charts in the 1980s with songs by long-haired groups like Guns 'N' Roses, who took rock and roll to its furthest extremes.

Those extremes were now for the eye as well as the ear, as MTV had begun broadcasting on televisions across the nation in 1981. At this point the success of many rock stars depended on the production of popular videos to accompany their songs. Pop star Michael Jackson revolutionized music video with 1983's "Thriller," produced like a mini-movie. However, the excesses of glamour rock and the extreme popularity of such pop acts as Jackson and Madonna led many critics to predict another reinvention of rock and roll. That reinvention finally came from two unlikely places: the American ghetto and Seattle, Washington.

Employing highly politicized lyrics that called into question the racist treatment of African Americans in inner cities, rap music drew controversy for its anger toward the white establishment. Performer Ice-T in the early 1990s called on America's youth to resist police powers in his controversial song "Cop Killer" (1992). It seemed, however, that rock and rap would forever exist in their own orbits, with rock largely the realm of white performers and rap the realm of black performers. The first crossover came in 1987, when rock group Aerosmith and hip-hop music group Run-D.M.C. together released a cover version of Aerosmith's 1977 hit "Walk This Way." Then heavy metal group Anthrax joined with rap group Public Enemy in 1991 for a recording and video of "Bring the Noise." That rock and rap hybrid found intense popularity in the late 1990s with the rise of such groups as the Beastie Boys and Rage against the Machine.

With a few exceptions (among them Springsteen, U2, and the Police), the 1970s and 1980s were a rock wasteland. Much of the best rock and roll was produced not by major record labels for popular radio and MTV, but by

small independent labels for college and independent radio stations. Some of those acts were eventually recognized by the mainstream, like R.E.M., but most toiled away in clubs for a small handful of fans. One hotbed for such groups was Seattle, Washington, the home of the independent Sub Pop record label.

In 1987, Sub Pop released the album *Bleach* by Nirvana, which began a major-label bidding war for the band. The release of *Nevermind* in 1991 brought the fury and disillusionment of the Sex Pistols' punk rock bursting into the mainstream, and the members of Nirvana became megastars. Following fast behind were such other Seattle bands as Pearl Jam and Soundgarden, as well as college radio favorites such as the Smashing Pumpkins. To many, rock and roll was new again. The suicide of Nirvana singer Kurt Cobain in 1994 was just another tragedy for rock to rebound from.

21ST CENTURY

The beginning of the 21st century saw little change in the rock landscape. Rock, rap, and pop groups still sat atop the music charts, though more rap albums are now sold in the United States than rock albums. Country artists following the lead of superstar Garth Brooks had incorporated enough elements of rock into their music that by 2000, there was little distinction between the two. It is that ability to morph into almost any type of American music—jazz, folk, country, and rap—that has kept rock and roll almost constantly new for more than five decades.

During those decades, rock moved from the white country blues of Presley to the love songs of the Beatles, the anger of punk, the rhyming of rap, the thumping beats of techno, and everything in between. It somehow managed to retain its relevance and transformed many aspects of American society. Rock and roll has inspired new breakthroughs in American film, television, publishing, and sound technology and is still a multimillion-dollar industry. Though sometimes controversial for its cutting-edge critiques of American culture, rock and roll is one of the most diverse and democratic forms of music in the world.

Jason Newman

See also: [Beatles, The](#); [Dylan, Bob](#); [Presley, Elvis](#)

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Rodgers, Jimmie (1897–1933)

Along with the Carter Family, the most famous of the landmark Bristol Sessions discoveries, Mississippi native Jimmie Rodgers, established the commercial sound of American country music in the 1920s. He gained fame as “America’s Blue Yodeler” and has been called the “Father of Country Music.”

Rodgers was born James Charles Rodgers on September 8, 1897, in Pine Springs, Mississippi. Because Rodgers’s father, Aaron, worked as a foreman on the Mobile & Ohio Railroad, and his mother, Eliza, died in 1904, Jimmie knew little stability during his youth, living mainly with relatives. The most influential of these was his maternal aunt Dora, a former music teacher who introduced him to a variety of musical styles and tried to curb his smoking and truancy. He sang and played stringed instruments with customers of the pool halls and barbershops of Meridan, Mississippi, and won a talent contest at age 12 singing “Steamboat Bill” and “Bill Bailey, Won’t You Please Come Home.” He performed with traveling tent and medicine shows in his teens, but was usually retrieved by his father after a few weeks. He also worked a variety of railroad jobs from Mississippi to the Pacific Coast. This put him in frequent contact with black musicians, from whom he learned to play blues music.

After a failed two-year marriage to Sandra Kelly, which resulted in his first daughter Kathryn, Rodgers married Carrie Williamson in 1920. Carrie gave birth to two daughters (one died in infancy while Rodgers was traveling); she remained with him for the rest of his short life and promoted

his musical legacy after his death. In the early 1920s he met Goebel Reeves (1899–1959), “the Texas Drifter,” who claimed to have taught Rodgers to yodel; however, Reeves was a master of the speed and triple yodel, whereas Rodgers made his name with a slower, blues-influenced style.

Rodgers was diagnosed with tuberculosis in 1924, but refused hospitalization. He formed a trio with his sister-in-law Elsie McWilliams (piano) and Slim Rozell (fiddle) to play local dances and blackface minstrel shows. McWilliams and Rodgers continued to collaborate on new songs throughout the 1920s. As his disease worsened, he preferred southern climates (working on the Florida East Coast Line and in Tucson, Arizona, on the Southern Pacific), but found railroad work increasingly difficult.

In early 1927, he relocated (alone) from Mississippi to Asheville, North Carolina, where he attempted to launch a full-time music career. On April 18, 1927, he first performed on radio (WWNC), and the next week he traveled across the North Carolina border to perform at a Rotary Club event in Johnson City, Tennessee. Also at that event was a string trio called the Ten[n]eva Ramblers, made up of brothers Claude and Jack Grant and Jack Pierce. They discussed their respective ambitions, and Rodgers persuaded the others to join him in Asheville as his (free) backup band.

The initial performance of this new combo, the Jimmie Rodgers Entertainers, was on May 30, 1927, over WWNC, but the group soon left Asheville to play regularly at the affluent North Fork Mountain Resort. In July 1927, Rodgers traveled with Jack Pierce to Bristol, Tennessee, where Pierce asked his father Murray, a local barber, to purchase a car that the group might use to drive to gigs. Coincidentally, Ralph Peer of the Victor Talking Machine Company was conducting recording sessions a short distance from both Murray Pierce’s barbershop and the boarding house run by Carrie Pierce, Jack’s mother, at 411 1/2 State Street, across from the Taylor-Christian building.

Rodgers and Jack Pierce met with Peer, who encouraged the Jimmie Rodgers Entertainers to audition. The full group probably arrived in Bristol on August 3, 1927, yet, for reasons that scholars continue to debate, Rodgers recorded as a solo act (the next afternoon, accompanying himself on guitar), while the other three musicians, joined by another Bristolian,

banjoist Claude Slagle, recorded as the Ten[n]eva Ramblers (in the evening of the same day). Neither of the two songs that Rodgers cut that day for Peer—"The Soldier's Sweetheart" and "Sleep, Baby, Sleep"—sold well when released by Victor on October 7, 1927, yet Peer invited Rodgers to make further recordings at the Victor studio in Camden, New Jersey, in late November. One of these songs, "Blue Yodel (T for Texas)," coupled with Kelly Harrell's song "Away Out on the Mountain" sold more than 1 million copies and immediately made him a national star.

That winter, Rodgers moved his family to Washington, and appeared on a weekly radio show (WTFF) billed as the "Singing Brakeman." He dressed the part when appearing publicly until 1929. Rodgers continued to record "blue yodels" for Victor, and his 1928 version of "In the Jailhouse Now" has become a country classic. Peer preferred that Rodgers work with Julian Ninde (guitar) and Ellsworth Cozzens (steel guitar, mandolin, ukulele, and banjo).

After 1929, he started to receive significant royalties from his recordings and tours, appearing in tuxedo and bowler hat, and billing himself as "America's Blue Yodeler." During most months, he participated in more than a dozen recording sessions and maintained a hectic performing schedule on the major Radio-Keith-Orpheum Interstate Circuit (RKO) of Southern cities. The musicians who collaborated with him in the 1930s were much more eclectic, including Lillian Hardin Armstrong (piano) and the young Louis Armstrong (trumpet) on "Blue Yodel #9," and Lani McIntyre's "Hawaiians" on "Moonlight and Skies" and "For the Sake of Days Gone By."

In 1931, Rodgers's first wife sued him for child support, and the court granted his daughter Kathryn a monthly stipend of \$50 per month (paid until her death at age 19, seven years later). He worked with Will Rodgers on a Red Cross tour to raise money for drought-affected families in Texas and Oklahoma, and increased his recording schedule, sometimes earning as much as \$250 per side. On June 10, 1931, he met with Sara and Maybelle Carter in Louisville to cut his only recordings with a female vocalist (and his only gospel recordings).

Rodgers died from tuberculosis on May 26, 1933, at the age of 36, but he lived long enough to make more than 100 recordings for Victor. He is celebrated as the most important and influential performer in the history of early country music. Countless tribute recordings have been made to him, and several stars, including Gene Autry, Jimmie Davis, Hank Snow, and Ernest Tubb, started their careers essentially as Rodgers impersonators before launching their own styles.

Laura Stanfield Prichard

See also: [Carter Family, The](#); [Guthrie, Woody](#); [Seeger, Peter](#); [Yodeling](#)

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Rodrigues, Amália (1920–1999)

Amália Rodrigues was a Portuguese singer and actress, who became famous for her interpretation of Portuguese *fado* (a traditional style of Portuguese song). Largely considered the foremost figure in the internationalization and popularization of fado across the globe in the mid-20th century, Rodrigues—known widely as the “Queen of Fado”—is heralded for her soulful voice and impassioned style of fado singing. Rodrigues remains a Portuguese cultural icon and symbol of Portuguese national identity. Her musical style continues to be emulated by younger generations of Portuguese fado vocalists.

Born Amália da Piedade Rodrigues to a poor family in Lisbon, Portugal, Rodrigues gained formative musical experiences throughout her youth in the city's amateur musical scene. She began her musical career as a singer in neighborhood fado venues (known as *casas do fado*, or “houses of fado,” which are restaurants or bars where singers perform traditional and improvised fado songs). Her soulful voice (a powerful, wide-ranging chest

voice) and dramatic singing style (intense, impassioned interpretation of poetry; compelling use of dynamics and physical gesture) gained quick attention thereafter, as Rodrigues pursued a professional singing career in Portugal and abroad. Performing at professional venues from the late 1930s, Rodrigues went on to perform several successful international tours in the 1940s and produced her first professional recordings in 1945 on the Brazilian label Continental. Rodrigues also achieved some success as an actress throughout her early and middle career, as in the popular films *Capas Negras* (1946), *Fado* (1947), *Les Amants du Tage* (1955), and *Sangue Toureiro* (1958).



Amália Rodrigues was a Portuguese singer and actress. She is best known for popularizing *fado*, a style of Portuguese song that can be traced back to the early 19th century. (Gamma-Keystone via Getty Images)

During the height of her career, Rodrigues became popular for pushing the conventional boundaries of fado and enlarging the possibilities for fado performance and composition. For instance, she encouraged more lush instrumental accompaniments for her singing (in addition to the more traditional guitar accompaniment). Moreover, she expanded the traditional repertoire through collaborations with contemporary Portuguese and

international poets and musicians. Her partnership with Portuguese composer Alain Oulman (1928–1990) exemplifies many of these groundbreaking impulses. Rodrigues's mature works, such as the album *Com Que Voz* (1969), produced with Oulman, reveal a broader conception of fado that strayed from the simpler folk melodies and traditional accompaniment of older fado songs toward more artistic orchestrations and expansive melodies. Rodrigues was also interested in creating expressive, new poetry, much of which she penned herself, as in the popular song "*Estranha forma de vida*" (Strange way of life).

Rodrigues's popularity was largely the result of her exceptional transformation of traditional fado into a modern genre that engaged audiences around the globe, but she also played an important role in negotiating Portuguese national identity in music amid the social and political upheavals in Portugal throughout the mid-20th century. In her early career, her dynamic voice and captivating stage presence enabled her to draw new Portuguese audiences to traditional fado poetic themes—such as the Portuguese concept of *saudade*, which is a deep nostalgia or longing for the past. In voicing such themes, she became the cultural figure of a generation searching for a renewed sense of national identity during the period leading up to the overthrow of Portugal's authoritarian regime in a bloodless coup on April 25, 1974 (Carnation Revolution). The widespread popularity and deeply nationalistic nature of fado, with Rodrigues as its leading figure, was complicated, however, by this same political strife. Under the control of António de Oliveira Salazar (1889–1970; Salazar ruled the country in the manner of a dictatorship as Prime Minister of Portugal from 1932–1968), the regime had utilized fado as propagandistic art, and following the revolution, Rodrigues was implicated briefly—and falsely—in the work of the deposed fascist government. While fado retained some of its association with the dictatorship, and declined severely in popularity among the Portuguese immediately thereafter, Rodrigues returned to the scene with her highly acclaimed 1977 album *Cantigas numa Lingua Antiga* (Songs in an ancient tongue), and her immense former reputation remained largely intact.

In her late career, Rodrigues continued to tour and achieved increasing recognition as a symbol of Portugal's musical and cultural patrimony. Though illness eventually resulted in her retirement from stage performance by 1994, Rodrigues's legacy grew through numerous high-profile honors, such as a national tribute at Lisbon's 1998 World Expo. The Portuguese government declared three days of national mourning following Rodrigues's death on October 6, 1999, and gave the singer the honor of a state funeral. Moreover, she was also the first woman to be buried at the National Pantheon in Lisbon, alongside generations of famed Portuguese royalty, prime ministers, and poets. Consistently regarded as one of the greatest Portuguese musicians to date, her legendary status and musical legacy remain a vibrant part of Lisbon's cultural life, with numerous monuments and museums dedicated to her memory across the city.

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See also: [Fado](#); [Pimba](#)

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Romani Music

Romani or “gypsy” music is the music of the Romani (gypsy) people that has roots in Indian music and contains elements of Greek, Slavic, Spanish, and Turkish music. There is no pure Roma music: it is more an adaptation of the music of the country in which a Roma group lives. The main instruments used in Romani music are the *tzimbal*, bagpipes, oboe, violin, flute, accordion, and Spanish mandolin and castanets. The only instrument that is used exclusively by Romani musicians is the *tzimbal*, the harmonious sound of which is created by playing with two small hammers on the instrument's many strings. In different countries, Romani musicians favor particular instruments: for example, the violin in Hungary, the accordion in Poland, and castanets and mandolin in Spain.

The Roma has a population of 7 to 9 million in Europe and another 3 to 4 million worldwide. Two-thirds of the Romani population in Europe lives in central and eastern Europe, the Balkans, and Spain. The distribution of the Romani population in Europe and worldwide, as well as the variations in its social positions and the issues facing it in central and eastern Europe compared with western Europe, are the result of deep historical processes.

Scholars suggest that the discrimination against Roma that continues into the present day persists because “a people without a country must forever be guests in another homeland, and at worst unwelcome intruders. In modern times, people without a country receive less attention and lack an international arena in which to make their voices heard” (Hancock, 2002, p. 55).

In the course of their travels, Roma have come into contact with a great variety of musical traditions, which was inevitable since many of them were professional providers of music for the host country’s population. Other “nonprofessional” Roma also provided musical services on special occasions such as weddings or birthdays. Their musical idiom has preserved traces of diverse influences that were merged with the music of the country they stayed in during their travels. Over time, these markers became very vague, and some disappeared completely with the assimilation of certain groups. In musical terms, there is no “typical” Roma style. The occurrence of music varies considerably. In some Roma communities, music has the status of a principal occupation, like trading or peddling. There are also Roma communities in which there are no institutionalized forms of musical activity; in these groups people invent and improvise performances upon request by encompassing regional folk and Romani music.

In most countries Romani music is a variation or integration of the natural and regional style of folk music, which is distinguishable from the original but not specifically of Romani composition or definable as purely gypsy music. However, Spain is the one country where Romani music and dance are a clearly defined and identifiable musical form that has emerged from the Romani/gypsy people and culture. To a large extent this has come to define what the world considers to be gypsy music. Though it may be erroneous for the world to believe that Spanish flamenco incorporates the

full panoply of Romani music, it has come to be a recognized and instantly recognizable form of gypsy music.

Historically, Roma were unwelcome in Europe, because they were feared and rumored to be thieves, baby snatchers, criminals, and murderers, and as such they were constantly marginalized. Roma were associated with fortune telling, with song and dance, and with magic. The word *gitanos* (gypsies) also came to be applied to beggars, escaped criminals, slaves, and persecuted Moors and Jews, who became fused with the groups of Roma. Following the Catholic reconquest in 1462, the Moors, after nearly 700 years of domination in Spain, had to abandon their land, together with persecuted Jews, in 1492—unless they converted to Catholicism. Those *conversos* (converts) who stayed in Spain quite naturally settled into the gypsy communities where they were able to maintain and practice their original religious rituals in secret.

Nomadic Roma were persecuted, but their suffering was alleviated through spontaneous expression in song and dance. A *cantaor* (singer) shared his hurt and pain with the listening audience in the *tavernas* (taverns), which were smoky, dark rooms made for drinking. These songs developed into *gitano* style and from the 19th century onward were called “flamenco.”

This development of flamenco song might have taken place in more settled communities, where a strong sense of communal anguish and marginalization also existed. One such city was Triana, located in the province of Seville in the 17th century. Triana was largely inhabited by Roma, but it was also a refuge for many other unfortunate people who were unjustly treated and who expressed their hostility toward the dominant powers through song. They sang in a rough, raw manner appropriate to their feelings of rejection—in short, a style which acquired the name of the people who sang it: *cante gitano* (gypsy song) and subsequently *cante flamenco* (flamenco song). This dramatic style was not the creation of the Roma alone, but rather the result of collaboration between a mixture of marginalized people from many centuries. By the time specific evidence of what we now call flamenco existed, in the 1770s, the Roma had largely appropriated this style of singing.

The first recorded reference to Roma in Spain (specifically in Barcelona) dates back to 1447. The second wave of Roma, who arrived soon afterward in the south of Spain, had originally migrated from India to different parts of Europe, Africa, and Asia around 1000 CE.

Roma, with their nomadic lifestyle, found the south of Spain, especially the Andalusian countryside and its warm climate and Moorish music, very attractive. The name *gitanos* was given to Roma who had arrived in Andalusia from Egypt. “Gitanos” is a distortion of *egiptianos* (Egyptians). This terminology has since been applied to all the Roma living in Spain who also came from India.

Flamenco dance is so closely associated with flamenco song that now it is seen outside the gypsy community that the dance is flamenco with the music and song in the magical atmosphere. Historically, flamenco dance parallels flamenco song, in the sense that it has clear connections with India, especially with the Indian classical dance forms of Katak, Kathakali, and Bharata Natyam, all of which involve footwork and hand movements that are reminiscent of flamenco. It is likely that Hindu dancers entered Spain by way of Cadiz as early as 500 CE in order to perform for royalty and at particular festivals. Their dances, of an essentially religious nature, later became part of the ceremonies enacted in Roman temples. Later still, during the Visigoth domination of Spain from the fifth to the eighth century, these dances were incorporated into the practices of the Christian Church. Thus, by the time the Roma began arriving in Spain in large numbers, in the 15th century, there already existed a form of dance with which they, given their Indian background, could identify. Add to this the coexistence of the Roma and the persecuted Moors in close-knit communities, and it becomes clear that what later came to be known as flamenco dance developed in much the same way as flamenco song, though the latter was more important.

For other nations, flamenco became a source of fascination. The Spanish “gypsy” became an archetype of beauty and passion and the flamenco dance was seen as a colorful, powerful, and sensual performance. Roma are fascinating, colorful, and passionate people to the eyes of outsiders, but they have always formed a subculture in the countries in which they live,

never being fully accepted by the dominant culture and usually being subject to persecution and discrimination. Romani music focuses on the desire, passion, and fascination with the dance and traditions experienced by the “other.” It has become a commercially successful, exotic, and very popular form of entertainment.

Some well-known Romani musicians are the Gypsy Kings, a band from Spain; Carmen Amaya (1913–1963), a Spanish flamenco dancer; Saban Bajramovic (1936–2008), a Serbian singer; Joaquin Cortes (1969–), a Spanish flamenco dancer; Lola Flores (1958–), a Spanish singer and actress; Kal, a Romani band from Serbia; Carlos Montoya (1903–1993), a Spanish flamenco guitarist; Johnny Raducanu (1931–), a Romanian jazz musician; Esma Redzepova (1943–), a Macedonian singer and songwriter; and Sotis Volanis (1971–), a Greek pop folk singer.

Roma music transcends both musical and geographical borders. The Romani, with no homeland, still pass down their music, their lyrics, and their history by oral tradition.

Anna Hamling

See also: [Flamenco Music](#); [Polish National Dances](#); [Redzepova, Esma](#)

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Rumba

Rumba is a Cuban dance, music, and poetic art that formed in the mid-19th century among Afro-Cuban communities of various African origins. Up to the early 20th century, many styles of rumba emerged, of which three dominant forms exist today: *columbia*, *yambú*, and *guaguancó*. Though its name is a complex and contested term among scholars, rumba developed in the Cuban provinces of Matanzas and Havana, from which it subsequently spread to other parts of the country. Today it is among Cuba’s most important social dances and a potent symbol of Cuban national culture.

Rumba

In the United States, the rumba enjoyed a brief, but meteoric, popularity in the 1930s. With its roots in Cuban dance, the rumba was one in a long string of Latin and African American musical styles that enjoyed fad status during the 20th century, including the cakewalk, jitterbug, twist, locomotion, lambada, macarena, and dab, to name only a few. The most notable rumba artist was Don Azpiazu and his Havana Casino Orchestra. Well-known for his race records and work in the Cuban music scene, Azpiazu burst onto the American cultural consciousness with his hit “The Peanut Vendor (*El Manisero*)” in 1930, which launched a rumba craze. “The Peanut Vendor (*El Manisero*)” is widely credited as the first American recording of a Latin dance music style to reach mass popularity. The rumba craze was short-lived; however, the “The Peanut Vendor (*El Manisero*)” and other rumba songs left an indelible mark on American music history.

Although rumba is a distinctly Cuban performing art, its origins are found in a confluence of dance expressions from Western and Central Africa. However, it is danced like the *makuta* and *yuka* of Central African origin, which still survive in Cuba today, that have had the deepest impact on the genre. Enslaved Africans of BaKongo, Lunda, and Luba origins brought dances sharing similar characteristics to Cuba, that survive to varying degrees in contemporary rumba performance. This includes paired dancing in a circle formation where dancers move independently but in relation to one another, dancing to the accompaniment of three drummers and a wooden box, the inclusion of commenting spectators during performance, and dancers touching their stomachs or thighs in performance.

The etymology of the word *rumba* connects the art with its original performing context. The term is of Spanish ancestry, although it is synonymous with words of African origin used in Cuba, such as *tumba*, *macumba*, and *tambo*, that describe a type of social gathering where music and dance occur. Prior to the abolition of slavery in Cuba, music and dance performances were an important context where enslaved and marginalized black populations could gather to express themselves and their frustrations. After abolition, many former slaves as well as poor whites migrated from the hinterlands to urban Havana in search of work and economic prosperity.

Living together in *solares* (barracks-like houses) and sharing a low-class and politically marginalized status, Cubans participated in communal performances and gatherings from which rumba eventually emerged and evolved.

Musically, rumba is closely connected with both its Spanish and African heritage; rhythmically, however, it is deeply rooted in Congolese drum-dance music and the rhythms of Palo spiritual expression in Cuba that also share this ancestry. Instruments first used to play rumba were either regular household items or made from such items, likely reflecting the impact of colonial prohibitions on music-making among many slave societies in the African Diaspora for fear of rebellion. Afro-Cuban *rumberos* (term given to those who sing, dance or play rumba) would use the sides of cabinets or overturned drawers during performances in place of animal-skin drums, or spoons and pans as substitutes for bells or other types of idiophones. This early type of rumba was called *rumba de cajón*, or “box rumba.” The cajón has since been refined into a mass-produced instrument and one can still find it being incorporated into contemporary rumba performances.

Today, rumba is connected with a specific set of instruments. *Claves* is the term given to the pair of wooden sticks used in many types of Cuban popular music, and essential for forming the *clave* timeline that establishes the rhythmic structure of rumba from which the rest of the instruments follow. Today drums are mainly used to play rumba, and the combination of their beats forms a dynamic rhythmic structure that supports the innovation and improvisation that are at the heart of good rumba performance. The largest and lowest-pitched drum in the ensemble has multiple names, such as *tumbador* or *hembra* (female), and is typically the first to enter with its anchoring ostinato pattern. The middle-pitched drum is called the *segundo* (second) or *macho* (male), which typically enters second, and whose pattern complements that of the *hembra*. The *quinto* is the highest-pitched instrument, whose name derives from its tonal properties, as it is typically tuned to a major fifth above the *hembra*. Its role is to create the lively and dynamic improvisational rhythms and melodies that add excitement and creativity to the rumba drum ensemble.

Improvisation is an essential feature of good rumba performance that is realized in all the drums, but the quinto's role is unique in this respect. Two struck idiophones are also typically used in addition to the clave and drum ensemble. The *madrugá* is a shaker that is found in many types of African and Cuban popular and sacred music types, and in rumba is often made of metal or tin. Sometimes drummers wear shakers on their wrists during performance, an instrument referred to as *muñecas*. Early rumba ensembles would include a musician beating the clave pattern or *cáscara* part on the side of the drum with a pair of sticks. In more contemporary contexts, this part is played on a hollowed-out piece of wood or bamboo called *catá*.

Over time, rumba grew in popularity and spread throughout the island, and by the mid-19th century distinct styles began to crystallize, with each connected to a particular location. As with music and dance in general, some styles of rumba grew very popular, others gained marginal or only local popularity, and others faded into obscurity. Although rumba is a dynamic and evolving tradition, today there are three main styles of rumba, each of which has a unique type of dance movement and rhythmic organization associated with it, thereby making them easily identifiable to connoisseurs of the tradition. These differences aside, all good rumba is marked by the gradual increase in tension and dynamics among the musicians, dancers, singers, and audience.

Yambú was the first style of rumba to be established. As a result, it is connected with an older generation of rumba performers and enthusiasts and connected with the original performing traditions of the rumbas de cajón. It is characterized by its slower tempo and seductive qualities. Men and women dance yambú together in a flirtatious and sensuous style, and use scarves to accentuate pantomime.

Columbia is a style of rumba reserved for male dance soloists who display their skill, power, and virtuosity through a type of dance competition. It is the fastest of the three rumba types, and scholarship suggests that its rhythm is connected to the music of the Cuban Abakuá spiritual brotherhoods and secret societies, whose members are descendants of slaves originating from the Calabar region of modern-day Nigeria and Cameroon. One of the important features of columbia is the close

relationship between the quinto player and the dancer who tries to mimic or relate his movements to the rhythmic phrasing of the drummer. *Columbia* is also unique from the other styles with respect to the music's metrical organization that is composed in 6/8 or 12/8.

Guaguancó is the most popular form of rumba; it is in duple meter, and performed at a faster tempo than yambú. As a dance of sexual seduction between a man and a woman, the goal in guaguancó is the *vacunao* (meaning "vaccination" or "injection"), which is characterized by the male dancer thrusting his hand, foot, or (most commonly) his pelvis toward the female dancer, whose dance tries to evade the male gesture through movements known as *botao*. While the dance may exhibit sexual tension, it is always performed with grace, and in a light-hearted and humorous manner. As with *columbia*, the quinto player and dancers perform in collaboration with one another, especially during moments when the male dancer displays the *vacunao* that the drummer responds to rhythmically. Some scholarship suggests that due to the "African sound" of guaguancó, its overtly sexual themes, and its close association with the Cuba's marginalized black population, it never received any commercial recording interest in Cuba until the 1960s. Like most African-derived musical expressions in Cuba, it was largely suppressed and ridiculed by white Cuban elites.

Singing in rumba reflects the dynamic process of creolization that marks many Cuban artistic forms. Singing is organized in both solo and call-and-response modes, and texts composed in Spanish or words from various languages found in Africa present humorous, sad, or topical issues. Rumba functions as a means of expression among enslaved black and marginalized Cubans, with lyrics that are deeply critical of power and their subjugation. As improvisation is essential to good rumba performance, there are moments when lead singers (typically male) draw on nonsense syllables to carry out highly elaborate improvised sections.

Song form varies among the different types and is typically organized in a two-part structure consisting of the main primary verse followed by a call-and-response section. For yambú and guaguancó, an introductory phrase called the *diana* (sometimes called *lalaleo*) is also included. This playfully

sung opening section, built on nonsense syllables or words of African origin whose meaning has been lost, helps to establish the song's key and choral refrain for the response singers. Singers then move into the *canto* section, which is characterized by the recitation of extended texts revolving around the song's main theme. Although this section is precomposed, often including songs that are part of an established repertoire, the singer may loosely improvise during this section. The final part of the form, called the *montuno* or *estribillo*, is based on a call-and-response song structure that alternates between the lead singer and the chorus. Here the rumba "breaks loose" (locally referred to as *rumba rompe*), with the interactions among the lead singer, chorus, drummers, and dancers growing in intensity and level of improvisation.

Rumba performance contexts underwent significant transformation after the Cuban revolution in 1959, as the new Cuban government sought to extend its control on the arts. No longer was it a marginalized (like so many features of black musical expression during the colonial period) and spontaneous mode of expression for the disenfranchised or limited to private street or backyard performances; now it was a symbol of Cuban nationalism and an important mode of expression for tourists and/or paying audiences. Professional ensembles enjoying state patronage added rumba to their repertoire of Cuban dance forms, shifting the typical venue for experiencing rumba from the street corner to the concert stage. This new context required changes to rumba performance norms. It required groups to perform abbreviated versions of rumba to fit the stage setting and expectations of a theater audience, it standardized various dimensions of rumba performance, it provided audiences with a romanticized visual representation of "typical" rumba performance through idealized stage designs and props, and it limited individual artistic expression to a prescribed set of performance expectations dictated by administrators or artistic directors of the state ensembles. Prior to the Cuban revolution, other forms (e.g., ballet) had been the most widely celebrated and officially supported of the performing arts. The revolution, with its egalitarian values and embrace of the lower classes of Cuban society, caused a shift in official consciousness and the affirmation of rumba as a dance that touched the

widest cross-section of the population and was communal in nature, and therefore a new symbol of national identity.

Rumba has also transformed many styles of global popular music since its commercialization and internationalization, particularly since the late 1920s and early 1930s, and the period of the “rumba craze” in the United States and elsewhere. The commercialization of rumba began in Cuba when the music and dance were integrated into the *teatro variedades*, a type of popular theater in Cuba resembling American minstrelsy. There the typical rumba ensemble was replaced by European instrumentation, and actors (mainly white) donned the *guarachera* costumes that later became associated with cabaret rumba. Commercial sheet music catering to middle-class audiences also was an important means through which rumba was commercialized and spread, although once again in a diluted form. Similarly, at this time there emerged a proliferation of compositions that drew on rumba or other styles connected with Afro-Cuban music culture by well-known composers such as Copland or Gershwin. The rumba craze from the 1930s that deeply impacted American dance music was actually based on Cuban *son* music, the Cuban popular style that many suggest was the first true blending of African and European elements in the country. Later, by the 1940s, this craze hit Africa and transformed the development of popular music in countries such as Senegal and the Congo.

Gavin Webb

See also: [Afro-Cuban Jazz](#); [Claves and Clave Rhythm](#)

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Runo Song

Estonian *runo* song is a genre of Estonian folksong similar to other genres of song indigenous to the Balto-Finnic region (Finland, Latvia, Lithuania, Estonia). Like its Finnish counterpart, the Estonian runo song is strictly metric (referred to in the Balto-Finnic region as *regivärss*, or “runic meter”). The amount of runo songs indicating female performance practice is outstanding, thus indicating that the genre is largely a female one (Bousfield, 2011, p. 379). Songs feature a variety of topics, including (but not limited to) mythic stories (typically from the *Kalevala*), work songs, songs with spiritual content, and songs based upon harvesting or the calendar year. The aesthetics of the songs gravitate toward a sense of “stoic sadness,” as indicated by their harmonic stasis, repetition, and lyric content (Bousfield, 2011, p. 379).

Around the 19th century, Estonian runo song traditions began to be replaced by other end-rhymed Germanic folksong traditions. By the 20th century, runo song was almost completely phased out of existence. The occupations of Estonia by Germany and the Soviet Union worked to suppress any uniquely Estonian traditions, and to replace them with German or Russian culture. Recently, there has been an upsurge of interest in restoring the runo song tradition in Estonia. In some areas of Estonia, the runo song tradition continues to flourish: mostly in the areas of Setumaa, along the Estonian-Russian border; and the island of Kihnu, located in the Baltic Sea, north of the Gulf of Riga and south of the Pärnu Bay.

Estonian runo song has much in common with the Finnish variety of Karelian epic poetry. It is believed that the earliest runo songs date back to the first millennium BCE. Ingrid Rüütel argues for the premillennial origin of runo song, because the Balto-Finnic tribes at this time spoke the same proto-language, and had not yet split into separate ways (Rüütel and Lippus, 2001, pp. 342–343). *Vemmalvärs*, a Germanic-influenced folk song, eventually replaced Estonian runic song (O’Connor, 2006, p. 175). Musicologists and Estonians themselves divide the Estonian runo song tradition into two categories, “old” and “new.” Old refers to the pre-German “*Kalevala* songs,” whereas the latter refers to the more recent phenomenon inspired by Germanic traditions.

Runo song is characterized by several features: a small range, typically to the extent of a perfect-fifth interval; the use of alliteration, or the beginning of each word with the same consonance; the use of parallelism; and the incorporation of trochaic tetrameter, or the use of four trochées (four long syllables, each succeeded by a short syllable). An example of trochaic tetrameter is the first two lines of the 13th-century Latin *Dies Iræ*: “Dies iræ, Dies illa, Solvet sæclum in favilla.” The stress of a long or short syllable is not fixed in runo song; long syllable is not stressed simply because it is long. Thus, the eight-syllable meter may be changed from steady groupings of 2-2-2-2, to groupings of 2-3-3, 3-2-3, or 3-3-2. Metslang argues for parallelism as the “[nature of] arrang[ing] subsequent verses into a whole, namely a parallel group in which the meaning of one verse and also of the form conveying it, is partly repeated, [and] partly varied in the other parallel verses. Thus a complete meaning, a poetical picture, is formed” (Metslang, 1981, p. 50).

An example is: “sail, boat, make way, boat / sail, boat, to the shore” (*sõua, læva, jõua læva / sõua, læva, sinna maale*) (Daitz and Tormis, 2004, p. 49). The phrases “make way” and “to the shore” imply motion, both in regard to the story the poem is conveying and to the forward propulsion of the text; the text “sail, boat” acts as a textual anchor; and *sõua læva / jõua læva* serves an alliterative function. Similarly, the text “I went to the forest for a broom / a silver broom from below the yard / a gold broom from the paddock / a copper broom from the field” (*läksin metsast luuda tooma / hobeluuda oue alta / kuldaluuda koppelista / vaskiluuda vainiiulta*) uses terms belonging to the same “semantic field.” All three terms—different words for different types of expensive metals—connote a shared idea of wealth (Kelertas, 2006, p. 437).

Contemporary Estonian composers—in particular, Veljo Tormis—are known for their inclusion of runo song in contemporary Estonian music. Tormis’s work *Eesti kalendrilaulud* (Estonian calendar-songs) derives its name and content from Estonian runo song. In the 1960s, Tormis became one of the most critical avenues for the re-engagement, proliferation, and dissemination of Estonian runo song, and his work is supremely influential in the scope of runo song scholarship.

John Forrestal

See also: [Classical Music, European](#); [Medieval Secular Song](#); [Norwegian Folk Music](#)

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Russian Orthodox Church Music

The Russian Orthodox Church (ROC) is an autocephalous branch of Eastern Orthodox Christianity that practices in full communion with the other 14 branches of Eastern Orthodoxy. The ROC is altogether separate from other branches of Eastern Orthodoxy—the Greek Orthodox Church of Alexandria, for example—and does not operate under a higher branch of religious authority, although the branches do recognize their shared doctrinal values and participate as “One Holy, Catholic, and Apostolic Church” (Whitehead, 1995). Unlike Catholic or Protestant traditions,

Orthodoxy makes use of cantillation throughout its entire liturgy. This practice may stem from the ROC's potential roots in the Byzantine Church, or relations with other Byzantine-influenced churches at the time of its inception.

The ROC was officially declared in 988 CE, after the Christianization of the Kievan *Rus's*—a loosely knit coalition of Eastern Slavic tribes to whom present-day Belarus, Ukraine, and Russia claim relations. In 988 CE, Prince Vladimir the Great (958–1015) introduced Christianity to the Rus's population at large, through relations with the Byzantine Empire (ca. 330–1453). One year earlier, Prince Vladimir had traveled to Constantinople, then a brilliant, powerful city and patriarchate of the Christian Church. He attended a great service at the Hagia Sophia, and was overcome with emotion, unsure whether he was in Heaven or on Earth (Krautheimer, Ćurčić, and Beckwith, 1993, p. 237). Utilizing the Byzantine Church structure, he introduced Christianity to the Rus's civilization. Moss states that the Byzantine and South Slavic influences that Prince Vladimir brought back to the Rus's helped create an elite Rus's culture, “[producing] literary and artistic works of considerable merit” (Moss, 2002, p. 14). This could have been because of the very influential trade routes that passed through Kiev, through which both Byzantines and Scandinavians (who followed to the Latin rite) passed (Gardner, 1980, p. 6).

Like the ROC's doctrinal roots, the musical roots of the ROC are also found within the Byzantine Church. Byzantine music is itself a composite musical heritage, drawing features from plainsong traditions from nearby countries, as well as from the Greco-Roman classical age beginning some 1,000 years earlier. The majority of the Byzantine repertory consists of manuscripts dating from the 12th to the 15th centuries CE (Steib, 2013, p. 144). Of course, this time period coexists alongside the chant practices of the Slavic repertories, so it becomes difficult to determine and differentiate who influenced whom in this relationship. Additionally, performance practices surrounding the Byzantine rite are historiographically debated, as many scholars attempt to recreate a history working from the present day backward, using the contemporary Greek Orthodox Church as a model for early Byzantine performance practice (Steib, 2013, p. 144).

The influence of the Byzantine rite might have come through the Bulgarian Orthodox Church, judging from the use of Old Church Slavonic as the liturgical parlance of the ROC. Church Slavonic, closely related to “Old Bulgarian,” might be a sign of the relationship between the Bulgarian Orthodox Church and the Byzantine rite. The Church Slavonic language was introduced by Saints Cyril and Methodius from Moravia—the language itself a development of the Bulgarian Empire (681–1018 CE). The Bulgarian Orthodox Church may have appropriated Byzantine customs and liturgical singing, and translated the hymns from Greek—the common language at the time both in the Orthodox Church and in the Latin rite of the Germanic west—into Church Slavonic (Gardner, 1980, pp. 10–11). Scholar Palikarova-Verdeil argues that Bulgarian singers were trained under the auspices of Constantinopolitan “high school” musicians and educators; these singers travelled to Kievan Rus’s around the time of the Christianization of the Rus’s community, and transmitted their art to their branch of the Orthodox Church (Gardner, 1980, p. 11). The ROC’s use of Church Slavonic also ties it to the Bulgarian Orthodox Church, as any Western patriarchate would have viewed the decision *not* to use Greek or Latin as an abomination.

The earliest documentation of ROC music is found in the *Ostromirov Gospels* (ca. 1056–1057 CE), the second oldest documentation of East Slavic text after Christianization (the first being the *Norovgod Codex*, dated ca. 988–1030 CE). The *Ostromirov Gospels* feature ekphonic neumes—mnemonic devices above the text of the hymns, used as guidelines for performance. Written music did not feature a staff at this time, and performance practice (similar to the aforementioned Byzantine rite) is remarkably vague. After the mid-11th century and once monasticism was established in Rus’s (ca. 1057), extant manuscripts begin to surface, and the musical traditions of the ROC start to become more obvious.

As of the mid-11th century CE, two dominant styles of notation appear: *kondakarian* and *stolp* notation. Many surviving manuscripts were found in northern Russia, near Norovgod; this may be due to the 11th- and 12th-century destruction of Kiev in the south. The most developed centers for liturgical singing in the 11th century were Kiev (to the south), and

Norovgod (to the north). Stolp notation evolved into what is known today as *znamenny* chant, an altogether separate chanting system practiced today by Russian “Old Believers”—members of the ROC who follow edicts and liturgical practices mandated by the ROC prior to the reforms of Patriarch Nikon (1652–1666). After the reforms of Patriarch Nikon, polyphonic “Western” singing was introduced into the Church (and later mandated by future Patriarchs of the ROC); these reforms are disregarded by the Old Believers, who continue to follow the musical traditions of monodic, melismatic cantillation.

ROC liturgical music can be divided into three principal categories: dialogue, psalmody, and hymnody. Dialogue comprises any responsorial chant that consists of a leader (in the case of a Great Litany, the celebrant), and the congregation responding to the petitions of the leader with “amen” or “Lord, have mercy” (Drillock, 2013).

Psalmody, extending back to the fourth century CE, can be further divided into four subcategories: direct, alternating, responsorial, and antiphonal. Direct psalmody involves the cantillation of the 150 psalms by a soloist, while the congregation listens; alternating chant involves two choirs (or a split congregation), alternating singing psalm verses. Responsorial psalmody reflects the natural antecedent and consequent phrasing of the psalms, the former sung by a soloist, and the latter sung by the congregation (Drillock, 2013). Antiphonal psalmody bridges a gap between responsorial and alternating psalmody practice: the congregation is divided into two halves, each singing in response to a psalm. Responses include *troparia* (small sacred hymns), short paraliturgical texts, an extrapolated section of a psalm verse, or an alleluia. Troparia are also regarded as short, expressive hymns that “depict the occasion of a feast or the life of a saint” (Archbishop Averky, 1976).

Hymnody, the third type of singing in the Orthodox Church, comprises all of the hymns and/or hymn fragments (which come from the New Testament) sung during a Church service. The most important genres of hymnody are the *kontakion*, the *kanon* and its odes, and *stichera*. The kontakion are metrical stanzas—18 to 30 on average—with a similar melodic and rhythmic structure (Drillock, 2013). The kontakia function

quite similarly to troparia, as they depict the essence of the event (Archbishop Averky, 1976); however, in their chronological order within the service, the troparia precede the kontakia. The kanon is a collection of sacred hymns directly honoring a saint or feast day; these kanons, consisting of nine odes (each of which in turn consists of *irmosi* [connecting material for troparia] and more troparia), are performed at Matins—a canonical hour of monastic worship extending from late night (or early morning) into dawn. Stichera are small verses sung immediately after other psalm verses. Originally, stichera were metrically fixed, though this was lost from the Greek-to-Slavonic translation used in the ROC (Archbishop Averky, 1976).

The congregational and solo singing used in the ROC is an amalgamation of two types of Eastern rites (Drillock, 2013). The *typikon*, a liturgical book detailing the orders of the Eastern Orthodox Church and its daily hours, is a “mixed rite”—stemming from both the monastic *ordo* of the desert fathers, and the Cathedral Rite that developed out of the Constantinopolitan patriarchate, which included “extensive” use of soloists and congregational singing, most typically in refrain form (Drillock, 2013).

The ROC expanded to the West in the 17th and 18th centuries, establishing branches in America. Right before the separation of church and state in 1917, the ROC experienced a surge of interest, with many Russians attracted by the ROC’s particular flavor of mysticism and theosophy (the belief of finding God through spiritual ecstasy or direct connection), both qualities regarded by many as primitive and, therefore, more honest. These aspects were subdued by the Soviet government until 1988, when the Church underwent several reforms and regained the religious freedom it once had. Today, the ROC exists both in and outside of Russia. It features several unique musical traditions, including the blend of Western polyphonic traditions introduced in the 17th and 18th centuries, and the continuation of the znamenny traditions, led by the interest of onlooking musicologists and Old Believers.

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See also: [Classical Music, European](#); [Gregorian Chant](#)

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S

Salsa

A musical form that mixes many traditions, *salsa* combines the traditions, rhythms, and sounds of multiple cultures. Born in the Caribbean but popular as a musical form and a dance in the United States and around the world, salsa has been described as “multicultural, multinational, multi-musical and multiracial” (Sommer, 2004). The name of the music, *salsa*, literally means “sauce” and refers to the spicy, flavorful, and delicious nature of the music and the dance that accompanies it.

When salsa music first became popular in Cuba and the Caribbean, it was not initially identified as a specific form. For the artists who developed salsa in the late 1940s and early 1950s, the form was simply traditional Cuban music with some new and innovative touches, seen by some artists as a gimmick (Rondón, 2008). The new sound, however, was extremely popular with audiences across the Caribbean and garnered huge sales numbers for the artists making and recording the music. Thus, while some traditional artists viewed salsa as an attack on the foundations of Cuban music, others rode the wave of success to fame and fortune.

Salsa, like mambo, is a fusion of traditional Cuban rhythms and melody with the input of Latino musicians living in the United States (Santoro, 1993). Salsa uses the traditional *clave* rhythm pattern of two bars of three-two or two-three beats that is traceable back to the mixed European and African roots of musicians on the island of Cuba. This beat and the music to accompany it underwent an evolution in Cuba from *son* to *charanga* in the 1920s and then to *rumba* and *mambo* in the 1930s (Santoro, 1993). In the 1940s and 1950s, mambo remained popular, and son and charanga saw a rebirth, mixed with American jazz and swing styles. Salsa was born of this

mix of traditional and new musical forms. By the 1960s, the term “salsa” was being used to refer to the unique mixture of son vocals, jazz improvisations, the three-two clave beat and rock-chord sequences, and electronic instruments (Santoro, 1993). As the evolution of the sound progressed, other Latin nations added their particular musical traditions and influences to the form. It is therefore difficult to say with certainty whether salsa is a Cuban musical form, a Puerto Rican form, or an American form, as it is truly a combination of many different styles.

Although most researchers agree that Cuba remained the primary influence on the medium through the 1950s, during that decade the musical traditions and musicians of Venezuela and Puerto Rico began to offer new and different versions of the form (Rondón, 2008). In the 1980s, Cali, Colombia, emerged as an important new producer of salsa music, and musicians traveled from neighboring Venezuela to bring the sound to Colombia (Waxer, 2000).

Over time, salsa music lyrics have ranged from traditional party and love songs to works with political and social messages. Artists such as Celia Cruz performed music that spoke of unity and solidarity—music designed to not alienate a general public. Willie Colón and Ruben Blades, among others, used the vehicle of salsa to raise awareness about poverty and discrimination in Latin America and Latino communities of the United States (Abreu, 2007).

Salsa Dancing

Salsa is the most popular form of Latin American dance music in the United States. In addition to concert venues, the dance is taught in schools, clubs, and health clubs throughout the country. Salsa dance is also an excellent example of the synergy between music and dance. Salsa bands are typically outfitted with a cadre of percussion instruments, of which the conga, bongo, and bell players have prescribed patterns. The melodic players also have important roles in this music, but the bass guitar and *montuno* (often played by the piano) intertwine their rhythmic parts with the steps of the dances. Salsa dancing is based on eight-step counts and the musical parts often do not play on counts on which the dancers are to step. In this way, the dancer’s steps fill in the space left by the musicians and vice versa.

The boom in popularity and sales of salsa music across the Caribbean and in the United States came in the 1970s. During this period, the Fania All-Stars were one of the groups of greatest renown (Rondón, 2008). Members of the All-Stars over time are a “who’s who” of important Latin artists, including the Cuban artist Celia Cruz, Panamanian Ruben Blades, Tito Puente, and the Dominican founder of the group, Johnny Pacheco (Fania, 2014). Joining the all-stars in all-time popularity are the Puerto Rican trombonist Willy Colón, Colombian bandleader Jairo Valera, and Puerto Rican singer Hector Lavoe.

Although salsa music saw a decline in popularity in the early 21st century, replaced in terms of popularity with young people by forms such as reggaetón, some artists began a revival of the form after 2010. The Puerto Rican artist Marc Anthony, in particular, has had great international success with salsa songs such as “*Vivir mi vida* (Live my life)” (Cobo, 2013).

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See also: [Reggaetón](#); [Samba Instruments](#); [Samba Music](#)

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Samba Instruments

Samba, one of the most recognizable Brazilian musical expressions, flourished between the 1920s and the 1950s. Its genesis refers to slave music and dance traditions such as *batuque* (percussive ensembles) and

umbigada (belly-bump dance). Over time, samba also came to incorporate European tonal harmonies and instruments, forming a diverse group of musical styles and repertoire.

In 2005, the traditional dance music performed in the northeastern region of Brazil called *samba de Roda* was declared a patrimony of humanity under oral and intangible cultural expressions by UNESCO. Samba de Roda appeared around the 19th century as an Afro-Brazilian dance performed as entertainment after informal *Candomblé* ceremonies (a region's main Afro-Brazilian religion), and incorporates clapping and chanting in a circle formation. Its main instruments are guitar, *atabaque*, *berimbau*, *chocalho*, *pandeiro*, and plate and knife (*prato-e-faca*). The presence of sounds stemming from corporeal (e.g., clapping, solo or choral chanting) and makeshift instruments (e.g., plate and knife, keychain, matchbox, wooden blocks, bottles, etc.) signal the creativity of many groups to fashion a musical laboratory out of the available resources. Many instruments have been manufactured from low-cost materials accessible to the communities involved. Moreover, unpitched instruments (e.g., shakers, whistles, bells, etc.) found in African-derived musics of the region are well regarded by performers.

After World War II (1939–1945), American jazz obtained a greater share of the Brazilian market, bringing with it the prominent use of brass instruments such as trombone and trumpet and resulting in “Brazilian-style” big bands. The carioca (Rio de Janeiro) influence of *choro* also affected samba by the insertion of flute and clarinet. The most common percussion instruments of samba are the *pandeiro*, *surdo*, and *tamborim*. These instruments generally mark the main pulse, while others add color (variety of timbres) and extra rhythmic layers. Another prominent instrument is the guitar (sometimes the seven- or eight-string guitar), whose rich harmonic and rhythmic versatility has been raised to the level of a “synthesis instrument” according to some scholars. The guitar (or sometimes a banjo or *cavaquinho*) provide an extensive melodic and harmonic range to the music. The *cavaquinho* (similar to a ukulele with different tuning), like the flute, may in fact take over the melody, acting as a substitute for the voice, and often accounts for a good portion of melodic improvisations. The piano

has been another powerful instrument in terms of range in harmony, melody, and rhythm. Modern samba groups often make use of a standard “jazz band” combination: piano (keyboard or synthesizer), bass, drums, and vocals.

Samba groups range in size from duets (commonly voice and guitar) to symphonic ensembles. Samba as a music generally refers to a genre characterized by duple meter (2/4) or compound meter (6/8), overlaid with call-and-response singing, various unpitched percussive instruments, and complex syncopated rhythms which that additive rhythms and polyrhythms.

Brazil is a large country with a diverse population demographic, so given the variety of social settings in the country, many different styles of samba developed, with even more subgroups. The first is *Samba-Enredo*, a samba school’s annual musical theme for Carnival. This type of samba requires a large ensemble, the *bateria*, a group of approximately 300 percussionists who accompany the singer and give rhythmic shape and sustenance to a large parade of dancers. The *bateria* is divided into smaller instrumental sections, usually in the following order: *cuícas* (a small cylindrical drum with a stick fastened to the internal center of the drumhead, whose pull and friction provides a high-pitched sound), *agogôs* (usually two iron bells connected through a curved stem), *pandeiro* (a flat, round tambourine made with a goatskin head mounted on a brass or a wood frame, whose adjustable bars often hold small metal shakers), *chocalhos* (a multiply lined shaker infused with tiny metal plates that produce a nice rattling sound), followed by a mixed group of *caixa* (a lightweight drum with nylon heads), *repique* (a middle-size drum) and *surdo* (a large drum).

Other samba styles include *Samba-Canção* (samba song) which is a more laid-back, sentimental, orchestrated type of samba promoted in the 1920s by musicians in the context of radio performances and recordings. Examples of Samba-Canção include *Samba-Exaltação*, which is a modality of samba that features extensive lyrics paying homage to the nation. This type of samba frequently makes use of orchestral resources, striving for grandeur and pomposity. The most famous example is “*Aquarela do Brasil* (Brazilian watercolors)” by Ari Barroso, recorded in 1939.

Samba de Gafieira is a fast-paced instrumental samba, created in the 1940s by saloon orchestras, that normally accompanies couples quickstep dancing. The *Pagode* originated in Rio in the 1970s and features a repetitive rhythm with percussion and electronic sounds. The Pagode adds the four-string banjo, *tantã*, and *repique-de-mão* to the general assortment of samba instruments (cavaquinho, guitar, and pandeiro). Famous Pagode groups include Fundo de Quintal, Só Pra Contrariar, Raça Negra, Katinguelê, Patrulha do Samba, Pique Novo, Travessos, and Arte Popular. In more recent years, many subgroups of samba fusion-styles have appeared, such as samba-reggae, samba-choro, samba-funk, samba-rock, samba-rap, and sambolero, among others.

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See also: [Candomblé](#); [Carnival](#), [Music of](#); [Samba Music](#)

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Samba Music

As one of the principal urban popular music genres of Brazil, samba flourished between the 1920s and the 1950s. Its genesis refers to slave music and dance traditions such as *batuque* (percussive ensembles) and *umbigada* (belly-bump dance). The word “samba” is a derivative of *semba*, a term of Congo-Angolese origin that designates *umbigada*, choreography present in many Brazilian dances. Through time, the music also came to incorporate European harmonies and instruments, forming a wide and diverse group of styles and repertoires that captivated Brazilians of all ages and social groups.

MUSICAL STYLES

Samba groups range from duets (commonly voice and guitar) to symphonic ensembles. Despite such variation, samba is generally a broad genre characterized by duple meter (2/4) or compound meter (6/8), overlaid with complex syncopated rhythms, call-and-response singing, and use of unpitched percussive instruments. Samba often combines music and dance learned through day-to-day interactions in bars, bakeries, cafes, parties, community activities, and larger events such as Carnival rehearsals.

Given the variety of social settings in which it appears, many different styles of samba developed, with many more subgroups. The first is *Samba-Enredo*, a samba school's annual musical theme for Carnival. The second is *Samba-Canção* (samba song), a more laid-back, sentimental, orchestrated type of samba promoted in the 1920s by musicians in the context of radio performances and recordings. Samba-Canção was commonly released at mid-year, outside of Carnival season. *Samba de Gafieira* is a fast-paced instrumental samba developed in the 1940s by saloon orchestras and used for couples quickstep dancing. *Pagode* originated in Rio in the 1970s and features a repetitive rhythm with percussion and electronic sounds.

Many subgroups of fusion styles have appeared, such as samba-reggae, samba-choro, samba-funk, samba-rock, samba-rap, and sambolero, to name a few. *Samba-Exaltação* has extensive lyrics paying homage to the nation. This type of samba frequently makes use of orchestral resources to enhance grandeur and pomposity. The most famous example is “Aquarela do Brasil” (Brazilian watercolors) by Ari Barroso (1939). After World War II (1939–1945), American jazz music obtained a greater share of the Brazilian market, bringing with it the prominent use of brass instruments such as trombone and trumpet and resulting in “Brazilian-style” big bands. The carioca influence of *choro* also added flute and clarinet to the range of samba instrumentation.

HISTORY AND DEVELOPMENT

The widespread popularity of samba today, both nationally and internationally, developed from a complicated history. Initially regarded as a “lowly” form of slave entertainment, a series of resolutions dating back to

1831 prohibited the “assemblage of slaves, *lundus*, vociferations, *batuques*, Black dances, uproars, and sambas.” Further criticism and containment came from newspapers and police forces. After the abolition of slavery (1888), many Africans and Afro-Brazilians moved south toward the larger metropolitan capitals of Rio de Janeiro and São Paulo. Settling in precarious huts in hillside areas (slums), African descendants revived rituals and dances that then blended with other immigrant traditions to form an greatly assorted collection of musical forms.

One of the main intellectual centers of samba music in Rio was Tia Ciata’s house, where many professional musicians gathered to eat, drink, and play. Tia Ciata concurrently used her house as a center for *Candomblé* (the main Afro-Brazilian religion) ceremonies. Through such juxtapositions, samba’s history became intricately connected to the world of Afro-Bahian religion. The musicians who frequented Tia Ciata’s house included Donga (Ernesto Maria dos Santos, 1888–1974), João da Baiana (João Machado Guedes, 1887–1974), Heitor dos Prazeres (1898–1966), Pixinguinha (Alfredo da Rocha Viana Filho, 1897–1973), Sinhô (José Barbosa da Silva, 1888–1930), and Mauro de Almeida (1882–1956). Donga and Mauro de Almeida’s composition “*Pelo Telefone* (Through the telephone)” (1916) is one of the earliest instances of successful samba recording in Rio de Janeiro. Its rhythmic basis bears a strong likeness to the *habanera* and the *maxixe*. The *ranchos*—semi-structured Carnavalesque groups that preceded *Escolas de Samba* (samba schools)—also exerted a strong aesthetic influence on the formation and dissemination of samba music, given that their samba style, based on percussion and metal instruments, was considered more humble, pure, and traditional.

Musicians whose expanding radio notoriety and record sales reached vast parts of the population represented a third group associated with “commercial” samba, more commonly performing the heavily orchestrated *Samba-Canção*. Noted musicians in this group include Ismael Silva (1905–1978, founder of *Deixa Falar*, Rio’s first samba school), Brancura (Sílvio Fernandes, 1908–1935), Nilton Bastos (1899–1931), Noel Rosa (1910–1937), Sílvio Caldas (1908–1998), Francisco Alves (1898–1952), Custódio Mesquita (1910–1945), and Cartola (Agenor de Oliveira, 1908–1980).

These *sambistas* had close ties to the Estácio de Sá samba school, and thus defy strict categorization.

The mediums of radio and recording were frequently frowned upon, and became the subject of fierce debates wherein many cognoscenti divided samba into *Samba do Morro* (hillside samba) versus *Samba Desvirtuado* (distorted samba), the latter signifying samba produced for mass consumption. Two writers, Francisco Guimarães (nicknamed Vagalume) and Orestes Barbosa, especially symbolized this divide, each authoring news articles and books throughout the 1930s to the 1950s arguing the origins and definitions of the word “samba.” Vagalume favored *Samba do morro*, whereas Barbosa made a case for samba as an authentically *carioca* tradition. The intellectual rift actually signaled a shift in Brazilian self-conception wherein samba (as an African-derived music) gained significant cultural status by meriting such discussions.

By the mid-1920s, during Brazil’s Modernist movement, Brazilian intellectuals (including Gilberto Freyre, Mario de Andrade, and Heitor Villa-Lobos) promoted African and popular culture as authentic elements of national identity. Increasing acceptance and patronage of samba was also due in part to significant governmental backing during the dictatorship of President Getulio Vargas (1939–1945). As dictatorial governments attempt to mold a deferential citizenry, nationalist projects often appropriate cultural forms to create uniformity and social bonding. During the Vargas era, popular expressions such as capoeira, Carnival, and samba gained cultural status thanks to state-sponsored activities and propaganda vehicles like *Radio Nacional*. Samba schools received official recognition and financial subsidies, and Carnival was promoted as a major tourist attraction. Increasingly competitive, Carnival has become a large international festival boasting in excess of 6 million annual attendees; samba schools invest approximately \$5 million *reais* (US \$2.5 million) each annually in costumes, parade floats, and accoutrements.

SOCIOCULTURAL CONTEXT

Perhaps what best explains the prominence of samba, from a sociocultural standpoint, is its ability to promote irreverence and unity. The

regularity of percussive samba rhythms—ranging from the rather subdued *Samba de Roda* (samba circle) to the frenetic *bateria* (Carnival ensemble of 300 drummers)—conveys a sense of contagious happiness and hypnotic frenzy. The interval between the first weaker beat and the second stronger beat of samba's double meter (in 2/4) permits complex rhythmic improvisations devised through singing, instruments, or dance moves. The balance between twirling (twisting) and flowing (elongated) corporeal movements constitutes a healthy interplay between mind and body for dancers and musicians alike. Some authors also describe the importance of *efeito-breque*, an abrupt melodic or lyrical interruption, which effectively breaks with auditory expectations and causes a sense of wonderment and renewal of the rhythm that follows. In *Samba de Breque*, these instrumental breaks also allow the singer to interject humorous commentary.

The vocals are straightforward, using unornamented speech-like patterns often running counter to the underlying meter, and thereby adding an additional layer of rhythmic effect (polyrhythm). Samba lyrics vary depending on the time, locale, and function. Carnival lyrics (*Samba Enredo*), for example, provide the main theme for the samba schools' parade, and are often drawn from Brazilian history, literature, folklore, and pop culture. Lyrics may address topics such as the founding of Brazil, pay tribute to native populations, or discuss contemporary issues such as the merits of test-tube babies.

Although difficult to generalize, standard sambas performed in small bars and cafes regularly deal with issues surrounding work, women, and money. Samba songs may speak about love and loss, conceived as complementary sides of the same coin, suggesting an affirmation of life regardless of its challenges or insecurities. Money is another common subject, featuring catchy lyrics confronting the dominant regime of unequal work and pay. A negative mindset about work all too often translates into "living-in-the-moment" affirmations. Described by some scholars as the "politics of present time," lyrics argue for a state of enjoyment that defies hegemonic notions of modernity (too strict a work ethic, preoccupations with final rewards, the obsessive consumption of information due to a fear

of social alienation, etc.). As such, samba functions as a sociocultural motto of creative will—the desire to make life anew, regardless of history.



Samba musicians and composers meet in Rio de Janeiro in 2009. Rooted in Brazil's African traditions, samba is one of the country's best known music and dance forms. (Ricardo Beliel/Brazil Photos/LightRocket via Getty Images)

Latin America in general, and Brazil in particular, has suffered an enduring stereotype of being a New World site of delayed development. The idea is not new, and many Brazilian musicians wrote about an archetypal cultural figure, the *malandro*, caricatured as a hustler whose poor working habits leave him constantly on the brink of financial ruin, and having to resort to all sorts of scams and trickeries. The *malandro*'s bohemian personality also extended his moral economy to relationships with women. Despite being clearly a byproduct of Brazil's pre-industrial era, allusions to the *malandro* merit critical reassessment, as many songs also spoke of the unfeasibility of *malandragem* as a way of life.

SAMBA TODAY

Samba is a contemporary urban musical expression, encompassing persons of all social classes and ages, providing a respite from solitude and

melancholy, encouraging social bonding, and creating a dynamic space for creativity. Over time, samba has become part of the Brazilian imagination and a main touchpoint of Brazilian national identity both nationally and abroad. The National Day of Samba, December 2, is commemorated annually. *Samba de Roda*, a traditional dance music performed in the northeastern region of Brazil, was declared a patrimony of humanity under oral and intangible cultural expressions by UNESCO in 2005. Samba de Roda appeared in Bahia around the 19th century as an Afro-Brazilian dance performed as entertainment after informal *Candomblé* (religious) ceremonies, and incorporates clapping and chanting in a circle formation. Dancers take the “stage” at the center kindled by the ensemble: guitar, *atabaque*, *berimbau*, *chocalho*, and *pandeiro*.

Contemporary samba musicians (1970s–1980s) include Paulinho da Viola, Jorge Aragão, João Nogueira, Beth Carvalho, Elza Soares, Dona Ivone Lara, Clementina de Jesus, Chico Buarque, João Bosco, and Aldir Blanc. Other important names of an earlier generation include Pixinguinha, Ataulfo Alves, Carmen Miranda (a success in both Brazil and the United States), Elton Medeiros, Nelson Cavaquinho, Lupicínio Rodrigues, Aracy de Almeida, Demônios da Garoa, Isaura Garcia, Candeia, Elis Regina, Nelson Sargento, Wilson Moreira, Elizeth Cardoso, Jacob do Bandolim, Lamartine Babo, and Clara Nunes. Nunes was a famous Brazilian singer who mixed and promoted Candomblé and Umbanda’s religious elements (her faith tradition) as a musical signature in many of her songs, such as “*Ê Baiana*,” “*Tributo aos Orixás*,” and “*Morena do Mar*.”

Samba is a projection of Brazilian national identity. It has developed from a marginalized Afro-Brazilian musical expression to a musical form that in the early 20th century gradually conquered various sections of Brazilian society with its contagious rhythms and exquisite harmonies.

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See also: [Candomblé](#); [Carnival](#), [Music of](#); [Samba Instruments](#)

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Sanjo

Sanjo is a genre of Korean folk music performed on a solo melody instrument with *changgo* (*janggu*) (hourglass drum) accompaniment. A sanjo composition consists of three to six movements, each with a different rhythmic pattern. The movements are played consecutively, progressing from slower to faster tempos; one piece can last from 20 to 60 minutes. Sanjo has been composed for various instruments such as different zithers, a transverse flute, and a two-stringed spiked fiddle. Virtuoso performing techniques are required to convey its dramatic, expressive melodies. Recognized in 1967 as an Intangible Cultural Property by the South Korean government, sanjo contributes to a sense of national pride and identity. It is preserved and promoted by the National Gugak Center, taught in traditional music departments at Korean universities, and performed internationally.

The accepted explanation for the appearance of sanjo is that master musician Kim Chang-jo (1856–1919) first codified the form for the *kayagŭm* (*gaygeum*) (12-string zither) in the late 19th century. Music scholars in Korea are re-examining the attribution of sanjo to a single individual, since it is clear that other musicians were also borrowing and reworking musical materials from existing traditional vocal and instrumental genres (Provine, 2010, p. 2). In aristocratic circles, plucked zithers were used to perform and enjoy courtly music of a serene and elegant character, in contrast to the exciting rhythmic and musical effects of

sanjo. Scorning such dramatic expression and sophisticated, technical skill, aristocrats called the instrumental solo scattered (*san*) melodies (*jo*).

Scholars agree that sanjo has a musical precedent in wind ensemble music, called *sinawi*, that accompanied shamanist dances. This improvisatory music progresses from slower to faster tempos and has roots in Korea's southern provinces, where particular 12-beat rhythmic patterns and melodies of a melancholy character predominate. The development of chamber music forms for aristocratic audiences of *sinawi* and *p'ansori* (a solo vocal music drama with drum accompaniment) contributed to the rise of sanjo. After the mid-19th century, performers began to prefer fixed rather than improvisatory melodies, and sanjo music has since reflected that change (Lee, 2009, p. 8). Although Kim Chang-jo may not have invented sanjo, he is influential for teaching his music to a number of pupils who became masters and transmitted their knowledge to the next generation, and for enabling the development of the genre for other Korean instruments.

Both government-appointed and independent master musicians teach and preserve sanjo. A traditional apprenticeship requires that the student both learn the master's melodies by rote, and study aristocratic and folk music. When the student is proficient in the master's sanjo, he can begin to revise musical material, add new melodies, and gradually evolve his own variant of the piece. Eventually, the composition bears the name of the newer master. In the 1960s, when sanjo compositions were first written down for teaching and study in traditional music departments of Korean universities, the term *ryu* ("school" in Japanese) was added to the newer master's composition to distinguish it as his personal variant in the lineage of his teacher (Killick, 2013, pp. 33–34).

Melanie T. Pinkert

See also: [Janggu](#); [Pansori](#)

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Schlager

Schlager (German for "hit") emerged in Vienna, Austria, in the late 19th-century and is a relatively young musical phenomenon. The origin of the term is unclear; some argue that it first appeared in the Viennese *National-Zeitung* in 1881 to describe a musical melody, chorus, or song with rapidly growing popularity, regardless of its genre. Others point out that the term had already been applied to the premiere of Richard Strauss's waltz "*An der schönen blauen Donau* (On the beautiful blue Danube)" in 1867. The popular songs termed schlager were often originally drawn from operas or operettas, chansons, waltzes, polkas, or marches with lyrics and became popular beyond their original contexts. The roots of schlager lie in 19th-century entertainment music, comical songs, and soubrette albums. Nowadays, the term describes a large portion of popular music not characterized as Anglo-American pop or rock, regardless of its success. As a form of popular song, schlager is directly related to the production and distribution of music as a commodity.

Once the popular songs from Vienna had reached Berlin in the early 20th century, composers started to write complete evening entertainment programs in a way that invited the extraction of single songs as schlager. During the ensuing period, original songs labeled as schlager were circulated widely. As such, schlager is both closely connected to the emergence of urban culture and a typical product of industrialized society: the production of schlager is based on a division of labor among composer, lyricist, producer, and performer, followed by marketing and distribution. The short lifespan of most schlager songs reinforces their status as a commodity.

With the emergence of the recording industry at the beginning of the 20th century, schlager developed from single hit songs into a general musical genre. At the end of World War I, Berlin became the center for schlager production, with the establishment of revues and cabarets as popular stage entertainment. The parallel development of mass media broadened the reach of schlager and its audience, helping ensure its success. During and after World War II, schlager was used to entertain the population and troops, but also as propaganda (Wicke, 1998, p. 1068). Songs about endurance, home(land), and longing for loved ones resonated strongly with audiences. Besides jazz, rock, and pop, schlager became the most widespread musical phenomenon of the 20th century in Europe.

Musically, schlager generally employs 4/4 time and orchestral or pop arrangements; it usually avoids African American musical characteristics like syncopation and blue notes. It is based on standardized structures, catchy melodies, easy harmonies, and prominent danceable rhythms. Its general form is bound to eight-bar phrase building and the verse-chorus principle; however, these elements may vary. Schlager is often limited in its gamut and compound intervals are rare. Compositions are often limited to the basic functions of tonic, subdominant, and dominant, while arrangement (fashionable sounds and rhythms) and studio production techniques such as echo effects are crucial. It is hard to pinpoint exactly what differentiates schlager from other popular music genres, because it constantly adapts to and adopts recent musical trends in adjusted forms: cabaret-schlager, jazz-schlager, tango-schlager, rock-and-roll-schlager, and so on. Its aesthetic form is always related to its cultural and historical context, as schlager aims at broad commercial success and is oriented to suit its audience's familiar, everyday experiences. Hence, schlager form has to carefully balance a general recognizability in form and content with elements of innovation to promote success. Schlager songs usually contain lyrics in their respective national languages (and at times local dialects), often addressing issues such as (straight) love, *Heimat* (homeland), wanderlust, desire, and nostalgia, but also everyday happiness or friendship. Schlager refers to the zeitgeist and sometimes tentatively addresses socio-political issues—though never offensively—and objectionable themes are avoided. Generally, schlager

represents stereotypical views of love and gender relations, and is dominated by a traditional worldview. As such, schlager has often been associated with escapism and superficial entertainment music. Central to the success of schlager is the performer, who is often not the originator of the song, but who personifies its emotions and lyrical content. Songs are often written for the performer's persona and to reinforce the performer's celebrity status. Popular schlager succeeds in offering a source of identification for its listeners, and thus the songs resonate with the needs and desires of the majority.

With the rise of rock and roll after World War II and the age-specific differentiation of musical cultures, the term "schlager" became associated with music that was particularly popular with a parent generation, and less identified as youth music. At least since the success of the Beatles in the 1960s, younger generations make negative associations with the genre as being unsophisticated, traditional, conservative, and reactionary; however, its popularity and commercial success exceed that of most other popular music genres. Schlager is widely popular all over Europe, not least due to the international success of the Eurovision Song Contest, which started as a schlager festival. Most countries developed their localized versions of the genre: in Finland, it goes under the name *iskelmä*, in the Netherlands and Flanders *levenslied*, and *šlager* or *uspješnica* in countries of the former Yugoslavia. However, countries such as Poland, Hungary, Switzerland, Turkey, Scandinavia, and the Baltic States, as well as (to a lesser extent) France, have adopted the German term to describe similar musical phenomena.

Melanie Schiller

See also: [Eurovision Song Contest](#); [Fiddle](#); [Norwegian Folk Music](#); [Nyckelharpa](#); [Yodeling](#)

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Schottische

Also called the "Scottish" in the 19th century, the *schottische* is a duple-meter social dance for couples that includes energetic leaps and smooth hops, depending on the specific type. It is one of the oldest of all dances, with a simple fundamental step, and is traditionally performed at roughly 78 beats per minute (though slightly faster in pre-Civil War America). It was popular in England and on the European continent in the 1840s and 1850s, making it contemporaneous with the polka and galop. The French call it the *écossaise*, but English and Scottish dance experts consider the *écossaise* to be a simpler country dance (also in duple time).

Douglas Kennedy, the Director of the English Folk Dance and Song Society, alleged that the *schottische* was "created by the Polish dancing master Markowski roughly one hundred years after the appearance of the *écossaise*, by combining the rhythm of the *strathspey*," but no documentary evidence currently supports this claim. The *schottische* was already danced in Sweden in the first decade of the 19th century, and contemporary references to it in Scandinavia specify two figures (floor patterns), consisting of several hopping steps forward in open formation, followed by the second movement in closed form.

The polka, based in part on a *schottische* step, appeared in Germany in the 1830s, and due to this similarity was called "die Schottische." By 1844, the actual *schottische* (in round dance form) was called the *Rheinländer* (in Bavaria), and the Bavarian Polka (in Rhenish countries). In the 1860s,

music for the schottische could also include polkas played at half-speed. The schottische was first danced in England around 1848; the Highland Schottische was introduced to Scotland in 1855 and known as the “Balmoral Schottische.” The waltz also employs a modified schottische step, which resulted from the incorporation of waltz-like turns into the écossaise. It resembles a waltz in 2/4 meter, with the left foot skipping forward while the right foot is extended in front, concluding on the second pulse with the feet coming together.

The social position of dancing masters declined dramatically throughout the 19th century, and middle-class dancers were admonished not to display extreme agility, lest they look too much like a dancing master. Manuals published in the 1840s and 1850s concentrated less on elaborate steps and correct methods for handling dance cards, and instead began to resemble etiquette manuals. New York dancing master Thomas Hill advised the reader not to “amuse yourself by hacking the woodwork or in any way mar the furniture,” and to avoid “loud conversation, profanity, stamping the feet, writing on the wall, smoking tobacco, spitting or throwing anything on the floor” while performing the schottische and galop.

Different combinations employing the schottische step were danced in the United States from at least 1857, and most mid-century Americans knew how to waltz, polka, galop, and dance quadrilles. Charles Durang’s *The Fashionable Dancer’s Casket* (1856) described opportunities in most pre-Civil War urban centers to go to weekly soirées and balls. He mentions that the *schottische valse* was a particular favorite of American ballrooms and stated that the schottische was “as universally danced as the polka,” although its hopping step led to “inevitable collisions” of couples on crowded dance floors. American author Mark Twain (Samuel Clemens) reported in a letter to his elder brother Orion (March 18, 1861) that his mother considered the dance to be scandalous. After the Civil War, etiquette books almost completely replaced dancing manuals, and ballroom dancing preferred round dances performed in closed position (by couples). The most popular urban dances included the waltz, the galop, cotillions, and quadrilles (including brief schottische steps), whereas rural settings preferred English country dancing, the schottische, the polka, and the parlor

game known as the German. Dress was formal in the cities, with men usually in white tie and tails and women in gowns with long trains, supported by bustles, hoops, and corsets.

At the same time in Argentina, whites began to adopt black forms of dance, such as the *candombe* (*candomblé*). Throughout the last three decades of the 19th century, younger Afro-Argentines began abandoning the *candombe* in favor of imported European dance forms such as the *schottische* and *habanera*.

Continental dancers before 1890 preferred to face each other, but they later adapted the open position. Reaching the height of its popularity in England by 1880 (as the “Military” *schottische*) and as a continental social dance in the 1890s, the *schottische* fell out of fashion, and was then revived just before the Vernon Castle period in the United States under the name of “Barn Dance” (1905–1910) and again as the “Big Apple” and jitterbug of the Jazz Age. It survived during the heyday of “animal dances,” the foxtrot, the Charleston, and early swing dance forms. The Trianon Ballroom in Chicago—one of the Midwest’s grandest dance establishments of the 1920s–1940s—featured the *schottische*, foxtrot, and waltz in its evening programs until World War II.

Modern American folk varieties of the *schottische* exist, including the Danish *schottische*; the Mexican *Schottis* (for couples, danced on the U.S. West Coast since the beginning of the folk dance movement in the 1930s); and *La Burrita* (the Little Donkey), introduced to the West Coast by Carlos Rosas of Mexico City. Other European couples forms are present in Portugal and Naples, Italy (the *Fado Blanquita* and Neapolitan tarantella, which combined the *schottische* step with a buzz turn); in Ireland (the *Siamsa Berite* and the *Staicin Eornan* (stack of barley), both introduced by Una O’Farrell of Dublin to the United States by adapting the *schottische* step to a hornpipe meter); and in Appenzell, Switzerland (*Der Gsatzlig*, invented by Jane Hinrich; and the *Chilbitanz*, brought to the United States by Millie von Kinsky in 1954). The most thorough discussion of different combinations and patterns for the mid–20th-century traditional American *schottische* can be found in Lloyd Shaw’s *The Round Dance Book* (1948).

Folk dances with related patterns include those danced in an open circle from Serbia (the Sarajeva *kolo*, the Rumunjsko kolo with an added rocking step, and the Milanovo kovo, in which the circle pulls in to the center), and Israel (*Kuma echa*, adapted by Rivkah Sturman for public dance in Israel and the Jewish diaspora before the creation of the Jewish state in 1946). Other folk variants adapt the pattern to a single line, as in Israel (*Ken Yovdu*, influenced by the Arab *debka* step) and Scotland (Ship o' Grace, a strathspey with an internal schottische section, composed in the 1950s by Jean McAdam of Glasgow)m and for trios of dancers (The Shepherd's Crook from Scotland, danced in a figure eight and incorporating several Highland fling steps). There is also a modern country-western dance called the "Sweetheart Schottische," which is danced in sweetheart (shadow) position.

STEPS

The schottische step takes two forms: the more traditional "step, close, step, hop" pattern; and the "run, run, run, hop" pattern, which is similar to the American "barn dance" or "modern" schottische. This dance requires a 4/4 meter, and each step is given one beat. It is danced in a modified running style, accenting the first step of each measure. On the hop, the free foot should be lifted only slightly off the floor, keeping the foot directly under the body and very close to the ankle of the supporting foot. This type of lift is also found in the Swiss schottische, in the Swedish turning schottische, and in the Serbian kolo, although Serbian forms include a characteristic faster tempo for the step-hop pattern. In the American schottische, however, the free leg swings easily forward and slightly across the supporting leg. The free foot is never kicked up behind or to the side.

The direction of the schottische is not always forward, so the step pattern may have to be adjusted accordingly. When dancers progress sideways or on a diagonal, the second and third steps cross in front or behind. Couples usually stand next to each other, in "open position," with the lead dancer's right arm around the waist of the partner, and the right dancer's left hand resting on the leader's right shoulder. English dancers usually change partners frequently and begin with the outside foot (thus, the couple's feet

do not match). A typical 19th-century schottische pattern combines two schottische steps and four step-hops, moving counterclockwise around the room. During the four step-hops, dancers of the mid-19th century would make a half-round turn in place.

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See also: [Austro-German Dances](#); [Scotch Snap](#); [Yodeling](#)

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Schrammelmusik

Schrammelmusik is an umbrella term for various kinds of folkloristic music in Vienna, Austria, which are played in a special chamber setting. The name derives from the brothers Johann (1850–1893) and Josef (1852–1895) Schrammel, who studied violin at the Vienna conservatory, and who, with the guitarist Anton Strohmayr, beginning in 1878, formed a terzet (*Nussdorfer Terzett*) and, with the clarinetist Georg Dänzer, in 1884, the *Schrammel-Quartett* (*D' Schrammeln*). The guitar used is a Spanish guitar with (now) nylon strings, and three to nine additional bass strings on a second unfretted neck. This typical Viennese instrument is named *Kontra-Gitarre* or *Schrammel-Gitarre*. In 1891, Dänzer left the ensemble, and the high-G clarinet, which had played the melody parallel to the first violin, was replaced by an accordion.

The ensemble played native folkloristic music from Vienna, composed folkloristic music (still very famous today is Johann Schrammel's march *Wien bleibt Wien* (Vienna remains Vienna), 1886), and generated the term "Schrammelmusik." The quartet gave concerts until 1893, made folkloristic Viennese music socially acceptable, and was very popular in all walks of life. Their music was for listening, not for dancing. They published editions

of their music (e.g., the three-volume *Alte oesterreichische Volksmelodien* (Old Austrian folk melodies), edited by Johann Schrammel, 1888/89) and also gave concerts abroad. Beside the *Schrammel-Quartett*, other ensembles, such as *D' Grinzing* and the *Gebrüder Butschetty*, were also popular and toured abroad.

Many ensembles picked up folkloristic Viennese music and played Schrammelmusik. The basic instrumentation consisted mainly of two violins and a contra-guitar. During the first half of the 20th century, two violins, accordion (which for the Schrammel quartet was only a compromise), and a contra-guitar was the most common instrumentation. Even in the late 19th century, the ensembles (mostly male musicians) played at *Heurigen* pubs in the Vienna suburbs (the term “Heuriger,” plural *Heurige(n)*, means both the young wine that is served, and the establishment itself), in traditional inns and at private gatherings. *Heurigenmusik*, with its melodic and rhythmic basis in the Austrian *Ländler*, is an umbrella term for Schrammelmusik and Viennese songs, including songs sung by the *Fiakersänger*, who drove cabs (the term *Fiaker* means the cab and the driver, today an attraction for tourists). During the 1880s, Schrammelmusik ensembles included a singer (also a yodeler or a whistler), who sang Viennese songs (the text dealt with Vienna, sung in the Viennese dialect). The songs supported a homelike atmosphere in the *Heurigen*, and helped patrons to forget their hard daily lives.

After the death of the Schrammel brothers, the musicians and the name of the ensemble changed several times. A “Schrammel-cult” started in the 1920s (mostly quartets with two violins, accordion, and contra-guitar, with a singer; or trios with one violin). The most important ensemble after World War II (1939–1945) was the *Faltl-Kemmeter-Schrammeln*, with the violinist Hans Faltl, a member of the *Wiener Philharmoniker* (Vienna Philharmonic). During the 1960s, a renaissance of Schrammelmusik started with the *Spilar Schrammeln*, who enlarged the repertoire with dance music of the Schrammel brothers. In 1963 and 1972, Louis Böck rediscovered manuscripts of the Schrammel brothers and performed them with his *Klassisches Wiener Schrammelquartett* (active until 1979) in the traditional setting with two violins, contra-guitar, and clarinet (or flute).

Today, duos (contra-guitar and accordion) and trios (violin, contra-guitar, and accordion) are common in Schrammelmusik. In Vienna, more than 30 Schrammel quartets are active. The *Schrammel.Klang.Festival* takes place in Litschau (where the Schrammel brothers' father was born, 100 miles northwest of Vienna) each year.

Jörg Jewanski

See also: [Austro-German Dances](#); [Ländler](#)

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Scotch Snap

The Scotch snap is a syncopated rhythmic figure in which a short, accented note is followed by a longer, unaccented note. The short note comes on the beat, rather than before it. It often appears together with a long-short syncopation. The Scotch snap often appears as a 16th note followed by and barred with a dotted eighth note. It is most often associated with Scottish music, from which it derives its name. It also appears in vocal and instrumental music from other Celtic and Anglophone traditions, as well as in Baroque music. The Scotch snap is also known as the “Scots catch” and the “Lombard rhythm.”

The Scotch snap is a distinguishing feature of the strathspey, a type of Scottish country dance tune in 4/4 time that is slower and statelier than a reel or a hornpipe. The Scotch snap gives the strathspey tune its rhythmic drive and helps the dancers find the correct lift and character for their steps.

The fiddlers Niel Gow (1727–1807), William Marshall (1748–1833) and James Scott Skinner (1843–1927, known as “the Strathspey King”) were among the musicians most closely associated with performing, composing, and notating fiddle strathspeys. Marshall is credited with the invention of the slow strathspey, in which the snap is a prominent feature. Scotch snaps are common in bagpipe tunes as well.

The Scotch snap also appears in Scottish and English vocal music. For example, the Scottish song “The Bonnie Banks o’ Loch Lomond” features Scotch snaps in the first line of the chorus: “Oh, ye’ll tak’ *the high* road, and I’ll tak’ *the low* road.” Similarly, “Heart of Oak,” the official march of the Royal Navy of the United Kingdom, features Scotch snaps in the second line of the chorus: “We always are *ready: Steady*, boys, *steady!*” Snaps also appear in many traditional Irish songs in Gaelic.

Some musicians and linguists believe that the presence of the Scotch snap in Scottish, Irish, and English music reflects the high number of accented first syllables in the Gaelic, Scots, and English languages. These scholars also point to the prevalence of snaps in Gaelic work songs from the Hebrides, as well as the Scottish tradition of *puirt-a-beul*, sometimes called “mouth music,” or vocal dance music, as evidence of the particularly Scottish nature of the Scotch snap. The Scotch snap corresponds to the metrical foot called the trochée. The poetry of Robert Burns (1759–1796), Scotland’s national poet, is written in the Lowland Scots dialect, and often uses trochaic meters.

In the Americas, the Scotch snap appears in several folk music traditions influenced by working-class Scottish immigrants to the New World. Snaps appear in Cape Breton, Appalachian, and Texas-style fiddle tunes. Combined with similar rhythmic features of West African musical styles, they appear in African American musical styles such as spirituals, jazz, gospel, and soul. They also appear in music designed to evoke images of cowboys and the Wild West.

Under the alternate name “Lombard rhythm,” which derives from particular folk music traditions of Lombardy in northern Italy in which snaps are also found, the Scotch snap has appeared in several works in the Western classical tradition. It was a common feature in Italian operas of the

Baroque period, and composers such as J. S. Bach, Henry Purcell, Felix Mendelssohn, and Antonín Dvořák all made use of Lombard rhythms in their compositions. The Hungarian composer Béla Bartók is also known for his use of Lombard rhythms, which stands to reason because, like English, Scots, and Gaelic, Hungarian is a language that relies heavily on short-long rhythmic patterns.

Rachel Adelstein

See also: [Bartók, Béla](#); [Celtic Music](#); [Fiddle](#)

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Seeger, Peter (1919–2014)

Peter “Pete” Seeger was an American folk musician and activist who championed folk song as vital cultural heritage and as a tool for social change. His career included singing at labor and anti-war rallies, spearheading the 1950s folk revival movement, and advocating for various political and environmental issues. Seeger authored and recorded a number of significant folk songs, including “Where Have All the Flowers Gone,” “If I Had a Hammer,” and “Turn, Turn, Turn.” His rendition of “We Shall Overcome” served as a rallying song for the American civil rights

movement of the 1960s. The motto etched into his banjo, “This machine surrounds hate and forces it to surrender” embodied his belief in the power of music to effect change.



American folk musician, songwriter, and political activist Pete Seeger, ca. 1970. (Michael Ochs Archives/Getty Images)

Music played a prominent role in the Seeger family household. Pete’s father, Charles Seeger, was a musicologist, conductor, and professor of music at the University of California at Berkeley. His mother, Constance Seeger, was a violinist who taught at the Juilliard School in New York. The couple soon divorced and Charles remarried Ruth Crawford Seeger, a

leading modernist composer and American folk music specialist. They introduced Pete to American folk songs, instruments, and dances and took him to various music festivals. While attending the Folk Song and Dance Festival in Asheville, North Carolina, Pete discovered the banjo, an instrument that would play a prominent role in his political and social activism. Pete would complete two years of an undergraduate degree in sociology at Harvard University before dropping out to pursue his political and musical interests. He worked alongside ethnomusicologist Alan Lomax cataloging and transcribing music at the Archive of American Folk Song at the Library of Congress. His respect for folk musician Woody Guthrie led him to travel the country collecting American folk music and expanding his performance repertoire. In 1943, Seeger married Toshi-Aline Ota, who shared and supported Seeger's passion for music and politics. They raised three children in a log cabin that Seeger built on a large plot of land overlooking the Hudson River in Beacon, NY.

MUSICIAN AND ACTIVIST

As a young man, Pete Seeger believed fully in the power of folk song to unify people and to engender social change. At Harvard, he joined the American Student Union, a leftist coalition concerned with the rise of fascism in Europe. His support of various causes, including desegregation and labor unions, led him to join the Young Communist League. There he discovered his talent as song leader: bringing his banjo to meetings and marches, he inspired his audiences to sing along. Seeger quickly achieved great popularity as a musician and social activist. In 1941, he joined Millard Lampell and Lee Hays in founding the Almanac Singers, a loosely organized musical collective devoted to the creation of a singing labor movement. With the start of World War II, the group performed patriotic antiwar songs, which earned them a spot on prime-time national radio. Although the Almanac Singers disbanded shortly after the war, Seeger remained in the spotlight for his role in the presidential campaign of Henry Wallace, supporting Wallace's promise for a peaceful resolution to the Cold War. Seeger then joined Lee Hays, Ronnie Gilbert, and Fred Hellerman to form a new band known as the Weavers. This group achieved significant

fame, securing engagements at major nightclubs and a contract with Decca Records through which they sold an estimated 4 million albums and singles. Their best-known songs included “If I Had a Hammer,” “Wimoweh,” “Goodnight Irene,” and “Kisses Sweeter Than Wine.”

By the 1950s, Pete Seeger had become one of the most controversial musicians in American history. Demonstrators protested his concerts regularly, decrying his leftist politics and his early associations with the Communist Party. The most disturbing demonstration took place in Peekskill, NY, in 1949, when actor and singer Paul Robeson invited Seeger to join him in concert. As Seeger and his family drove away from the performance, protesters chanted slogans and threw rocks, smashing the windows of the Seeger family car. A prolonged and invasive FBI investigation, which questioned the political views and the patriotism of Seeger and his fellow musicians, led the Weavers to disband. In 1955, Seeger was called to testify in front of the House Un-American Activities Committee, where he famously resisted answering the leading questions of the interrogation committee. His conviction and sentence to one year in prison were later dismissed as being based on a faulty indictment.

Seeger later disassociated himself from any political party and focused instead on supporting various social and environmental causes. He became especially active in advocating for the removal of pollution from the Hudson River and for the closing of the Indian Point Nuclear Plant in upstate New York. In 2010, he released *Tomorrow's Children*, an album dedicated to environmental awareness that he had recorded with the Rivertown Kids, a group of students from a local middle school. Together, they won a 2011 Grammy Award for best musical album for children.

RECOGNITION

By the 1990s, Pete Seeger had transcended the complex intermingling of his politics and his music, and he received a number of prestigious awards and honors. These included a Grammy Lifetime Achievement Award in 1993, the National Medal of the Arts and the Kennedy Center Award in 1994, the Harvard Arts Medal and induction into the Rock and Roll Hall of Fame in 1996, and a 1997 Grammy Award for Best Traditional Folk Album

of 1996 for his recording “Pete.” In April 2000, Seeger was named one of America’s Living Legends by the Library of Congress. In 2008, he performed “This Land Is Your Land” at the inauguration of President Barack Obama. Still steadfast in his demand for social equality, Seeger insisted on singing the version of the song (penned by Woody Guthrie) that included lyrics about economic inequality. His legacy includes inspiring a number of folk singers who adapted his style of revisiting older songs and applying them to current issues. He was especially influential for Bob Dylan, Don McLean, Bernice Johnson Reagen, and Bruce Springsteen. Springsteen drew from Seeger’s repertoire for his 2006 album “We Shall Overcome: The Seeger Sessions” and shared the stage at the inauguration of President Barack Obama.

PUBLICATION

Pete Seeger left a rich legacy of both published and unpublished writings. *Where Have All the Flowers Gone: A Singalong Memoir* (1993) is an accessible musical autobiography about the musician and his beloved folk songs. His political songbooks include *Hard Hitting Songs for Hard-Hit People* (1967), compiled with Alan Lomax and Woody Guthrie; *Songs for Peace* (1966); and *Carry It On: The Story of America’s Working People in Story and Song* (1985), coauthored with Bob Rieser. *The Incomplete Folksinger* (1972) is a collection of his writings on civil rights, the history of folk songs, and various folk musicians. His instructional manuals include *Henscratches and Flyspecks: How to Read Melodies from Songbooks in Twelve Confusing Lessons* (1973) and *How to Play the 5-String Banjo* (1948), the latter a book that he revised many times. Seeger was especially fond of his songbooks for children, such as *Foolish Frog* (1973) and *Pete Seeger’s Storytelling Book* (2000). Concerned with the quality of cultural education disseminated on television, Seeger created *Rainbow Quest*, an educational show for children. A powerful film tribute, titled *Pete Seeger: The Power of Song*, was released by Jim Brown Productions in 2007.

Yona Stamatis

See also: [Banjo](#); [Folkways Records](#); [Guthrie, Woody](#); [Lomax, Alan and John](#)

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Sephardic Music

One of the early Jewish ethnomusicologists, Abraham Zvi Idelsohn (1882–1938), opens a chapter on Sephardic folk songs by asserting and then asking: “A folk song must spring from a nation. But are the Jewish people a nation?” Their dispersal (from Israel) for 2,000 years, he argues, would deny such a claim. Yet, “Jews have never been divorced from the land where they developed from nomadic tribes to a nation” (Idelsohn, 1967, p. 357). Sephardim had a shorter temporal association with their *adopted* lands, but those connections likewise endure. They contributed beyond their numbers to Jewish liturgy, intermingled with the larger folk culture, and contributed words and melodies that sometimes, today, constitute “world music” (e.g., Gregorian chant may have evolved from Middle Eastern Jewish and Christian sources).

Sephardic is nevertheless a debated term. The proper noun refers to the distinctly Jewish language and cultures of the Iberian peninsula, abbreviated as Spain and including Portugal. However, “Sephardic” has come to mean more. Some count “Mizrachi” or (Middle) “Eastern” Jews in this group; others view “Sephardic” as shorthand for non-Ashkenazic Jews in whatever country. Perhaps the largest group views the term broadly and inclusively.

Jews entered Spain during the sixth century CE when it was held by the recently converted Christian Visigoths. North African/Muslim forces conquered it in 711. Generally allowed to live and work freely under the

Moors, Jews and Christians benefited from a society that valued learning, with “private foundations dispensing grants for artistic or scientific work” (Rubin and Baron, 2006, p. 84). The Caliphate likewise appreciated music, underwriting ensembles and performances.

This period of *convivienca* (harmony among the three major religions) foundered during the 14th century and ended abruptly in 1492 when the Christian monarchs Ferdinand and Isabella ordered the Edict of Expulsion (Alhambra Decree): Jews were forced to leave the country within four months. The resulting refugee population, numbering between 100,000 and 200,000, fled most notably to Morocco, North Africa, and European destinations both northward and eastward. At around the same time, another Muslim empire, the Ottoman Turks, began their broad conquest of Asia Minor, the Arabian peninsula, the Balkans, and beyond.

Two language groups, Judeo-Spanish (more commonly known as Ladino or Judezmo) and Judeo-Arabic, overlapped with the movement caused by the Expulsion and near-in-time Ottoman conquest. A third, related population/linguistic group also deserves mention. When the 12th-century traveler and ethnographer Benjamin of Tudela disembarked in Baghdad, he estimated that 40,000 Jews were resident there. Middle Eastern communities—Syrian, Persian, Iraqi, Yemenite—often predated Sephardic and Ottoman influences. Yemenite settlements, as one example, were geographically isolated and retained their Hebrew/Aramaic language infused with Arabic.

All told, the common factor for these former Spanish, Ottoman Turkish, and Middle Eastern communities are Judaic-Arabic confluences. The story of Sephardic music begins, however, with an older, more universal practice: chanting sacred texts in public venues, or “Torah by word of mouth.” *Piyyutim* are poems put to music. Evolving from the Hebrew tradition of psalms, they contained both direct and allegorical references to God, survival, morals, and peoplehood that could be put to use in personal penitential prayer (*slichot*) or more communal song (*z’mirot*). Although Ashkenazim (European Jews characterized by an evolving Germanic language and culture) contributed to the genre, Sephardic piyyutim are among the best remembered. Solomon ibn Gabirol was a poet who created

Adon Olam, repeated in Jewish services across the globe today. The same can be said of Mesullam ben Kalonymos's *Ein Kamocha* and Shlomo ha-Levi Alkabetz's *L'cha Dodi*. Similarly, *haggadot* (written guides for home-based Passover *seders*) are replete with memorable Sephardic piyuttim such as *Chad Gadya* and *Echad Mi Yodeah*. Rubin and Baron (2006, p. 90) emphasize the disproportionate Sephardim contributions to Jewish liturgy: "Other lyrics for Chanukah, Purim, circumcision and wedding feasts, etc., were created by *paytanim* (poets) over the centuries. Many of them are still in use today. But in no time or place since the ancient world were there the number of fine poets writing outstanding religious songs as were found in the medieval Arab world."

Vocals were essential to piyyutim because religious practice forbade, as work, the playing of instruments on Sabbath and holidays. While numerous piyyutim grace Jewish services, the melodies vary. Medieval Sephardic tradition advanced this sort of diversity—and accessibility. First, the poets themselves adopted local tunes or styles for their words. Second, traveling cantors purposefully selected melodies that would be familiar to and quickly accepted in their host communities. Some scholars and rabbis of the era argued against what they deemed a sort of self-indulgent interfering with ritual (Idelsohn, 1967, pp. 125–127). They also at times sought isolation against outside religious practices which they found offensive ("dancing girls," for example). Whatever the case, performers composed *diwanim*, or songbooks, to recall their works. The most exemplary was a second edition published by Israel Najara in 1600, containing nearly 350 songs.

Looking back several hundred years, it may be difficult to ascertain the exact (Judaic or Arabic) origin of certain melodies. Yet, the cantorial role certainly has been evolving. From the mid-17th century, male choirs chanted the *maftirin* (Torah and related texts) on Saturday afternoons (Ben-Naeh, 2017). Such participation, though now not gender-restricted, has been solicited largely by Reform congregations since the mid-20th century. Meanwhile, Ashkenazic cantors enjoyed their roles as soloists; their well-trained voices reverberated throughout sanctuaries, and congregants listened. If a bit of a generalization, the Sephardim were closer to "song

leaders.” One increasingly popular (or revived) version of *Ein Keloheinu* fuses the traditional Hebrew refrain with Ladino verses.

In addition to piyyutim and clearly religious music, Kligman (2003, pp. 231–232) notes “faithfully transmitted” Judeo-Spanish folk genres: *romancero* ballads, often narrating women’s experiences in love, child-bearing, parenting, and homemaking; dirges and tragic remembrances known as *endechas*; and short holiday and celebratory songs (*komplas*). (Ethnomusicologist Judith R. Cohen (2010) refers to this triumvirate as “romances, life cycle, and calendar.”) The words and music hold appeal, yet test the performer. As John Griffiths writes about reviving and presenting this music to Australian audiences today: “With La Romanesca [his band] we tried to take as much of a reconstructionalist approach as possible. The idea was to take the Spanish ballad melodies in the way that they had been preserved by the Sephardic Jews, and attempt to reconstruct and reinterpret them in ways that arguably may have been the practice in 15th-century Spain, whether by Christians or Jews. One of the things that was so exciting about this was more than just the beauty of the songs and their texts, but the challenge that came from the head-on encounter of artistic intuition and scholarly knowledge” (Griffiths, 2012, pp. 5–6).

Scholarly knowledge has in fact been growing since the late 19th century, with social sciences (anthropology and psychology, for example) methodically demonstrating typologies and variation. A host of scholars—Susana Weich-Shahak, Israel J. Katz, Edwin Seroussi, Miguel Sanchez, and others—conducted and published fieldwork and recorded that music, attracting broader audiences for romanceros.

Sephardic music also echoed political changes. Jewish communities in Arab lands felt increasingly threatened during the various Middle Eastern tensions of the 20th century. Their response was immigration, usually to Israel, the United States, or Europe. The movement toward unity of Ashkenazic and Sephardic cultures resulted in *Musika Yam Tikhonit Yisraelit* (Israeli Mediterranean music). Israel also has hosted, since 2003, an annual FestiLadino. Meanwhile, in the historic capital of Sephardic culture, the death of Spain’s General Francisco Franco (1975) and the reinstatement of political parties had a liberating effect; King Juan Carlos

commemorated the quincentenary of the Expulsion Edict and Columbus's voyage to America with a public apology—and outreach—to its long-departed residents. Spain's re-engagement in Sephardic music certainly exceeds its current Jewish population. Performers also come from a variety of countries to rediscover their historic connection: France, Portugal, Greece, Turkey, Holland, England, and others. The established recording industry in the United States definitely reveals Sephardic inclusion.

All told, appreciation for this genre is pan-ethnic, reaching any nation with supportive educational resources and multimedia venues open to “world music.” Women are often taking the lead in spreading the romancero music that once described their daily roles and existence. The (late) popular Israeli artist, Ofra Haza, recorded in Western languages; Yasmin Levy today tours internationally. Zohar Argov, Daklón, Ben Most, and Haim Moshe, too, have blended various instruments and styles. News about Sephardic music tends to be outdated quickly these days: Seattle Rabbi Simon Benzaquen presently raps with the hip-hop band, Los Serenos Sefarad.

Lynn C. Kronzek

See also: [Arab Classical Music](#); [Ashkenazi Jews, Music of](#); [Ottoman Classical Music](#); [Oud](#); [Rap/Hip-Hop in Africa and the Middle East](#)

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Shajarian, Mohammed-Reza (1940–)

Born September 23, 1940, in the northeastern city of Mashhad, Iran, Mohammed-Reza Shajarian is an internationally renowned singer, composer, and master of Persian traditional music. He started singing at the age of five in the Qu'ranic tradition under the mentorship of his father. At age 12, he began to study the *radif*, the tradition of Persian classical music, despite the disapproval of his father, who claimed that the music was *haram* (forbidden) in Islam. Shajarian began his career as a singer in 1959 at Radio Khorasan, and quickly rose to popularity in the 1960s.

Shajarian was taught by several well-known master musicians in Iran, including Ahmad Ebadi, Esmaeil Mehrtash, Nour-Ali Boroumand, and Abdollah Davami (1891–1980), the latter of whom was highly influential in Shajarian's interpretation of the *radif*. Shajarian was also highly influenced by the vocal styles of singers such as Reza Gholi Mirza Zelli, Qamar ol-Molouk Vaziri, Eghbal Azar, and Taj Isfahani. In 1971, he began taking *santur* lessons with master musician Faramarz Payvar (1933–2009). From Payvar, Shajarian also learned the vocal *radif* repertoire, as it had been passed down from legendary musician Abolhasan Saba (1902–1957). Above all, Shajarian has cited respected *tar* master Jalil Shahnaz (1921–2013) as the most influential in his musical development, and claims that he has tried to integrate Shahnaz's musical style with his own style of singing.

Although he has mostly performed as a solo singer during his career, Shajarian has also collaborated with many other musicians, including Hossein Alizadeh, composers and *santur* masters Parviz Meskatian and Faramarz Payvar, and *tar* and *setar* master Mohammad Reza Lotfi. He has toured with groups such as the Masters of Persian Music ensemble and Ava

Ensemble. Shajarian has also taught and mentored many classical musicians both privately and at Tehran University's Department of Fine Arts, including his son, Homayoun, and his daughter, Mojgan, as well as prominent musicians Ali Jahandar, Shahram Nazeri, and Mozaffar Shafiei. In addition, Shajarian has contributed to the invention of new Iranian classical instruments, including the *kereshmeh*, the *saboo*, the *saghar*, the *sorahi*, and the *tondar*. In recognition of his musical achievement and contributions, Shajarian has been the recipient of several international awards, including the UNESCO Golden Picasso Medal in 1999, and the Mozart Medal in 2006. He was also nominated for the Grammy Award in the Best World Music category in 2004 and 2006.

Shajarian's songs have become renowned by Iranians all over the world. During the Muslim holy month of Ramadan, a recording of *Rabana* ("Our Lord," a prayer sung to Persian melodies) is often played at sundown just before breaking the daily fast. Typically, his lyrics are taken from the words of revered Persian poets such as Rumi and Hafez. Today, these lyrics take on new meanings with Iranian audiences that reflect the current social and political situation in Iran. Shajarian's songs are now considered by many to be expressions of protest, giving expression to the people of Iran oppressed since the 1979 revolution. For example, at almost every concert he performs ends with the famous song, "*Morghe Sahar* (Bird of dawning)," a song written by Morteza Neydavoud in the early 1920s, which asks for the night of oppression to end so that the day of liberation may begin.

Following the June 12, 2009, Iranian presidential election, Shajarian expressed support for the oppositional Green Movement, which had lost the election to the conservative incumbent Mahmoud Ahmadinejad. When Ahmadinejad referred to postelection protesters in a speech as "dust and dirt," Shajarian reacted by declaring that he was proud to be the "voice of dust and dirt and ... will always remain the voice of dust and dirt." He asked the Islamic Republic of Iran Broadcasting (IRIB) to stop broadcasting his songs following the election, as he did not want them to be used as political propaganda. In September 2009, Shajarian released his song "Language of Fire," which is thought to be directed at Iran's *basij*, or moral police, who violently reacted against protesters following the election

results. It is often thought that because of Shajarian's position as a respected international figure, the Iranian government has been reluctant to arrest or punish him severely for his political opinions, although they have limited his concert performances within Iran. Since 2009, Shajarian tours around the world, but rarely in Iran.

Theresa Steward

See also: [Dastgah](#); [Iranian Classical Music](#); [Kamancheh](#); [Tar](#)

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Shakuhachi

The *shakuhachi* is an end-blown flute that has a history in Japan since at least the early eighth century. The instrument was transmitted from China and used in Japanese court music (*gagaku*), as part of an orchestra comprised of various wind, string, and percussion instruments. The shakuhachi was eventually omitted from gagaku, although a slightly different version of the instrument emerged several centuries later, and by the 17th century it was this type of shakuhachi that became firmly established as an instrument of the *Fuke-shū* (a subsect of Rinzaï Zen Buddhism). Toward the end of the 19th century, the Fuke-shū lost control of the instrument and new schools of performance soon emerged, marking a period of new performers, contexts, and music. In the 20th century, several experimental forms of shakuhachi were developed, and the post-World War II era witnessed the dissemination and adoption of shakuhachi performance in many other countries. Today, the shakuhachi maintains its distinct

cultural roots in Japan, yet has received much interest from players all over the world who hold shakuhachi festivals, workshops, and performances.

TYPES

In its usual traditional form, the shakuhachi is made of a bamboo tube and is played with the instrument held at about a 45-degree angle toward the ground. The upper surface of the tube has four finger holes, and a single thumb hole is on the lower surface. At the time the instrument was transmitted to Japan, it had five finger holes and one thumb hole. Several such instruments survive in the Shōsōin repository in Nara and the temple Hōryū-ji.



Japanese musician Kifu Mitsuhashi playing the *shakuhachi*, an end-blown bamboo flute used in traditional Japanese and Chinese music. (Jack Vartoogian/Getty Images)

In comparison to the shakuhachi, a number of similar and related instruments are found, though most of these are relatively rare. These include the *miyogiri*, which has three nodes in the bamboo; *hitoyogiri shakuhachi*, which has a single node and was slenderer than the shakuhachi; and *tenpuku*, which has three nodes and was used mainly in the former Satsuma province. More recent innovations in instrument design have seen wooden shakuhachi, plastic shakuhachi, electric shakuhachi, and cyber shakuhachi. Such changes have also included shakuhachi with more finger holes, including seven- and nine-hole instruments. In the 1930s, Ōkura Kishichirō (1882–1963) devised a shakuhachi with a Boehm key system (as on the transverse Western flute), and nowadays several adapters are made that take the form of the blowing edge of the shakuhachi, but are actually head joints that fit over a transverse flute in order to turn it into a vertical flute.

The type of shakuhachi most used today has its roots in the instrument as used by the Fuke-shū players. This instrument, known as *Fuke shakuhachi*, is characterized by its use of bamboo that often has the lower end showing clearly where the roots were cut off. The instrument is also often slightly curved, which helps define its more usual shape. The instrument is sometimes referred to as *komusō shakuhachi*, a term that adds the name of the shakuhachi's Fuke-shū performers. The Fuke shakuhachi has seven nodes: there is one very close to the blowing edge, three within the central part of the bamboo tube, and three tightly grouped at the sound hole at the other end of the instrument. In the Edo period (1600–1868), shakuhachi players were known to have made their own instruments. Given such an individualized process, along with the natural shape of the bamboo and the location of the finger holes, instruments were usually slightly different in terms of their tuning and timbre. In the 20th century, a construction method was developed that began to add paste in the instrument's bore, which could be smoothed and varied as a way of helping to tune the instrument. Instruments without this paste are referred to as *ji-nashi*, and those with

paste are called *ji-ari* (some instruments may have just a small amount of paste in certain places).

MANUFACTURE

Gagaku shakuhachi were made of bamboo, jade, stone, or ivory, whereas later instruments were made of bamboo. Nowadays, cheaper instruments are made of wood or plastic. The length of a shakuhachi is traditionally 54.5 cm. Using Japanese measurements, this equates to 1 *shaku* 8 *sun*, and it is this system of measurement that gives the shakuhachi its name: *shaku* (i.e., 1 shaku) *hachi* (i.e., 8 *sun*). In practice, shakuhachi are also made in a number of other sizes based on instrument length, from about 1 shaku 1 *sun* (33.3 cm) to about 2 shaku 8 *sun* (84.8 cm), although longer instruments are known.

Traditionally, shakuhachi were made of a single bamboo tube, although nowadays shorter instruments are sometimes divided into two parts that are joined together to play the instrument. The bamboo tube that is used to make the shakuhachi has a blowing edge (*utaguchi*), which is cut at a slight angle across the top of the tube and shaped with a small amount of inlay. This inlay is made in several shapes, with three designs being typical of three main performance traditions (*ryū*): *Myōan-ryū* (*ōgigata*: fan shape), *Tozan-ryū* (*mikazukigata*: crescent shape), and *Kinko-ryū* (*bachigata*: plectrum shape). Some shakuhachi have rattan binding placed around the tube. The rattan might be placed over blemishes or cracks in the bamboo, but it also gives the instrument a distinct visual design. On instruments that have paste lining the bore, the paste is added at strategic places to help tune the instrument and give it a distinct timbre. Lacquer is often applied to the bore and the rims of the finger holes.

As well as the finest detail given to the making of shakuhachi, the instrument also has several accessories that are needed to help maintain its condition. A cleaning cloth is used for the inside of the bore to remove condensation after playing, and the blowing edge usually has a cap to be placed over it when the instrument is not in use in order to help protect this fragile and important part of the instrument. The instrument might typically be placed in a cloth or hard case to further protect it from damage.

PERFORMANCE TRADITIONS

The use of the shakuhachi in the Japanese imperial court was known from around the eighth century, when it was found not only in the gagaku orchestral context, but also as a solo instrument, as mentioned in the 11th-century novel *Genji monogatari* by Murasaki Shikibu. From around the 12th century, little is known about the shakuhachi, but by the 17th century a new form of shakuhachi was firmly established within the Fuke-shū Buddhist sect and used by performers known as *komusō* (priest of emptiness). The *komusō* were itinerant priests characterized by their wicker basket hats (*tengai*) that entirely covered the head and face. *Komusō* had their headquarters at the temple Myōan-ji in Kyoto, and there were branch temples around much of Japan. For the *komusō*, the shakuhachi was a religious object (*hōki*) used in religious practice (*suizen*; “blowing Zen”) and in receiving alms (*takuhatsu*) as itinerant performers.

With political reforms in the 19th century, the Fuke-shū was abolished by the government in 1871. After that time a number of new performance traditions emerged, some of which were short-lived and some that continue to flourish. As a *komusō*, Kurosawa Kinko (1710–1771) is seen as the founder of the Kinko-ryū performance tradition, which nowadays has many different branch schools. One of the most influential new traditions that emerged after 1871 was the Tozan-ryū, established by Nakao Tozan (1876–1956). Nowadays, this tradition also has several branches and subtraditions, and its music is seen as progressive, whereas that of the Kinko-ryū usually focuses on the solo repertory that was transmitted by *komusō*. Numerous other performance traditions continue to this day, including Seien-ryū, Myōan Shinpō-ryū, Nezasa-ha Kinpū-ryū, Myōan-ryū Taizan-ha, Sōetsu-ryū, Chikuho-ryū, Chikushin-kai, and Ueda-ryū. Most performance traditions are based around the performance practices of an influential teacher and performer, and while originally focused in one region, contemporary social flows have meant that most performance traditions have been disseminated widely. The most popular context of shakuhachi performance is to accompany folk song (*min'yō*), which became widespread in the 20th century.

Traditional teaching practices usually involve one-on-one learning with a teacher, but there are many other new learning contexts that include class teaching. With contemporary transcultural flows, there are also many non-Japanese shakuhachi players all around the world. Such travel has allowed the instrument to be recontextualized in diverse ways, including its use in a range of music styles and crossover genres, as well as in “New Age” healing practices.

MUSIC

The basic scale that a standard shakuhachi (1 shaku 8 sun) can produce is roughly equivalent to the notes D-F-G-A-C. Because the tube is slightly different for each instrument, the notes on every instrument will vary slightly, and the player must use slight variations in performance practice such as blowing and fingering techniques to adjust the pitches.

Traditional shakuhachi music is full of ornamental techniques, which are produced by changes either to blowing or to fingerings. There are many such techniques, with some typical ones being: *uchi* (hit), *suri* (slide), *meri* (moving the head to produce a lower tone), and *kari* (moving the head to produce a higher tone). As an end-blown flute, the shakuhachi permits one technique called *muraiki* (uneven breath) that produces a very sudden and dynamic blowing sound across the blowing edge. The sound of this technique is sometimes more about the sound of the breath rather than the actual note produced.

Many different types of notation are used by shakuhachi players. These are usually determined according to specific performance traditions. While some players use Western staff notation, most traditional notations take the form of showing fingerings for the notes. Such notations would typically include symbols for some ornamental techniques and some rhythms, although it is not uncommon for much performance practice to be learned from one’s teacher without corresponding symbols in the notation.

The solo shakuhachi music of komusō was called *honkyoku* (main pieces), which has been transmitted to the present day through a number of performance traditions. There are also many new honkyoku that have been composed in more recent traditions such as the Tozan-ryū. As well as

honkyoku, there are *gaikyoku* (outside pieces), a term used to refer to non-honkyoku pieces, which are typically pieces derived from the *koto* (zither) and/or *shamisen* (lute) repertory. There are also many new pieces of shakuhachi music known as *shinkyoku*, which include a range of 20th-century and more recent pieces.

Henry Johnson

See also: [Koto](#); [Shamisen](#)

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Shamanic Music in Mongolia and Inner Asia

Shamanic music covers a broad range of instrumental and vocal practices used by shamans throughout the world during ceremonies and rituals. Very little is known about shamanic music, largely due to the lack of field recordings. Shamanic ceremonies can comprise music, dance, recitation, and drama, including ventriloquism. Although there are similarities from continent to continent, ceremonies in Mongolia and Central Asia have some idiosyncratic qualities.

Shamanism is an ancient belief system practiced in Asia, the Americas, parts of Australasia, Africa, and (more recently) parts of Europe. It is difficult to determine when shamanism began, although there is some evidence from rock paintings and ancient burial sites that it could have existed as much as 12,000 years ago. It is more accurate to think of shamanism as a system of belief rather than a religion, given the absence of a deity, a specific place of worship, or a holy text.

Shamans, who can be male or female, access the spirit world through states of spiritual ecstasy or trances to provide services for their communities. These services include giving blessings, offering advice, telling fortunes, bringing about favorable weather conditions, or healing (usually by means of expelling negative spirits from the sufferer). Shamans have a calling to become a shaman rather than it being a lifestyle or professional choice. This calling is recognized when a person in the teens or early twenties starts to have visions or suffers a physical or mental illness that triggers a rite of passage into the spirit world. When it is possible within a community, the young shaman will be trained as an apprentice by an elder shaman. Shamans traditionally live as regular members of their community and perform ceremonies when required, although some modern-day shamans practice shamanism as a full-time business.

The shamanic ceremony is at the heart of a shaman's work, during which they reach a trance-like state through using musical instruments and vocal performance, and sometimes aided by taking hallucinogens, drinking alcohol, or smoking tobacco. During the ceremony, in addition to music and dance, the shaman may also gaze into a mirror or water, or throw objects such as a drum beater in order to answer questions. Such ceremonies may

allow other members of the community to participate in or observe the shaman's communication with the spirit world, but they are not intended to be public performances for entertainment. Furthermore, shamans do not generally consider their use of musical instruments or voices as music, but rather an integral part of their ceremonies.

There is no set repertoire during ceremonies: shamans usually improvise vocals, drumming, and sometimes on other instruments according to the nature of the communication with the spirits and the intensity of the trance. Each shaman's instrumental and vocal performances will differ from those of other shamans, and even individual shamans' performances will differ from one ceremony to another. Shamans have extensive knowledge of the folklore and culture of their communities, which is necessary for them to execute their role successfully, and they are generally respected within their communities as people who are extremely knowledgeable in practical, metaphysical, and spiritual matters.

In Asia, shamanism is most prominent in Mongolia; Siberia, including the Republics of Tuva and Buryatia; Korea; northern China, namely Inner Mongolia and Manchuria; and Japan, where it has links with Shintō. Among the Turkic peoples of Mongolia and Central Asia, shamanism is connected to Tengerism, the ancient "religion" of the eternal blue sky; and animism, the belief that all living entities have spirits. Central Asian shamanism is also closely linked to animals due to nomadism and hunting. Animals are held in great respect within nomadic communities. They are killed only for meat and clothing, and the spirit of the animal is always thanked. In Mongolia, a fundamental concept within shamanism is that of *khii-mori* (literally, "wind-horse"), energy or power that resides within a person's chest and can change according to how it is used.

Shamanism was the principal system of belief in Mongolia and surrounding areas until the 16th century, when Tibetan Buddhism became widespread and lamas gained political power. Despite some suppression of shamanism by Buddhist leaders, the two systems of belief coincided relatively peacefully until the early 20th century, when communist regimes in China and the Soviet Union and its satellite states, including Mongolia, outlawed religious and spiritual practices. It has seen something of a revival

since 1991, although many shamans now charge for their services or cater to tourists.

The most important musical instrument for shamans is the drum, called a *khese khengereg* in Mongolian or the *dungur* in Tuvan. The shaman's drum is a large round drum with a wooden crosspiece frame and an animal-hide skin, which produces a deep, resonant sound. Which animal skin a shaman chooses is a conscious decision, since it evokes the spirit of a particular animal (for example, a gazelle or a mountain goat), rather than the skin being chosen on the grounds of which animal hides were available locally when the drum was made. The drum is played with a special beater and, particularly in Siberia, shamans often hang metal keys or bells inside the drum to create additional sounds.

From the start of a person's life as a shaman, the drum is very important; it is used during the initiation ceremony that symbolizes his or her journey into the spirit world. The drum itself also goes through an initiation to allow it to receive spirits. Given the animistic nature of shamanism and shamans' belief that nonhuman entities also have spirits, the spirit world accessed via the drum is not too far removed from the physical world. During subsequent ceremonies, beating the drum is one of the best ways for the shaman to go into a trance, although the beating is not always steady like a metronome. The tempo and rhythms can often fluctuate to reflect the shaman's state of mind at any given point during the ceremony.

Shamans—*böö* in Mongolian—often hold their drums close to their faces or over their heads to feel it resonate throughout their bodies and to sing or speak into it. This can add to the spectacle of the ceremony, of which movement and gesture are integral parts. Some shamans, particularly in Mongolia, heat their drums over a fire at the start of a ceremony. This alters the sound of the drum and is also symbolic of fire, one of the four essences of shamanism (the other three being earth, air, and water). Some shamans pour vodka or fermented mare's milk, called *airag* in Mongolian, over the drum as an offering and also to modify the sound.

In addition to the drum, the shaman's voice is an essential part of ceremonies. Vocal performance during a ceremony can include singing self-composed or improvised songs, singing intermittent melodic fragments,

overtone singing, reciting incantations, speaking in tongues, grunting, laughing, and imitating animal sounds. The vocal component of the ceremony is not necessarily meant to be comprehensible, and it is not seen as problematic if onlookers cannot understand the text or hear the sounds and melodies clearly. Often, shamans will end a ceremony by singing praise songs to the spirits that have assisted them. They can also use their voices in an aggressive-sounding manner while expelling negative spirits from an ill person. Almost all vocalizing is improvised, and the shaman sings or recites whatever comes to him or her during the trance.

Some shamans, particularly in Mongolia and Tuva, use overtone singing, also known as throat singing, during their ceremonies. Known as *khöömii* in Mongolia and *khöömei* in Tuva, overtone singing can help induce a trance due to its drone-like sound and the resonance the singers feel in their heads when producing overtones. Some shamans in Mongolia do not sing *khöömii* themselves during the ceremony so they can concentrate on drumming and other vocalizing, instead inviting other singers to perform the *khöömii* for them. These additional singers may sing *khöömii* at the start of the ceremony while the shaman gets dressed in his or her ceremonial attire. They may also improvise at a later point in the ceremony to follow the vocal sounds the shaman produces, and they do not normally sing set pieces.

Totem animals within Mongolian shamanism include the tiger, snow leopard, bear, eagle, cuckoo, swan, turtle, and raven, and shamans imitate the sounds of these animals within their ceremonies. They may also imitate the sounds of other animals relevant to a particular ceremony (for example, the sounds of prey animals during blessing ceremonies to bring good luck for a hunting expedition). Furthermore, shamans often wear animal skins or headdresses to evoke the spirit of a particular animal, and they may imitate the sounds of these animals during a ceremony, too.

Although the drum and voice are integral parts of a shamanic ceremony, other instruments may also be used on certain occasions or according to the preference of individual shamans. They use instruments to invoke spirits and to stimulate energy points in their bodies. The second most important musical instrument for many shamans in Mongolia and Central Asia is the

jaw harp, also known as the Jew's harp. It is called the *aman khuur* in Mongolia, the *khomus* in Siberia, and the *komuz* in other parts of Central Asia such as Kyrgyzstan. The instrument can be made from metal or wood and has been popular for centuries among Central Asian herders. In a similar manner to overtone singing, the drone-like quality of the jaw harp is believed to help shamans reach a trance-like state, along with the beating of the drum.

Other instruments sometimes used during shamanic ceremonies in Mongolia include the horse-head fiddle (*morin khuur*), although, as with overtone singing, it is not usually the shaman who plays it. Certain shamans have horse-head fiddles with three heads, as opposed to the usual one, to symbolize past, present, and future. If a shaman requires a horse-head fiddle for a particular ceremony, he or she will invite a horse-head fiddle player to participate, and that player is expected to imitate the sounds the shaman produces.

In Western Mongolia, some shamans use the *tsüidger gedest khuur*, a Kazakh bowed stringed instrument with a bowl-like body and either two or three strings. Shamans may also use musical instruments more usually associated with Tibetan Buddhism, such as the *ganling*, a flute made from a virgin girl's thigh bone; or the *damaru*, a two-sided drum, which can sometimes be made from the skulls of virgin girls. (There has been some speculation in Mongolia as to whether the virgin girls in question died of natural causes, although shamans contest this is always the case.) Use of additional instruments is optional and always at the behest of the individual shaman; some shamans will never use instruments other than the drum and their own voices.

In addition to instruments, shamans often use a variety of paraphernalia during their ceremonies, including rattles, mirrors, pipes, feathers, swords, and sheep's ankle bones, known in Mongolia as *shagai*. Shamans usually decorate their homes with the musical instruments and other objects they use in their ceremonies. In nomadic communities in Central Asia, people live in round felt tents known as yurts (*ger* in Mongolian). A shaman's ger often has horse-head fiddles, shamanic robes, swords, and the ritual blue scarf called a *khadag* hanging from the walls.

Despite the revival of shamanism in Central Asia following the fall of the Soviet Union and the communist regime in China, this system of belief is on the decline in comparison to its popularity before the 20th century. This is partly due to Western medicine reducing the demand for shamans' healing abilities, organized religion providing for people's spiritual needs, and views that shamanism is outdated or inordinately superstitious. Furthermore, when shamans die, they may not be replaced, either due to the aforementioned reasons or because their apprentices have not been sufficiently trained to continue serving the community. Nonetheless, shamanism and its associated instrumental and vocal practices remain an under-researched and fascinating topic.

Lucy M. Rees

See also: [Morin Khuur](#); [Tuvan Popular Bands](#); [Tuvan Throat Singing](#)

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Shamisen

The *shamisen* is a Japanese lute. In its traditional form, it has three strings and is plucked by a single spatula-shaped plectrum. The earliest known version of the shamisen in Japan is thought to have been brought there from China, via Japan's southwestern islands, around the middle of the 16th century. Thereafter, the instrument was Japanized and disseminated widely around Japan into an array of performance styles. More recently, the instrument has gained in popularity as a result of much interest given to a virtuosic style of performance known as *Tsugaru shamisen*.

The term “shamisen” means literally “three, tastes, lines,” and the instrument is known by several other slightly different names, such as *samisen* (especially in the Kansai region). When the instrument is played in ensemble with *koto* (zither) and *shakuhachi* (end-blown flute), it is referred

to as *sangen* (three strings). The shamisen is a long-necked spike lute, which is defined by the neck passing through the instrument's four-sided wooden body. The two larger sides of the body are covered with dog or cat skin, with the upper side acting as a sound table.

The shamisen is made in several sizes, with three broad categories: *hosozao* (thin neck); *chūzao* (medium neck), and *futozao* (thick neck). While these sizes are based on the thickness of the neck, the instrument's body is made to a corresponding size. The shamisen is a fretless instrument; its three strings run along the long neck and are tied to corresponding tuning pegs. The strings are usually made in three different sizes, with the thickest used for the lowest string and the thinnest for the highest string. A small movable bridge is placed on the sound table to raise the strings and allow them to sound. When playing the instrument, in some performance styles the plectrum hits a string and then strikes the sound table, thus making a percussive sound almost simultaneously with the sounding of the string. In the style of performance called Tsugaru shamisen, this percussive effect is predominant.

A version of the instrument that is known in southern Japan is called *sanshin*. This instrument, which resembles the Chinese *sanxian*, is defined by its smaller-size body as compared to the modern-day shamisen, with its two larger sides covered with snakeskin (a synthetic material is often used today). Another type of instrument that is a type of shamisen is the *gottan*, which is made entirely of wood, including the two larger sides of the sound box that are normally covered with skin.

When the shamisen was first transmitted to Japan, it was played by blind male players, most of whom also played instruments such as the *biwa* (lute) and *koto*. These biwa players used a large spatula-shaped plectrum to pluck the strings, which differed from other plucking styles used for the *sanshin*. Shamisen performance styles are often divided into lyrical and narrative genres. The instrument is also used to accompany folk song. The theatrical style of performance known as *kabuki* is a context where many different lyrical and narrative styles of shamisen performance can be heard, and a setting that helped popularize many of these styles in the Edo period (1600–1868). Some well-known lyrical styles are *jiuta*, *nagauta*, and *hauta*; some

well-known narrative styles are *gidayū-bushi*, *tokiwazu-bushi*, and *kiyomoto-bushi*. The different performance traditions usually adhere to a certain size shamisen (based on the size of the neck), as well as size of plectrum and type of notation. Puppet theater (*bunraku*) is another setting in which the shamisen can be heard, in this case as accompaniment to the narrative style of performance. The sanshin is used in folk and popular music in Okinawa and the Amami islands.

The shamisen's three strings are often tuned in fourths and/or fifths. The basic tuning is called *honchōshi*, with the middle string tuned a fourth above the lowest, and the highest string a fifth above the middle string. The basic playing technique is to pluck a string with the plectrum in a downward movement. As a way of adding more sounds to shamisen music, players have developed many ornamental playing techniques, such as upward plucking, striking more than one string at the same time, sliding a finger along a string, hammer-ons, and pull-offs.

A number of different types of notation developed for shamisen music, mainly as a result of the instrument being used in such diverse performance styles. Notation is generally a tablature that indicates finger positions on the strings. There are both vertical notations, which are shown in columns moving from the right of the page to the left; and horizontal notations, which are shown in rows that progress down the page.

In the 21st century, the shamisen continues to flourish in folk, lyrical, and narrative styles. As well as the sanshin being recontextualized in some styles of popular music from Okinawan and Amami, the shamisen has also been popularized in Tsugaru shamisen performance, especially with the dynamic performance styles of players such as the Yoshida Brothers and Agatsuma. In this context, shamisen performers show their virtuosic playing skills, sometimes in a contemporary performance setting that includes instruments more often associated with popular music.

Henry Johnson

See also: [Japan](#), [Music of](#), [Koto](#), [Shakuhachi](#)

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Shankar, Ravi (1920–2012)

Ravi Shankar was an Indian sitarist, composer, and educator who remains “the only South Asian musician to have become a household name in the West” (Farrell, 1997, p. 564). His global concertizing drew attention to the sitar, Hindustani music, and Indian culture more generally. His performances and recordings have educated generations and spread Indian classical music around the world.

Born in Varanasi in 1920, Shankar lived through numerous political and social upheavals, including Mahatma Gandhi’s policy of passive resistance to English colonization, the collapse of imperial British rule, Indian independence, India’s partition and ongoing conflicts with neighboring Pakistan, and the country’s emergence as a global economic leader. Throughout these changes, Shankar remained steadfast in his commitment to Indian culture and its parity with other world traditions, doing more than perhaps any other single person to propagate North Indian music around the globe.

Shankar traveled extensively in his youth, and his later educational efforts benefited from his early cosmopolitanism and exposure to Western culture. In 1930, at the age of 10, Shankar went to Paris with his older brother Uday’s dance company. Shankar performed on sitar, *esraj*, flute, and drums and also danced in the troupe. Through exposure to Paris’s

cultural scene and several world tours (until 1938), Shankar absorbed Western music, forming “experiences which would help him to bridge cultural gaps between India and other nations in his adult years” (Slawek, 1993).

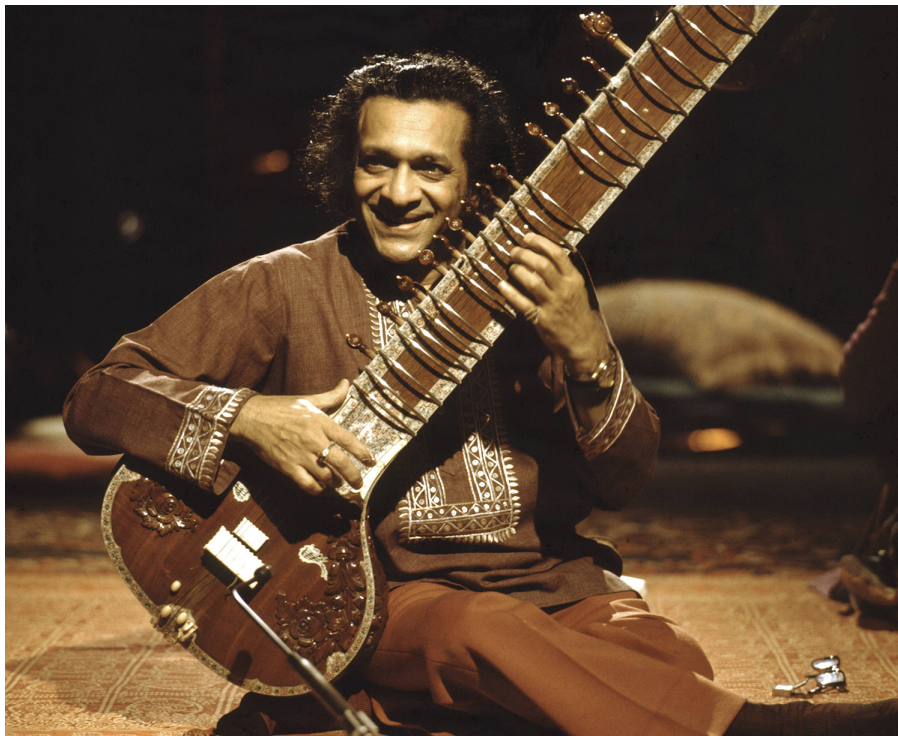
In 1935, Uday invited *Baba* Allauddin Khan to tour with the company as a featured soloist. Khan was a prominent figure in the Maihar *gharana* (tradition) and chief court musician in the state of Maihar (now Madhya Pradesh). After running away from home in his youth to pursue musical studies, Khan studied voice, violin, *tabla*, and *sarod* for several years with a variety of gurus, eventually becoming the pupil of *bin* player Ustad Wazir Khan. These varied musical experiences meant that Allauddin Khan was conversant with numerous genres and styles of both instrumental and vocal music. Because of this wide-ranging fluency, Shankar credits Khan for “enlarging the scope and range of possibilities open to an instrumentalist” and leading musicians “away from the confines of narrow specialization” that characterized Hindustani music through the first quarter of the 20th century (Shankar, 1968/2007, p. 62).

While touring with the dance troupe, Khan gave lessons to Shankar, providing him with his first formal training in Indian classical music. In 1938, Shankar returned to India to begin formal study with Khan, entering into the traditional teacher-disciple relationship (*guru-shishya parampara*). Over seven and a half years of intense study in Maihar, Shankar learned sitar and *sūrbahār* as well as the characteristic forms of the *dhrupad* vocal genre. Khan was a demanding teacher and difficult man who insisted that Shankar master his instrument’s physical technique as well as making a thorough study of both voice and *tabla*.

Shankar began his concertizing career in 1939 and quickly established a reputation as an innovator. He blended approaches from numerous genres and styles from both North and South Indian classical musics, all performed with a new technique on a modified instrument. After leaving Maihar for Bombay in 1944, Shankar struggled financially and artistically for several years. He relied on income earned from his recitals before music circles (private groups of connoisseurs that sponsored concerts). He also earned

money performing privately for wealthy citizens and worked hard to elevate the music above its traditional role as background entertainment.

Hungry for creative outlets, Shankar joined the Indian People's Theatre Association as musical director. During his brief association with this group, he composed a ballet score, film scores, and ballet-opera (*The Discovery of India*, a retelling of the whole scope of Indian history that premiered during the Independence year of 1947). After the state-sponsored All-India Radio offered him a dual position as director of music and as conductor-composer of its newly formed instrumental ensemble, Shankar moved to New Delhi in 1949. His compositions from this period followed three principal patterns: fully notated performances of *ragas* played in an improvised fashion by the whole ensemble, new melodies written in "light" ragas that featured complex rhythms across the ensemble, or folk-inspired tunes.



Indian sitarist Ravi Shankar performing in 1973. Shankar helped popularize the Hindustani music of India around the world. (Tony Russell/Redferns)

As a result of his growing reputation and government connections, Shankar was selected as a representative for India's first cultural delegation, which traveled to the USSR in 1954. He continued his cultural outreach at home, performing concerts for growing numbers in numerous music circles in New Delhi. The success he had with these experiences encouraged him to leave his position with All-India Radio in 1956 and travel to the West to continue performing and educating new audiences. Shankar gave numerous concerts in Europe and the United States. His performances at London's Royal Festival Hall (1958) and New York's Carnegie Hall (1961) are considered important moments in the history of Indian music's reception in the West. He also remained busy as a composer, writing the score for Satyajit Ray's *Apu* trilogy (1955–1959).

The early 1960s were a time of intense concertizing in the West. Many Westerners came to know Shankar through his association with Beatle George Harrison, who studied sitar briefly with Shankar and incorporated the instrument on several recordings. Shankar's association with the Beatles was helpful in broadening his audiences. Shankar and tabla player Allah Rakah performed at the Monterey Pop (1967) and Woodstock (1969) festivals. During this time, Shankar also performed extensively with sarodist Ali Akbar Khan, most publicly at George Harrison's Concert for Bangladesh in 1971, a performance that demonstrated Shankar's oftentimes uphill battle to win acceptance with Western audiences. After asking the audience to be quiet, patient, and refrain from smoking during the performance, he and Khan paused to retune their instruments. The audience, unfamiliar with Hindustani music, broke out in applause, causing Shankar to quip, "If you appreciate the tuning so much, I hope you will enjoy the playing more."

Shankar's desire to teach others encouraged his Kinnara project, a school for Indian music he founded in Mumbai in 1967 that remained operational for only a few years. He valued his role as a teacher of Indian music, beginning each concert with explanations of the ragas (melodic structures) and *talas* (rhythmic frameworks) he was about to perform. During performances, he expected quiet and decorum from his audiences, linking Hindustani music with the values and social expectations of Western music

and presenting the former as an explicitly “classical” music. He was critical of popular connections between the music and psychedelic counterculture, stressing sobriety as a necessary prerequisite for understanding and delighting in the music’s melodic and rhythmic complexity and beauty.

His typical concert structure became a paradigm through which Westerners came to know Hindustani musical conventions, one which has affected later artists performing in the West. Shankar customarily began with an *alap-jor-jhala* of a shorter length than would be usual for a performance in India. He followed this with a medium-tempo composition (*gat*), departing from the traditional practice of including slow and fast *gats*. The second item on the program was often a slow *gat* in a different raga, concluding with a fast *gat* and fast, virtuosic *jhala* section. Following intermission and dependent on time, audience, and mood, he included a third raga with an extended *alap-jor-jhala* and medium-tempo *gat* or a brief *alap* followed by a *gat*. Shankar concluded with a semi-classical composition (possibly in multiple ragas) followed by a fast *gat* interspersed with *tabla* solos and concluding with a *saval-javab* (a call and response between soloist and *tabla* player).

In later years, Shankar slaked his thirst for experimentation through recordings with conductor-violinist André Previn (1971) and minimalist composer Philip Glass (1990), as well as projects featuring electronic music (*Tana Mana*, 1987) and conventional instruments (the film score for *Gandhi*, 1982). In addition to his musical pursuits, he also served in the *Rajya Sabha*, India’s upper parliamentary chamber, from 1986–1992. In 1997, he established the Ravi Shankar Foundation, which funded the Ravi Shankar Institute for Music and Performing Arts in New Delhi. He received numerous accolades during his life, including the *Padma Vibhushan*, the greatest award the Government of India bestows on artists, as well as honorary doctorates and several titles from other countries. His daughters Anoushka Shankar and Norah Jones have had successful musical careers in their own rights. Despite failing health and increasing frailty, he continued performing, composing, and teaching until several weeks before his death.

Shankar exerted remarkable influence on 20th-century musical life. He not only spread Indian music to an international audience, he broadened his

instrument's range and scope. His incorporation of a second resonating gourd at the top of the instrument's neck and an additional playing string, as well as his modified tuning system, helped the instrument achieve prominence as a concert instrument and expanded its expressive low register by a full octave, affording him greater options for exploring the bass register during introductory *alap* sections. His collaborations with sarodist Ali Akbar Khan helped popularize the *jugalbandi* duet form. Shankar also combined northern and southern musical elements in his performances. He enthusiastically invented new ragas (such as *Ahīr Lalit* and *Bairāgī*) and played in unusual talas (such as *cārtāl kī savārī*, an 11-beat tala divided $4 + 4 + 3$ or *upa tāl jhampak*, an eight-and-a-half-beat tala divided $2 + 3 + 2 + 1.5$). Continuing a process started by his guru, Shankar allowed his tabla players to play several improvisational segments while he marked time. This practice, which has become the new standard for performances, marks a departure from the drummer's traditional status as an accompaniment to the soloist and affords the tabla player a prominent role during performances.

Shankar's performances and recordings had a profound impact on many important 20th-century musicians, including jazz musicians John Coltrane and Miles Davis; rock improviser Jerry Garcia; Western classical composers Henry Cowell, Alan Hovhaness, and Philip Glass; and Western classical performers Yehudi Menuhin and Daniel Hope. Many of Shankar's compositions combined sitar with Western instruments (such as his concertos for sitar and orchestra), with jazz and popular music, or with other Asian musical traditions. His worldwide tours paved the way for other Indian soloists who sustain concertizing careers around the world. Similar interest has encouraged other musicians and scholars to specialize in Indian music, which is perhaps Shankar's richest legacy as an educator and devoted proponent of the beauty of Hindustani music.

John Hausmann

See also: [Dhrupad](#); [Khayal](#); [Raga](#); [Sitar](#); [Tala](#)

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Shape-Note Singing

Shape-note singing is a style of American folk hymnody. It is also known as "Sacred Harp singing" after the most popular of the shape-note hymnals, the *Sacred Harp*. Shape-note hymns represent a popular and democratic approach to sacred music and were among the first compositions by American composers. The name derives from the note-heads, which are printed in shapes to assist singers who have little musical training. Each shape is associated with a syllable, such as *fa* (triangle), *sol* (circle), *la* (square), and *mi* (diamond) in the four-shape system, or *do*, *re*, *mi*, *fa*, *sol*, *la*, and *si* (various shapes) in seven-shape systems. Because these syllables are sung along with the text, the music is sometimes also called "fasola" singing. Shape-note singing represents one of the oldest compositional styles in the United States, and it is also one of a minority of folk musical traditions to be associated with a written form.

HISTORY

Shape-note singing began in New England in the 18th century in response to a belief that the quality of congregational psalm singing was declining. Local singing masters such as William Billings of Boston, Massachusetts (1746–1800), Justin Morgan of Vermont (1747–1798), and Supply Belcher of Maine (1751–1836) composed books of three- and four-part hymn settings, frequently selecting the poetry of English theologians

such as Charles Wesley (1707–1788) and Isaac Watts (1674–1748) for their texts. The singing masters traveled from town to town, holding short singing schools, at which they taught students to sing in harmony using shaped notes as a guide to intervals. The first book to be printed in shaped notes was *The Easy Instructor*, by William Little and William Smith, published in 1801.

The singing schools became popular in the South and along the Midwestern frontier, especially because the tunes were intended to be sung without instrumental accompaniment, an attractive feature to communities that did not have an organ or a piano to guide congregational singing. As the number of shape-note hymnals grew, publishers included both original compositions and arrangements of familiar folk and popular songs of the day. The shape-note style of hymnody died out in New England in the middle of the 19th century after music educator Lowell Mason (1792–1872) launched the “better music movement,” an effort to educate schoolchildren in the principles of European-style harmony. Rural communities in the South and along the Mississippi River retained the older style of American hymnody.

During the 19th century, some rural Southern composers began to adapt the appealing, populist style of shape-note singing, rewriting the harmony to conform more closely to European standards, drawing on newer religious poetry for texts, and allowing for instrumental accompaniment. This style eventually became the basis of Southern gospel hymns. Some of the early gospel hymnals were printed in shaped notes, according to a seven-shape system, although the parts were condensed onto the grand staff (treble and bass clefs joined) used for piano notation, and the books were printed in an upright format rather than the oblong format used by true shape-note hymnals.

In the early years of the 20th century, rural Southern shape-note singers became an object of fascination for historians and musicologists, including George Pullen Jackson (1874–1953) and Alan Lomax (1915–2002). Lomax’s recordings of the 1959 United Sacred Harp Convention are included in his recording anthology *Southern Journey*. In the middle of the 20th century, the number of singers dwindled until the style was in danger

of dying out. During the late 1960s and early 1970s, following on the heels of the folk revival, urban folk singers in the northern and upper Midwest began to rediscover shape-note music. They traveled to Georgia and Alabama to learn the art from Southern singers and established their own regular singings and annual conventions.

During the 19th century, many shape-note hymnals circulated in different areas of the country. These included the *Southern Harmony*, the *Missouri Harmony*, the *Kentucky Harmony*, the *Columbian Harmony*, and the *Sacred Harp*, all of which were printed with four-shape notation. The most popular hymnals printed in seven shapes were the *Harmonia Sacra*, the *Christian Harmony*, and the *New Harp of Columbia*. In 1844, following a publishing dispute, the *Sacred Harp* was split into two rival editions. One, edited by Benjamin Franklin White (1800–1879) and Elisha King (1821–1844), is commonly called the “Cooper Book,” after Wilson Marion Cooper (1850–1916), who revised it in 1902. It was popular in Florida, southern Alabama, and Texas. The other edition is called the “Denson Book,” after the brothers Seaborn (1854–1936) and Thomas Denson (1863–1935), and Thomas’s son Paine Denson (1882–1955), who revised their edition in 1936.

The most popular shape-note hymnal in use today is the 1991 revision of the Denson edition of the *Sacred Harp*. Other four-shape hymnals in regular use include the Cooper edition of the *Sacred Harp* (latest revision 2012), the 2005 edition of the *Missouri Harmony*, the *Northern Harmony* (latest revision 2012), the *Norumbega Harmony* (2004), and the *Shenandoah Harmony* (2013).

STYLE AND NOTATION

Shape-note hymnals are primarily oblong, and the music is printed with each part on a separate staff. Most of the tunes are written for three or four voices, although there are some tunes written for two voices. Following Renaissance practice, the tenor line carries the melody. The remaining parts are called bass, treble, and alto. Many tunes in the *Sacred Harp* were originally written in three parts, and alto lines were added for the 1911 revision. The bass line is traditionally sung by men, and the alto line is

traditionally sung by women. The tenor and the treble lines are sung by both men and women, giving the sound the illusion of a six-voice texture.

Shape-note tunes may be plainsongs, fusing (fuguing) tunes, or anthems. A *plainsong* is a tune in which all the parts move together, creating chordal harmony. In a fusing tune, the first half of the tune is often in plainsong, while the second half features the parts entering sequentially (the fugue) and moving in a polyphonic, or rhythmically independent, style before coming together at the end. An *anthem* is a setting of prose text rather than metered poetry. Most anthems are longer and more structurally complex than plainsongs or fusing tunes and may contain passages in both plainsong and fusing style.

Harmonically, shape-note tunes are similar to, but not the same as, common-practice Western harmony. Shape-note harmony admits dyads (two-note chords) and parallel octaves and fifths. The interval of the fourth is considered to be a consonance rather than a dissonance. The four voice parts may cross, and dissonances are often unprepared and unresolved. This produces a sound that some listeners perceive as rougher and rawer than common-practice harmony. Shape-note tunes are written primarily in the major (Ionian) and natural minor (Aeolian) modes. However, in practice, many songs written in the minor mode are sung in the Dorian mode, which is achieved by raising the sixth scale degree by one half-step. Many older tunes are also written using pentatonic, or gapped, scales.

The solfège syllables derive from the system of 11th-century monk Guido of Arezzo, who developed a musical scale using the syllables *ut*, *re*, *mi*, *fa*, *sol*, and *la*. The four-tone variation on this scale, using only *fa*, *sol*, *la*, and *mi*, arose in England in the 17th century, and came to America in the 18th century with English colonists. The syllables are arranged in the order *fa-sol-la-fa-sol-la-mi-fa* for the major scale, providing the singer with a quick visual reference to the intervals to be sung. To derive the notes of the minor scale, the major scale is shifted back by two syllables, resulting in the order *la-mi-fa-sol-la-fa-sol-la*. There are multiple seven-shape systems, each featuring a slightly different set of shapes attached to the syllables *do*, *re*, *mi*, *fa*, *sol*, *la*, and *si*. Many music educators who devised these systems

took out patents on them, and shaped notes are sometimes called “patent notes” because of this.

CURRENT PRACTICE

Shape-note singing is an entirely participatory art, and there is no designated audience at a singing, although some attendees may choose to listen rather than sing. Singers sit in an arrangement called a “hollow square,” with altos facing tenors and basses facing trebles. A leader will select a tune and stand in the middle of the hollow square, leading the singing by beating time, most commonly in duple or triple meter. As shape-note singing is entirely *a cappella* (unaccompanied), a “keyer” selects a starting pitch that is most comfortable for the particular group, often called the “key of convenience.” The group will first sing through the tune using the solfège syllables indicated by the note-heads, a practice called “singing the shapes,” and then sing through as many stanzas of the hymn as the leader requests.

The current practice of shape-note singing derives from the format of the early singing schools, and singers retain much of the singing-school terminology. A group of singers is called a “class,” and any individual tune is called a “lesson.” Shape-note practice is highly democratic, with all interested singers taking a turn in the hollow square to select and lead a lesson. At a small local or house singing, singers may simply stand in turn. At a larger state or national convention, an officer called an “arranger” will call singers to the square individually. A local singing may last only a few hours, whereas a larger regional event may last one, two, or even three days.

For a day-long “all-day singing” or a multiple-day convention, a chairperson is elected to oversee the process, and a chaplain opens and closes the singing with prayer. Local singers will provide a midday meal known as “dinner on the grounds.” There may also be a moment set aside during the singing to remember sick, shut-in, and deceased singers. This moment is called the “memorial lesson.” A typical memorial lesson will consist of a short speech, a reading of a list of names of people to be remembered, and a tune sung in their honor.

There are local shape-note groups in 42 states in the United States, as well as the District of Columbia. More recently, the practice has begun to spread outside the United States. Today, one may find shape-note singers in Poland, Germany, Ireland, Canada, Australia, and the United Kingdom. Each year, the Sacred Harp Musical Heritage Association (SHMHA) publishes the *Minutes and Directory of Sacred Harp Singings*, recording the attendance and tunes sung at singings in the past year, and providing a schedule of singings for the upcoming year. SHMHA also sponsors Camp Fasola, a large annual residential singing school held at a campsite in Alabama. Camp Fasola consists of two sessions of five days each, with one session intended for adults and one for youth.

Rachel Adelstein

See also: [Amish Hymns](#); [Gospel Music](#); [Lomax, Alan and John](#)

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Shômyô

Shōmyō, a style of Buddhist vocal chant, has been practiced in Japan for at least 1,400 years. Buddhism came to Japan from China via the Korean peninsula starting in the sixth century CE, and by the eighth century CE, Buddhist chant was flourishing. It was first called *bonbai* (*bombai*) or “pure chanting,” based on Chinese usage of the time (Sawada, 2001, p. 611). Buddhist chant can be traced back to the practice of *śabda-vidyā* (linguistic study of Sanskrit), one of the five fields of academic study mastered by the Brahmins of ancient India. The term “shōmyō,” which is a translation of *śabda-vidyā*, is written with Chinese characters meaning “voice-clear,” but was not commonly used until the 12th century CE (Nelson, 2008a, p. 37). Today, shōmyō generally refers to all traditional vocal practices in ritual Buddhist contexts. The style ranges from highly melismatic (extended single syllables sung over several pitches) singing style with free-form rhythm to syllabic (single syllables sung per beat) recitation style with fixed meter and form.

Today, two main forms of shōmyō survive: the Tendai sect and the Shingon sect. These represent two distinct repertoires that were introduced during the Heian Period (794–1192 CE) and consequently influenced other forms. The two sects further delineate chants into subsets and also by the texts’ language. The original Sanskrit text is the oldest performed, followed by those translated into Chinese and Japanese. It is generally accepted that although shōmyō is still performed in Sanskrit, these chants came to Japan via China and probably were transmitted with Chinese language and musical inflections. Shōmyō, like *gagaku*, developed to become the contemporary musics in the Heian imperial court and Buddhist temples, and today shōmyō remains an important component in Buddhist ceremonies.

These chants are monophonic, containing a single line per chant with no harmony. There are two basic performance types: solo and unison. A single priest or several alternating priests perform solo shōmyō when strung together in a ceremony. Unison pieces can be performed in two ways. First, a chant will begin with one priest and is joined by a chorus in unison. Second, the chant is sung alternatively between a soloist and the chorus (Sawada, 2001, p. 615). Shōmyō is mostly unaccompanied, but there are a handful of instruments that can be used to indicate religious meaning, to

signal ritual timing, or to accompany the chants in certain contexts. Wooden clappers, metal gongs, and bells are common and vary in function. Additionally, a frame drum is used for accompaniment, and a trumpet made from a conch shell, known as a *hora*, is still commonly used. Though associated with the Huke sect of Zen Buddhism, the *shakuhachi* (end-blown notch flute) is not used with shōmyō practices.

Performers use written notations that use a graphic mnemonic system to represent the vocal melodies. This notation is quite complex and can be difficult to understand, especially between sects, since each has its own version of representation. In general, these mnemonic representations are approximate to the melodic lines. No indication as to exact pitch or rhythm is supplied; rather, these notations, like other notations found in Japan, are used as reference material.

Justin R. Hunter

See also: [Gagaku](#); [Japan, Music of](#); [Tibetan Buddhist Chant](#)

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Singspiel

Singspiel or *singspiele* (song-play) is an opera-like musical drama that is performed in German. Originating in the 18th century, it features arias and ensemble pieces separated by spoken dialogue. Continuity of music and style is not necessary; plots are typically lighthearted and involve moralistic, magical, and comical themes. Notable composers of singspiel include Czech Georg Benda (1722–1795); Germans Johann Adam Hiller

(1728–1804), Johann Friedrich Reichardt (1752–1814), Johann Rudolf Zumsteeg (1760–1802), Friedrich Heinrich Himmel (1765–1814), and E. T. A. Hoffmann (1776–1822); and Austrians Joseph Haydn (1732–1809), Carl Ditters von Dittersdorf (1739–1799), Wolfgang Amadeus Mozart (1756–1791), and Wenzel Müller (1767–1835). The singspiel is still performed today on a global scale.

Singspiel is inspired by the German miracle play genre of the early 17th century, created circa 1700 in Vienna at the Kärtnertor Theater, where it was produced by the Hanswurst company. Singspiel was also performed by wandering troupes, notably the Koberwein, Koch, and Döbbelin, Anton Seyler's group at Weimar and Gotha, and, beginning in the late 1770s, one directed by G. F. W. Grossmann.

In northern Germany, the main inspirations for singspiel were the 18th-century French *opéra comique* (a satirical genre featuring well-known songs and spoken French) and the English ballad opera (an opera using spoken dialogue and songs in the vernacular language). Some popular ballad operas and opéras comiques were translated into singspiel; for example, *The Devil to Pay* (1731) by Irish playwright Charles Coffey (d. 1745) was translated into German by Caspar Wilhelm von Borck as *Der Teufel ist los* (1743). Traditional opera was not as popular as singspiel in Hamburg, Leipzig, and Lübeck, the main production cities of singspiel. Unlike the audience of traditional and aristocratic opera, the audience of singspiel mostly came from the lower and middle classes.

In the 1760s and 1770s, Hiller and librettist C. F. Weisse (1726–1804) produced numerous singspiele in Leipzig including their own *Der Teufel ist los oder Die verwandelten Weiber* (The devil to pay, or The wives metamorphosed) (1766). These two men were called the fathers of the German singspiel. Hiller elevated the singspiel from a lower form of popular entertainment to a higher quality musical genre. His style was melodic and simple, akin to the folksong, and sometimes marches or recruiting songs were used, indicative of Germany's involvement in the recent Seven Years' War (1756–1763). Benda composed singspiels for northern German venues, but he (unlike his contemporaries of the singspiel

in Germany) also achieved production success in Vienna. His *Romeo und Julie* (1776) reflects a more serious plot for the genre.

Singspiel in Vienna is different from the German genre in that the Viennese works combine French, Italian, and German characteristics. Also, the singing roles are more vocally demanding and require a singer who can act rather than an actor who can sing. Lastly, the music, as a whole, resembles traditional opera more than its German counterpart.

Because Italian and French opera dominated the musical scene in Vienna, Emperor Joseph II, who ruled during the Age of Enlightenment, sought a nationalist focus when he created the German National-Singspiel in 1778 at the Burgtheater. This initiative was meant to bring more native-tongued opera to the area, but a good number of singspiele were simply translations of French or English works. Viennese composer and violist Ignaz Umlauf (1746–1796) composed the first singspiel of the initiative, the one-act work *Die Bergknappen* (The miners) (1778). Mozart's *Die Entführung aus dem Serail* (The abduction from the seraglio) (1782) was the most successful singspiel of this program, and had 40 performances at the Burgtheater. Singspiele by Ordonez, Ulbrich, and Benda also had successful runs. Joseph II helped recruit well-trained singers for this venture, including Therese Teyber, Caterina Cavalieri, Aloysia Lange, Wilhelmine Stierle, Joseph Ruprecht, Ludwig Fischer, and Valentin Adamberger. Mozart created roles in his singspiele for Teyber, Cavalieri, Lange, and Fischer.

Even though the singspiel program stopped operating on March 4, 1783, the genre experienced a revival at the Kärntnertor Theater from the autumn of 1785 until early February 1788. Some of the successful performances of this period included Dittersdorf's *Der Apotheker und der Doktor* (The pharmacist and the doctor) (1786) to a libretto by Gottlieb Stephanie (1741–1800), who was also a stage manager of the National-Singspiel. Stephanie published his collected singspiel texts in 1792. Works by Dittersdorf were popular with the audience because they were not too complicated or musically ornamented. Dittersdorf, along with Mozart, represented the most praised composers of the Viennese singspiel.

The director of the Leopoldstadt theater, Viennese actor and playwright Karl Marinelli (1745–1803), brought together a group of musicians who produced singspiele successfully for about 200 performances. Müller, one of the main composers of the theater, wrote music that highlighted the solo song and musical simplicity.

The singspiel genre was also moved to outlying theaters such as the Freihaus-Theater auf der Wieden. Emanuel Schikaneder (1751–1812), the manager of this venue just outside of Vienna, was a competitor of Marinelli's. In 1801, Schikaneder moved his productions to the Theater an der Wien. Before that, he produced Mozart's *Die Zauberflöte* (The magic flute) (1791) at the Freihaus-Theater for a total of 223 performances at this theater alone. The audience was a mixture of classes and cultures, and Mozart conducted the orchestra for the first performance. Subtitled by the composer and librettist as "*eine grosse Oper*" (a grand opera), this singspiel is one of the most commonly performed operas, internationally speaking, in the standard repertory. For example, productions in 2014 were given in multiple countries, including Australia, Bulgaria, Mongolia, Mexico, Russia, and Norway. *Die Zauberflöte* has arias that are more demanding than those of the standard singspiel. "*Der Hölle Rache kocht in meinem Herzen* (Hell's vengeance boils in my heart)" is said to be one of the most difficult arias for coloratura soprano (a female voice with great agility and the ability to be high-pitched and light). Sung by the Queen of the Night, this song features intense ornamentation and wide vocal range which the queen uses to express her desire for power and Sarastro's blood.

Die Zauberflöte is also referred to as a *zauberoper* (magic opera), a singspiel that features stage machinery, great spectacle, and magical themes. In Act 1, Tamino, an Egyptian prince, and the bird-catcher Papageno are on a mission to find Pamina, the daughter of the Queen of the Night. Pamina was taken by the high Priest of Isis and Osiris, Sarastro, but only for her own well-being because her mother is a force of evil. The magic flute and magic bells help Tamino and Papageno find Pamina; however, in the second act, the two men must go through an initiation in which they may not speak to any women. Because Tamino cannot speak to Pamina, she misunderstands his actions and her feelings are hurt. Papageno does not

follow the rules and thus almost loses his lady friend, Papagena. However, there is a happy ending for both couples because they are brought together at last thanks to the powers of the magic flute and bells.

Singspiel did not have much lasting power by the turn of the 19th century, given the reality that it had a hard time competing with French and Italian operatic genres. However, there were some notable contributions from this period to the Viennese singspiel genre, including Johann Schenk's *Der Dorfbarbier* (The village barber) (1796) and Joseph Weigl's *Die Schweizerfamilie* (The Swiss family) (1809).

Emily A. Bell

See also: [Classical Music, European](#); [Opera](#)

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Sitar

The *sitar* is a long-necked, fretted string instrument associated with Hindustani (North Indian) classical music. Described as "India's most famous contribution to world music culture" (Miner, 2000, p. 334), Ravi Shankar's performances spread the instrument and its music throughout the Western world over the course of the 20th century, and the sitar has become known globally as a symbol of India.

Formally classified as a type of lute, the sitar is the ancestor of the *bin*, a stick zither. The sitar is also related to *setar*, a small, three-stringed Persian lute. While legend holds that the instrument was invented by court musician

and poet Amir Khusrau in the 14th century, evidence suggests the instrument was brought from Kashmir to Delhi by Khusrau Khan sometime in the early 18th century.

The wooden instrument's body consists of a hollowed-out gourd and a long, hollow neck. Both are similar to that of the *tambura* or *tanpura*, a four-stringed instrument plucked to provide the drone that supports soloists. The major difference between the two instruments is that a sitar is fretted, typically with 20 arching metal frets. These frets are tied around the back of the neck and are movable. Sitarists adjust them to raise and lower certain notes according to the *raga* they are performing. The frets are raised off the fingerboard, allowing a performer to play *mind* (bends) up to a fifth above the starting note.

Sitars have two sets of strings run over two separate bridges. One set consists of 13 sympathetic strings made of thin metal wire. The strings are tuned according to whatever *raga* the sitarist performs. These resonating strings drone, vibrating in sympathy with notes played on the main strings and creating the instrument's distinctive timbre. The second set is a group of six or seven main strings made from metal wire of various sizes. The highest of these strings (*chikari*) are used for rhythmic accents. Performers primarily play on one or two main strings. The left index finger is primarily used for fretting notes, which helps maintain a smooth, voice-like connection between pitches. The left middle finger (and occasionally the ring finger) is used to support bends, for playing ornaments, or for reaching a phrase's top pitch. The strings are struck with a wire pick (*mizrab*) worn on the right index finger. The performer sits cross-legged on the ground, holding the instrument across the left side of the body and resting the lower gourd on the bare sole of the foot.

Two styles of concert sitar dominate modern instrument-making. The Vilayat Khan style instrument is a smaller, minimally ornamented sitar with six main strings and one resonating gourd. The Ravi Shankar style instrument features intricate carving and inlays, a second resonating gourd behind the top of the neck, and seven main strings, including a lower string that extends the instrument's bass register. The Khan-style instrument

shows the influence of vocal music and the *khyal* genre, whereas the latter shows the influence of the bin and the *dhrupad* genre (Miner, 2000).

A revival of interest in the bin encouraged sitarist Ghulam Muhammad to invent the bass sitar, or *surbahar*, in about 1820. The surbahar (the name translates literally as “springtime of notes”) is a bigger instrument with a darker timbre. It is tuned a fourth or fifth lower than the sitar and played with a similar technique, but is capable of larger bends.

Many different styles of sitar playing have developed around certain schools or lineages (*gharānā*). The Jaipur *gharānā*, the oldest of these, drew from traditions of bin playing indebted to the sustained patronage of the Jaipur Maharajas. Artists from this school, such as Devabrata (Debu) Chaudhuri and Mustaq Ali Khan, value elaborate compositions that form the centerpiece of larger concerts.

The *Imdādkhāni* or *Etawah gharānā*, named after Imdad Khan, is the only *gharānā* in which the sitar has been played for five generations. This tradition stresses playing in *gayaki ang* (singing style), and its performers strive to achieve vocal qualities of fluidity and melodic beauty. Vilayat Khan is one of the tradition’s most famous performers and one of the best-known sitarists of the 20th century. While notorious for his refusal to accept several national awards and his purported feud with contemporary Ravi Shankar, Khan is most famous for his redesign of the sitar, his avoidance of the tambura drone and subsequent use of the chikari strings (especially during his masterful *alaps*), and his interpretations of fundamental ragas such as Todi and Yaman. One current representative of this *gharānā* is the female sitarist Anupama Bhagwat, who has experimented with playing meditative alap-style lines over a *tala* framework and has achieved an international reputation for her melodic beauty, control, and virtuosity.

The *Maihar gharānā*, which has had a profound influence on 20th-century instrumental playing, is the *gharānā* most known to Westerners. While being particularly indebted to the *dhrupad* vocal style developed in Mughal courts, this style has also absorbed influences from numerous other sources. The school was formed by Allauddin Khan, the chief court musician of the Hindu state of Maihar. Khan sought to spread Hindustani music to a large audience and found success through the international

concertizing careers of several pupils. In addition to teaching such well-known figures as Ali Akbar Khan (*sarod*) and Hariprasad Chaurasia (bamboo flute), Allauddin Khan was guru to two of the most significant sitarists of the 20th century, Ravi Shankar and Nikhil Banerjee.

Banerjee (1931–1986) has been described as “one of India’s greatest exponents of the sitar” (Slawek, 2000, p. 204). His talent was manifest from an early age, and Banerjee won the All-Bengal Sitar Competition when he was nine years old. In addition to a globe-spanning concert and recording career, he held a number of professorships and won numerous awards, demonstrating great potential ultimately unrealized due to his premature death from a heart attack, a loss made greater by a lack of trained disciples carrying on his tradition.

Banerjee’s performance of the afternoon raga *Multānī* in Rotterdam (May 17, 1970) illustrates his distinctive approach. The six sections of his alap systematically and sequentially introduce the raga’s pitches while expanding in register. The second section explores the instrument’s low register. Although Banerjee’s sitar lacks the additional bass string customary on Shankar-style sitars, his lengthy passages in this low register display one of the distinctive hallmarks of the Maihar gharānā. The alap’s third and fourth sections move higher, arriving on the upper octave in the fifth section before concluding with a final portion featuring the descending *glissandi* and large leaps that are characteristic of Banerjee’s playing. The following composition (*gat*) begins on beat 10 of a 16-beat cycle and includes a series of *tans* (rapid passages) showcasing Banerjee’s technique. He concludes his performance with a fast *gat*, creatively intertwining this music with a theme employing a *todā* technique (attacking a note twice within its normal subdivision), and concluding with a fast *jhala* section and a rapid *saval-javab* (question-answer) exchange with tabla player Kanai Dutta.

Recognized for his distinctive sound as well as his speed, precision, and expressiveness, Banerjee was widely regarded as the equal of his contemporaries Vilayat Khan and Ravi Shankar. It was Shankar, however, who popularized the sitar in the West. Shankar briefly taught George Harrison, who provided many listeners with their initial encounter with the

instrument on Beatles songs such as “Norwegian Wood” and “Within You, Without You.” A “raga rock” fad in contemporary popular music encouraged groups such as Traffic, the Yardbirds, the Rolling Stones, the Byrds, and the Incredible String Band to experiment with the instrument or with sitar-like timbres, but this fad was short-lived and ultimately overshadowed by Shankar’s performances at rock festivals such as Monterey Pop, Woodstock, and the Concert for Bangladesh. Shankar’s tireless concertizing and educational efforts introduced many Westerners to the instrument’s use in classical traditions. His extensive recorded discography includes his concerts at London’s Royal Festival Hall (1958) and New York’s Carnegie Hall (1961), important albums in the reception history of the instrument and musical traditions Shankar worked to spread in the West.

John Hausmann

See also: [Dhrupad](#); [Khayal](#); [Raga](#); [Shankar, Ravi](#); [Tala](#)

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Ska

Ska is a style of popular dance music that emerged in Jamaica in the late 1950s and early 1960s. It is the direct precursor to reggae music, with which it shares musical features. Many older reggae musicians began their careers performing ska music. The emergence of ska music coincided with Jamaica's independence movement, and at the time this new dance music was closely identified with the nation's new identity. Jamaican ska has inspired revivals of the form in various time periods and locations, including the British ska bands associated with the label 2 Tone Records, and "third-wave" ska bands in North America and the United Kingdom.

The creators of ska were various record producers and professional musicians, who responded to the tastes of local audiences for the jump blues and R & B emerging from the United States in the 1950s. At the time, working-class entertainment centered around open-air dances hosted by various sound systems (mobile DJs) that competed for the best new records from the United States. The most influential sound system operators were Arthur "Duke" Reid, who ran the Trojan sound system and later founded Treasure Isle records; and Clement "Sir Coxsone" Dodd, whose Downbeat sound system built the foundation for his label Studio One Records. Other entrepreneurs who were influential in the development of ska included Vincent "Randy" Chin and Chris Blackwell, both of whom moved abroad and founded VP Records and Island Records respectively. Edward Seaga, who eventually became Jamaica's fifth prime minister, was an enthusiastic researcher and supporter of Jamaican music, and released a number of recordings on his label West India Records Limited (WIRL). Seaga later sold this label to bandleader Byron Lee, who renamed it Dynamic Records.

Although the ska sound has links to the jump blues and R & B of artists such as Louis Jordan, Fats Domino, Little Richard, and Professor Longhair, its distinctiveness was created in the studio by various professional musicians active at the time. The "upbeat" or "afterbeat" that is the hallmark of ska has been attributed to the rhythm section of Clue J & His Blues Blasters, which included bassist Cluett "Clue J" Johnson, guitarist Ernest Ranglin, and pianist Theophilus Beckford. Allegedly, the term "ska" comes from a description of the sound that Ranglin produced on his guitar, making the rhythm go "ska, ska, ska." Members of Johnson's band went on

to form the Skatalites, which eventually became the house band for Studio One.

Early ska recordings include both instrumentals (typically incorporating a 12-bar blues progression with various members of the band soloing) and vocals (featuring singers who were influenced by artists such as Sam Cooke and Jackie Wilson). The most popular recordings of the period 1956–1960 include “Easy Snappin,” which Theo Beckford released as a solo artist; “Boogie in My Bones,” featuring vocalist Laurel Aiken; and “Oh Carolina,” recorded by The Folkes Brothers.

By 1962, ska had achieved mainstream popularity in Jamaica, and was widely promoted as one of Jamaica’s unique cultural contributions to the world. Established dance bands such as Byron Lee and the Dragonaires developed a more refined and polished ska sound that appealed to middle- and upper-class audiences. This period coincided with Jamaican independence, as well as the rise of local radio stations whose mandate was to support local music. In 1964, the Jamaican government sponsored a music festival at the World’s Fair in New York City that included Byron Lee and his band, as well singers Prince Buster, Desmond Dekker, and the teenaged singing sensation Jimmy Cliff. The biggest ska hit of the time was “My Boy Lollipop.” Recorded by Millie Small in the UK in 1964 and arranged and produced by Ernest Ranglin, the single sold 7 million copies worldwide. Other significant ska recordings of the period 1962–1966 include Jimmy Cliff’s “Miss Jamaica,” “Jamaican Ska” by Byron Lee and the Dragonaires, “Bam Bam” by Toots and the Maytals, and “Simmer Down” by the Wailers, led by a 19-year-old Bob Marley. The Skatalites were also influential, with recordings such as “Guns of Navarone” and “Man in the Street.”

In London, ska recordings were popular with West Indian immigrants, who had established a lively nightclub culture in their working-class neighborhoods. Eventually, ska came to the attention of the mod subculture, and soon white teenagers who identified as mods began to frequent West Indian nightclubs and purchase recordings by the Skatalites and Prince Buster. Spurred by the success of the single “My Boy Lollipop,” Chris Blackwell relocated his label Island Records to the United Kingdom., which

further increased the distribution of ska (and later reggae) in the British music scene.

By 1966, Jamaican audiences began to lose interest in ska and the frenetic pace of its musical arrangements. By 1968, ska had been eclipsed by the slower-paced musical styles rocksteady and reggae, both of which featured aspects of Rastafarian and other neo-African elements of Jamaican culture in both musical arrangements and lyrics. The worldwide success of Bob Marley and the Wailers, and Jimmy Cliff, further moved tastes away from what was by then considered an old-fashioned style of music.

Ska music did not really go away, however, and renewed interest in ska came about in the United Kingdom. as British youth of both European and West Indian heritage became involved with the punk rock movement. A number of bands emerged that interpreted old ska tunes and eventually wrote new material influenced by ska and reggae. The 2 Tone Record label, founded by Jerry Dammers in 1979, was instrumental in promoting this sound, and released recordings by Dammers's band the Specials as well as the Selecter (fronted by singer Pauline Black), the Bodysnatchers, Madness, and the Beat (known in North America as the English Beat). The association of ska with the rebelliousness of punk rock, and the socially conscious topics of then-current reggae songs, resulted in lyrics that critiqued various social and political problems in the United Kingdom at that time. Significant songs of this "second wave" ska period of 1979–1983 include "A Message to You Rudy" and "Concrete Jungle" by the Specials; "Too Much Pressure" and "Three Minute Hero" by the Selecter; "The Prince" by Madness; and "Ranking Full Stop" by the (English) Beat. The popularity of these bands led to a resurgence of interest in ska's "first wave"; the Skatalites, for example, reformed and have toured in various incarnations for the past three decades.

In the late 1980s and early 1990s, a third wave of ska emerged in the United States, representing a renewed interest in both 1970s punk and ska. Bands that have recorded songs in this style include Let's Go Bowling, No Doubt, Sublime, Rancid, and the Mighty Mighty Bosstones. This has inspired ska bands to form in various countries: these include Tokyo Ska Paradise Orchestra, France's La Ruda, Mexico's Maldita Vencindad,

Kortatu from the Basque region of Spain, and Argentina's Los Fabulosos Cadillacs. It is likely that both the musical energy of ska and its history as a vehicle for social commentary contribute to its ongoing popularity among young people worldwide.

Hope Munro

See also: [Calypso](#); [Mento](#); [Reggae](#); [Soca](#); [Steelman](#)

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Smith, Bessie (1894–1937)

Bessie Smith was an American blues, jazz, and vaudeville singer. Known as the “Empress of the Blues” for her forceful vocal delivery, Bessie Smith was an American blues, jazz, and vaudeville singer. Born in Chattanooga, Tennessee, on April 15, 1894, she grew up in poverty in Chattanooga's Blue Goose Hollow. Orphaned at age nine and raised by her sister Viola, Smith's singing career commenced on the street corners of Chattanooga, where she sang (often accompanied on the guitar by her brother Andrew) for spare change, and debuted more formally in 1912 when she appeared in the chorus of the Moses Stokes Minstrel Troupe with “Mother of the Blues” Ma Rainey. Smith eventually graduated from the chorus to performing duets with well-known singer Hazel Green. Building on this success, Smith subsequently performed in various traveling minstrel shows and cabarets as a solo artist (who incorporated comedy into her performances), and eventually became the leading artist on the Theatre Owners Booking Association (TOBA) circuit as well as at the 81 Theatre in Atlanta.

Bessie Smith and Race Records

Throughout her relatively short life (1894–1937), Bessie Smith was widely regarded as one of the most important and influential singers of the first part of the 20th century. The iconic Smith is credited with connecting Southern blues culture with urban city culture in urban areas through the United States—especially Northern cities such as New York. Perhaps the most famous “race record” artist of the day, Smith recorded well over 100 releases for Columbia Records and numerous other records for various recording companies. Smith was a champion of the working class, which was a common theme in her music, and she was a well-known feminist. In addition to her recording work, Smith worked in radio, theater, and film, and by the early 1930s was the highest-paid (male or female) black performer in the entertainment industry.

Smith had a large voice and demonstrated a wonderful talent for interpreting lyrics in a deeply personal style. She would perform any given song by reshaping it to her own special vocal style and to her own feelings about the text. Smith infused the melodic line by embellishment—melodic and rhythmic changes with a special type of word emphasis. Through her unique style of singing, Smith not only became known as the “Empress of the Blues,” but also served as a model for the blues and jazz singers who followed. Recruited by jazz pianist Clarence Williams, Smith’s initial recordings for Okeh and Columbia in 1921 were abandoned because producers believed her voice was “too rough” and would not be salable. Smith revised her musical style, becoming the champion of “city blues,” with a refinement and sophistication in lyrics that focused upon mature observations of love constructed to fit rhythm and meter that held audiences and played on their feelings. Bessie Smith was particularly talented in this regard. Performers such as Ella Fitzgerald and Sarah Vaughan drew inspiration from Smith’s musical legacy. With new management at Columbia, her inaugural recording of “Downhearted Blues” (and “Gulf Coast Blues” on the B-side) in February 1923—made at the behest of Frank Walker of Columbia Records’ race records division—cemented her reputation as the most successful female black performing artist of the generation: it sold 780,000 copies in six months. By 1927, she had sold 4 million recordings. Smith recorded 160 songs and literally saved Columbia

Records from bankruptcy at that time. Using the newfound popularity of recordings as a promotional tool and receiving no royalties for her efforts, Smith entered into an exclusive, \$20,000-per-year contract with Columbia, enabling her to record and tour extensively before large crowds and drawing a salary of up to \$2,500 for personal appearances until 1928.



American blues singer Bessie Smith in 1936. Smith was one of the most famous and influential blues singers of the early 20th century, earning her the moniker “Empress of the Blues.” (Carl Van Vechten Photographs Collection, Library of Congress)

Smith’s national prominence and celebrity led to other opportunities as well as challenges. Her first film appearance occurred in 1929 in *St. Louis*

Blues—quite a breakthrough for the time. Unfortunately, alcoholism and the poor economic climate of the Great Depression severely damaged her career. By 1930, public interest in her began to wane, likely due to her unwillingness to adjust to or perform more modern song material. Smith was always selective in choosing her accompanying musicians. Among them were Clarence Williams, Fletcher Henderson, Louis Armstrong, and Bennie Goodman. Columbia renegotiated her contract in 1930, reducing the guaranteed fee per record side by nearly 50 percent. In 1931, Columbia dropped her from its ranks altogether.

The next several years were challenging for Smith, both personally and professionally. She left her first husband and moved in with a wealthy former bootlegger while dreaming of regaining her status and career. Smith's last recordings embraced the newer swing style of jazz and featured talented back-up musicians, including trombonist Jack Teagarden and clarinetist Benny Goodman. Smith's last recording session was arranged in 1933 by the critic John Hammond and was targeted to the increasing European jazz audience. These recordings featured Teagarden and Goodman on OKeh Records ("Give Me a Pigfoot"). By 1936, Smith's career had resurrected itself and she was once again performing in shows and clubs. However, late in the evening of September 26, 1937, Smith died in a car accident following a performance in Memphis. At the time of her death, approximately 10 million of her records had been sold. The somewhat obscure circumstances of her death formed the subject of Edward Albee's play "The Death of Bessie Smith" (1959).

Bessie Smith's great gift of communication set the standard for all future singing of the blues. She was without doubt the greatest of the female vaudeville blues singers, packing the emotional intensity, personal insight, and expression of blues singing into mainstream jazz repertoire through her unparalleled vocal artistry. Her duet recordings for Columbia with Louis Armstrong—"St. Louis Blues" and "J. C. Holmes Blues" (both 1925)—along with recordings for Columbia with Joe Smith—including "Baby Doll" (1926), "After You've Gone" (1927), and "Nobody Knows You When You're Down and Out" (1929), with Ed Allen on the cornet—illustrate her capacity for sensitive interpretation of popular songs. Smith also recorded

versions of jazz standards, notably for Columbia, including “Cake Walking Babies (from Home)” (1925) and “Alexander’s Ragtime Band” (1927), both made with members of Fletcher Henderson’s orchestra. Likely her best and most well-known recording was “Back Water Blues” (1927), with James P. Johnson on piano.

Eldonna L. May

See also: [Blues](#); [Jazz](#); [Race Records](#); [Vaudeville](#)

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Soca

Soca is a fast-tempo popular music originating in Trinidad and Tobago, though held in high regard throughout the global Caribbean diaspora. While today’s soca is easily recognized by its aggressive, rhythmically driven sound, soca’s early history is less apparent. The earliest movement toward a recognizable soca aesthetic came with the advent of Panorama, Trinidad and Tobago’s national steel orchestra competition, in 1963. To win the prize money and prestige that went along with a first-place finish, steel orchestras gravitated toward increasingly complex and exciting arrangements that quickly fed back into calypso, which began featuring faster tempos, foregrounded bass lines, and driving 16th-note rhythms with accented upbeats. Calypsonian Mighty Sparrow (Slinger Francisco) produced many calypsos in the 1960s that exemplify this trend.

North American funk and soul additionally contributed to the development of soca, as is evident in the work of calypsonian King Wellington (Hawthorne Quashie). Wellington’s “More Woman” is typical of

his music from this period. Despite this early movement toward a new kind of calypso, the invention of the word “soca” and the music style it implies is widely credited to calypsonian Lord Shorty (Garfield Blackman). Born in the predominantly Indian-Trinidadian area of Barrackpore in south Trinidad, Shorty (later known as Ras Shorty I) set out to revive young people’s interest in calypso and “to unite Indian and African peoples” through music. Shorty hoped to combat animosity between Trinidad and Tobago’s two largest ethnic majorities by creating a harmonious fusion of Indian- and African-derived musical elements in a new style he called “sokah.” As Shorty explained, “The ‘so’ comes from calypso. And the ‘kah’ ... represents the first letter of the [Hindi] alphabet” (Rommen, 2007, p. 113). Though later iterations would invariably be spelled “soca,” Shorty’s original rendering of the term is telling of his aim of musical and aesthetic synthesis.

Shorty’s early experiments culminated in a set of songs in the early 1970s including “Indrani,” a song often regarded as the first soca hit. Each verse of “Indrani,” with texts detailing the narrator’s growing frustration with not comprehending a Hindi-language song sung by an “old Indian chick,” follows typical calypso form in terms of lyrical and harmonic structure. However, the refrain—which references the song this Indian woman sings—is set with Hindi text to Bollywood-inspired melodic contours and instrumental timbres. Even in the verses, however, Shorty fuses Indian-derived elements with traditional calypso features. Most importantly, the Indian-Trinidadian drum *dholak* is used as a rhythmic foundation throughout, not only contributing a unique timbre but also lending its rhythmic groove to the drum set and electric bass. In the end, Shorty creates a soundscape in which African- and Indian-Trinidadian musical references are inextricably fused within the rhythmic, timbral, and melodic layers of “Indrani.”

Shorty continued to produce hits highlighting this Indian-African fusion throughout the 1970s, the most popular of which was “Om, Shanti, Om,” the catchy chorus of which is drawn from a common Hindu mantra. Though intended as a message of unity, Indian-Trinidadian leaders were offended by Shorty’s use of a sacred text in Carnival-oriented music. Nonetheless, “Om,

Shanti, Om” represents Shorty’s mature soca style—one which recalls elements of Mighty Sparrow and King Wellington’s post-Panorama music of the previous decade. Its percussive groove is characterized by strong bass drum strokes on every downbeat, the snare drum playing an uneven syncopation between the downbeats, and the hi-hats emphasizing every upbeat. This rhythmic play between the strong foundation in the bass drum and the syncopation in higher-pitched instruments still remains an important part of soca today.

After Lord Shorty’s success, “soca” became a household word, and by the mid-1970s, numerous calypsonians were actively using the new soca groove. Calypso Rose (McCartha Lewis) was one of soca’s biggest stars in this period. Her music mixed calypso’s bawdiness and social commentary with soca’s up-tempo groove and celebratory mood. “Come Leh We Jam,” for example, is a rollicking tune featuring lyrics infused with calls to dance and party, yet using the word “jam” as an all-purpose metaphor for musical, cultural, and sexual mixing. Although this kind of metaphorical language is typical of calypso, nearly all other aspects signal a soca aesthetic. Immediately apparent are the repetitive lyrics—a five-line verse contrasts with a refrain three times as long—indicating the importance of rhythm and groove rather than calypso’s lyricism. The upbeat is highly stressed, while hi-hats and “iron” (as in the steelband engine room) pound out a 16th-note pattern over the foundation laid down by the steady bass drum.



Calypso Rose performing during the Trinidad Carnival in 2017. Calypso Rose is one of the first prominent female calypso and *soca* artists. (Sean Drakes/LatinContent via Getty Images)

Lord Kitchener’s “Sugar Bum Bum,” released the same year as “Come Leh We Jam,” represents soca in a slightly different vein. Like “Come Leh We Jam,” Kitchener’s tune features repetitive lyrics and a typical soca groove. Yet, the tempo is relatively slow with a lot of musical space between repetitions of the verse-chorus cycle. Although this structure highlights the instrumental groove, there remains some sense of calypso-like narrative, however elementary it may be (with each verse, we learn more about the narrator’s relationship with a woman in possession of a flattering backside). Because of its laid-back mix of soca’s danceable groove and calypso’s stress on lyrics and melody, Kitchener’s “Sugar Bum Bum” was a huge hit and has remained popular, having been covered by countless calypsonians, steelbands, and soca artists over more than three decades.

The popularity of soca skyrocketed around the Caribbean in the 1980s and reached international fame with the pan-Caribbean hit “Hot, Hot, Hot” written and first recorded by Monserratian calypsonian Arrow (Alphonsus Cassell). Regarded by some as the most successful soca tune of all time, “Hot, Hot, Hot” also encapsulates the broad reach of the soca phenomenon,

having been composed by a non-Trinidadian and covered by a host of diverse musicians, most notably in 1987 by North American protopunk lounge singer Buster Poindexter. Soca's international success in the 1980s coincided with the popularization of *zouk*, an up-tempo French Antillean pop genre closely associated with the band Kassav, whose music referenced traditional dance genres such as *gwo ka* and *belé* but also embraced contemporary pan-Caribbean fusion styles like *cadence-lypso* as well as new music technologies including drum machines and MIDI keyboards. By the end of the decade, soca had absorbed a great deal from zouk, including some rhythmic characteristics and the use of electronic timbres.

Meanwhile, soca's success abroad influenced its massive popularity back home in Trinidad and Tobago. One of the most important developments in this decade was the emergence of a variety of soca fusion styles, foremost among them *chutney soca*, a genre blending soca with chutney, an Indian-Trinidadian pop genre comprising a mix of Indian folk and classical elements. The breakaway success of Drupatee Ramgoonai's 1987 album *Chatnee Soca* signaled the viability of this new style, though her achievement was tinged with controversy. Some found her status as a woman an unwelcome intrusion into the Carnival music scene that still today remains largely the domain of African-Trinidadian men, while conservative forces in the Indian-Trinidadian community criticized Drupatee's frankly sexual lyrics as too sensual for a respectable Indian-Trinidadian female performer.

With the growing popularity of soca and its increasing divergence from calypso, entrepreneur William Munro inaugurated a new Carnival-time soca contest in 1993, today referred to as the International Soca Monarch Competition and comprising two broad categories, power soca and groovy soca. The former denotes the kind of fast, loud, and boisterous music descended from the likes of Calypso Rose's "Leh We Jam"; the latter blends R & B-style vocal melodies with a laid-back groove more closely related to Kitchener's "Sugar Bum Bum." The most successful Soca Monarch is Superblue (Austin Lyons), who first rose to prominence while dominating the Calypso Road March competition, capturing the crown nine times since 1980. His experience performing danceable songs for Carnival parades (i.e.,

the “road march”) helped him establish a new identity as a soca artist in the early 1990s. Supterblue’s success was instrumental in the institutionalization of the soca competition (he has won Power Soca Monarch seven times to date), and his high-energy performances quickly became the model which others would follow and by which they would be judged.

Competition transformed both musical and performative aspects of soca, which have moved toward increased speed, vocal dexterity, and audience interaction. This is typified by Superblue’s “Bounce,” his 1996 winning competition entry that features a highly abbreviated habanera rhythm in the bass (stressing two eighth notes on beat two in duple meter); fast, syncopated drum-set rhythms; electronic keyboard accentuating the upbeat; and a horn section reminiscent of older calypso style (that frequently quotes the signature horn riffs of Arrow’s “Hot, Hot, Hot”). In Superblue’s memorable competition performance of “Bounce,” the repetitive rhythm, harmony, and melody allowed for vast improvisation on stage. At the midpoint of the song, the band began to vamp, allowing Superblue to direct the audience in an impromptu call-and-response, urging them to scream, dance, and wave their flags. Such a malleable and participatory musical structure recalls the late 19th-century *lavway* style of calypso, which was predicated upon call-and-response between leader and chorus.

Soca’s emphasis on revelry rather than social commentary (as in calypso) has long been a sticking point for its most vocal critics. On the one hand, soca—like calypso and steelpan—is a uniquely Trinidadian creation that has garnered international appreciation. On the other hand, soca’s detractors argue that the music has little to offer in terms of sociocultural uplift. In response to such criticism, the Groovy Soca category was added to the International Soca Monarch Competition in 2005, thereby promoting a middle ground that allowed for a variety of lyrical content while maintaining the musical vigor that soca audiences enjoy. One result is that female performers, who have largely been excluded from the elite ranks of the more aggressive (and indeed more socially transgressive) power soca contest, have been able to make inroads into the world of soca as groovy soca specialists. Only one woman has won the power soca crown: Fayann

Lyons-Alvarez—daughter of Superblue and calypsonian Lady Gypsy—whose winning 2009 performance of “Meet Super Blue,” a tribute to her father, included an appearance of the soca legend on stage. In the same year, Lyons-Alvarez also won the groovy soca crown with “Heavy T Bumper,” a song that evokes the image of Trinidadian women’s sensual beauty as a metaphor for female empowerment. Other prominent female soca artists who have gained a wide following throughout the Caribbean include Denise Belfon, Destra Garcia, and Alison Hinds, among others.

Changing attitudes about Carnival-time music have also allowed non-African-Trinidadians soca success as well. Rikki Jai (Samraj Jaimungal) first rose to prominence as a chutney soca artist in the late 1980s, but has produced numerous straight soca hits throughout his career. Though it uses some Indian-derived instrumental timbres and features a few words in Hindi, Jai’s seminal self-produced hit “Sumintra” confirms soca as a cross-cultural phenomenon. In the chorus of the song, the narrator’s love interest memorably scolds, “Hold the Lata Mangeshkar / give me soca!” Jai and other prominent Indian-Trinidadian chutney soca stars frequently collaborate with their African-Trinidadian soca counterparts. Drupatee and Machel Montano joined forces on “Real Unity,” whose message of social harmony is reflected in the musical texture. Drupatee weaves a popular Bollywood film song (“*Aap Jaise Koi*”) sung in Hindi around Montano’s rapid-fire lyrics about dancing together at Carnival.

Another recent innovation is the increasing popularity of soca bands, reflecting conventions of North American popular music but bucking the long-held tradition of promoting individual performers as calypso and soca celebrities. Among the top Trinidadian soca bands are Xtatic and Kes the Band. Xtatic’s popularity has benefited from the high profile of Montano, its lead singer. By contrast, Kes the Band was founded in 2005 and rose to prominence outside the mainstream, only later entering soca competition under lead singer Kees Dieffenthaler’s name. Kes the Band’s 2011 groovy soca-winning tune, “Wotless,” exemplifies the contemporary ensemble-driven soca aesthetic that expertly borrows from pop and rock styles while maintaining a distinctly Caribbean soca flavor.

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See also: [Calypso](#); [Chutney Soca](#); [Steelpan](#)

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Soul

Soul is a genre of African American popular music that combines elements of rhythm and blues (R & B) and gospel music, but with an emphasis on complex, expressive vocal performance and feeling. Unlike R & B, a style of upbeat popular music made by African Americans and marketed primarily to African American audiences beginning in the 1940s, and gospel, a form of African American church music that focused on spiritual subjects and themes, soul music established itself in the 1960s as a commercially viable music that could be both widely appealing and artistically complex. Though it reached full prominence in the late 1960s through the recordings made by various African American singers and a combination of African American and white musicians, producers, and businesspeople at independent studios and labels located primarily in the American South, soul music reached beyond its regional origins to become a rich, nuanced genre with lasting musical and cultural significance.

The beginning of soul can be traced to the music of Ray Charles (1930–2004). Charles, born in Albany, Georgia, blind from the age of seven, was the first musician to successfully combine R & B music with gospel singing in an original way. His use of melisma (a vocal ornamentation in which the singer takes one syllable of a word and sings it in a string of several

different notes), call-and-response vocal patterns, and the way his music blurred boundaries by imparting nonreligious themes with religious overtones marked Charles as both a musical innovator and a controversial figure. On his 1954 recording, “I Got a Woman,” Charles transposed the melody and lyrics of a gospel song, “It Must Be Jesus,” into an R & B arrangement in which he sang about his female lover with the kind of passionate expression that was traditionally reserved for nonsexual, spiritual love. Though subsequent recordings, such as “This Little Girl of Mine” (1955) and “Hallelujah, I Love Her So” (1956), were created in a similar mode, Charles went on to make music in a variety of styles and genres throughout his career, to varying degrees of artistic and commercial success. Charles died in 2004 of liver disease.

Charles’s contemporary, Sam Cooke (1931–1964), had brief, yet tremendous success as a singer, as his music better exemplified the popular appeal and commercial viability of soul music while embodying its key musical elements. Cooke, born in Clarksdale, Mississippi, was raised in Chicago, Illinois, where he spent most of his early years in the church, and started singing gospel music at the age of nine. In his twenties, Cooke recorded music with a gospel group called The Soul Stirrers. However, his distinct singing style, good looks, and consummate professionalism made him stand out, and Cooke soon began making records as a solo artist. His 1957 record, a slow ballad titled “You Send Me,” was a no. 1 hit on both R & B and pop music charts, making Cooke one of the first soul singers to become popular among both African American and white audiences. “You Send Me” illustrated Cooke’s singing talent, which combined smooth intonation and phrasing with the melisma he learned as a gospel singer, and made it very appealing in a pop context. Cooke’s numerous recordings, particularly the live albums *Sam Cooke at the Copa* (1964) and *Live at the Harlem Square Club, 1963* (1985), captured the extent of his vocal flair and ability to entertain audiences. Cooke’s career ended tragically when he was shot and killed in 1964.

Though soul music was being produced and released throughout the 1960s by record labels such as Atlantic Records in New York City, and Motown Records in Detroit, Michigan, independent studios located in the

American South played a more significant role in developing the distinct sound and style of soul music. The most prominent of these was Stax Records, formed in Memphis, Tennessee, by businessman Jim Stewart and his sister Estelle Axon. Stax originally began as a record label named Satellite in 1958, under which Stewart released several records by aspiring local musicians. Satellite changed its name to Stax in 1960 when Stewart and Axon acquired and converted an unused former movie theater into a recording studio to accommodate an expanding roster of singers and musicians. Stax had its first national breakthrough in 1961 with a record titled “Gee Whiz,” by young singer Carla Thomas, which was a hit on both the R & B and pop music charts. More early success followed with records by groups such as the studio-based band called the Mar-Keys, whose instrumental, titled “Last Night” (1961), was another national hit; William Bell’s “You Don’t Miss Your Water (Till Your Well Runs Dry)” (1961); and another instrumental, titled “Green Onions” (1962), by Booker T. and the MG’s. The success of these early recordings demonstrated that Stax had much creative and commercial potential, and in 1961, Jerry Wexler, of the New York City-based record label, Atlantic Records, negotiated a distribution deal with Stax, in which Atlantic agreed to promote Stax products to larger markets across the country in exchange for a portion of the profits. This arrangement allowed Stax to focus on the studio production and creative aspects of the music. With its profile of both African American and white in-house studio musicians, as well as its integrated production staff and welcoming neighborhood atmosphere, Stax developed a reputation for creating a natural, lean sound on its records that distinguished it from other recording studios. Throughout the 1960s, the label was responsible for producing a number of successful soul artists, including the duo Sam and Dave, and singers Wilson Pickett and Otis Redding.

Otis Redding (1941–1967) was the most prominent soul artist associated with Stax Records. Redding grew up in Macon, Georgia, where he started to develop his soul singing style—vulnerable and impassioned, yet well controlled—by performing regularly in local clubs and on the television talent show *The Teenage Party*. Determined to make a career as a singer, Redding formed a professional and creative partnership with Phil Walden,

whose business connections led to Redding's first Stax recording session for the song "These Arms of Mine" in 1962. Redding went on to have remarkable success as a live performer, booking regional package tours with other performers at notable venues such as the Apollo Theatre in New York, as well as international tours through Europe. His creative talent, which encompassed an ability to write his own songs and contribute to the studio production of his own recordings, earned him the respect of his musical peers. His best-known songs include "Respect" (1965), "I've Been Loving You Too Long (To Stop Now)" (1965), "Fa-Fa-Fa-Fa-Fa (Sad Song)" (1966), "Try a Little Tenderness" (1966), "Knock on Wood" (with Carla Thomas) (1967), and "(Sittin' On) The Dock of the Bay" (1968). Redding reached the pinnacle of his career in 1967, when he participated in two major musical events. In the spring, Redding was the headline performer in the largely successful Stax-Volt Revue tour of Europe, along with label mates Sam and Dave, the Mar-Keys, Booker T. and the MG's, Eddie Floyd, Arthur Conley, and Carla Thomas. Then, in June, Redding performed at the Monterey International Pop Music Festival in Monterey, California, marking his artistic crossover to a predominantly white audience. Redding's expanding success as a soul singer was ended, however, on December 9, 1967, when he and a group of several other Stax-affiliated musicians were killed in a plane crash while traveling to Madison, Wisconsin, for a club engagement.

The northwest area of Alabama known as Muscle Shoals was home to a small number of recording studios and labels that also produced soul music in the 1960s. Fame Music was founded in 1959 by Tom Stafford, who, with the help of songwriters Rick Hall and Billy Sherrill, constructed a recording studio in the space above the drugstore owned by Stafford's family. Fame (an acronym for Florence Alabama Music Enterprises) soon became the center of the Muscle Shoals music scene, attracting a multitude of aspiring singers and musicians, including singer-songwriter Dan Penn, keyboardist Spooner Oldham, and songwriter Donnie Fritts. Rick Hall produced various records for Fame, including "You Better Move On" (1962), by Arthur Alexander; and "Steal Away" (1964), by Jimmy Hughes. Singer Percy Sledge's 1966 hit record, "When a Man Loves a Woman," recorded at

Quinvy Studio, was the most famous example of soul music to come out of the Muscle Shoals area.

The New York City-based Atlantic Records was not only instrumental in producing various soul artists who recorded at Stax and Muscle Shoals in the 1960s, but was also responsible for developing Aretha Franklin, the most prominent female soul singer of this period. Franklin was born in Memphis, Tennessee, in 1942, the daughter of a well-known reverend, and grew up in Detroit, Michigan. She began singing in her father's church, New Bethel, at the age of eight, and recorded a full gospel album at age 14. After recording several pop-oriented albums for the Columbia label, she was signed to Atlantic by its vice-president, Jerry Wexler, in 1967. Franklin's first Atlantic album, 1967's *I Never Loved a Man The Way I Loved You*, recorded partially at Muscle Shoals' Fame Music, was a breakthrough artistic and commercial success for the singer. The album featured songs co-written by Franklin and new versions of songs written and recorded previously by soul singers such as Sam Cooke and Otis Redding. Franklin's version of Redding's song, "Respect," became a no. 1 pop hit. "Respect" captured Franklin's immense vocal talent, mixing gospel style with impassioned demands for her lover's respect, and the record went on to become a popular anthem for female dignity, grace, and confidence. Through the 1970s, Franklin recorded many more albums for Atlantic, and her successful music career earned her the title "Queen of Soul." Franklin's influence as a soul artist in the 1960s was both musical and social, as she publicly supported the civil rights movement and maintained a friendship with leader Martin Luther King, Jr. before his death.

James Brown (1933–2006) was a singer, musician, dancer, bandleader, producer, and businessman whose all-encompassing career influenced the development of soul music in a way that distinguished him from other soul artists. Brown grew up in Augusta, Georgia, and became noticed at a young age for his ability to entertain audiences with his singing and athletic dancing in local talent shows. In his twenties, Brown sang with a gospel group called the Gospel Starlighters. Under his leadership, they eventually switched to R & B music and changed their name to James Brown and the Famous Flames, to attract a bigger audience. In the mid-1950s, Brown and

his backing band developed a following throughout areas of the South for their intense and flamboyant performances, as well as Brown's textured singing voice. The group's first hit record, a gospel-influenced song co-written by Brown called, "Please, Please, Please," was released in 1956, and went on to become a signature part of their live act. During performances, Brown and his band would draw out the song until Brown collapsed to his knees on stage. Appearing too exhausted to continue, a member of the band would drape Brown with a towel and start to lead him off the stage. At the last moment, Brown would drop the towel and finally finish the song in a fit of passion. The 1963 album, *Live at the Apollo*, financed by Brown himself, captured the ferocity and drama of Brown's stage show and became one of his most commercially successful recordings. Though it combined elements of gospel and R & B, Brown's music—much more so than that of any other soul artists—made innovative use of rhythm and percussion. The singles "Out of Sight" (1964), "Papa's Got a Brand New Bag" (1965), and "I Got You (I Feel Good)" (1965) are among Brown's most noteworthy records and illustrate the importance of rhythm in his music. As Brown's career as a soul artist extended beyond the 1960s, his music continued to develop and became critical in the formation of the musical genre known as funk. His reputation for being a tireless entertainer and businessman throughout his life cast Brown as a symbol of African American pride and self-respect, earning him popular titles such as "The Hardest Working Man in Show Business," "Soul Brother No. 1," and "The Godfather of Soul." Brown died of heart failure in 2006.

Luis Sanchez

See also: [Blues](#); [Funk](#); [Gospel Music](#)

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Steel Guitar

Developed in Hawaii during the late 19th and early 20th centuries, the term “steel guitar” can refer to the method of playing a slide guitar using a steel or to a specialized instrument built for playing with the steel guitar method: either the lap steel guitar, an electric console steel guitar, or an electric pedal steel guitar. Most generally, the steel guitar is played horizontally, with the strings plucked with one hand, while the other hand changes the pitch with a metal bar (or slide) called a steel. The instrument/style is prevalent within traditional Hawaiian music and country (“honky-tonk”) music of the 1940s and early 1950s, as well as bluegrass. Some modern musicians have also used the instrument within rock, jazz, and blues techniques. The *Concerto for Pedal Steel Guitar and Orchestra*, written by American composer Michael A. Levine and premiered in 2005 by the Nashville Chamber Orchestra (with Gary Morse as soloist), has further expanded the style and audience of the instrument.

In typical steel guitar technique, the instrument is held horizontally with the bass strings situated toward the player. The lap steel guitar usually has six strings, tuned either to standard guitar tuning or (more commonly) an open chord. This classification actually encompasses a few different styles, such as the lap slide guitar or resonator guitar (acoustic instruments, often containing pickups for amplification) or the electric lap steel guitar (a solid body electric guitar). According to a common—but dubious—story, the Hawaiian lap steel guitar was invented in 1889 by Joseph Kekuku as a modification of the contemporary Spanish guitar (by raising the bridge and head nut to generate a higher action). Some modern lap slide guitars have two necks, each with six strings apiece. With the increased height of the strings above the surface of the neck, guitar frets are not used in lap steel guitar technique, and are often eliminated from the instrument in favor of markers alone.

The console (or table) steel guitar is an electric instrument with multiple necks (up to four) and additional strings (up to eight). Lacking pedals, the number of tunings on the console steel guitar is limited to the number of necks on the instrument. The most common instrumental configuration in contemporary Hawaiian music is two necks and eight strings per neck,

although other arrangements also exist. The pedal steel guitar typically expands the number of strings per neck (up to 14), with two or three necks and pedals and knee levers (up to eight of each) to enable multiple tunings of different strings. The instrument also includes legs or a stand. While these expansions increase the versatility of the instrument, they also create a greater instrumental complexity and corresponding difficulty of performance, making skilled performers often hard to come by.

As the story goes, at the age of 11, Kekuku was walking along a railroad track (in Hawaii), picked up a metal bolt, slid the bolt along the strings of his guitar, and thus created the steel guitar, later developing the sound through the use of a knife blade along the strings. While this story may or may not have any actual basis in reality, and while other musicians have also been credited for the discovery around the same time (including Indian sailor Gabriel Davion and Portuguese-Hawaiian James Hoa), and regardless of actual instrumental nascence, by the 1920s and 1930s, the lap steel guitar had become popular not only in Hawaii, but also (through variety-show performances by Hawaiian musicians) throughout the mainstream United States. Following the introduction of the instrumental style by Hawaiian groups at the Panama-Pacific International Exposition in San Francisco in 1915, the sound spread throughout the country, with methods and songs further distributed by the major music publishers. In 1932, the first electric steel guitar was produced, known as the Rickenbacker Electro A22 “Frying Pan” (due to its round body and long neck) lap steel.

In 1940, Gibson Guitar Corporation added pedals to the steel guitar to facilitate the tuning of the instrument, thus creating the “Electra-harp” (its name indicating a close relationship to the standard pedal-based tuning system of the harp), the first commercially produced pedal steel guitar. Throughout the 1940s and 1950s, a number of other companies—including Epiphone, the Harlin Brothers, and Fender, as well as Paul Bigsby and Zane Beck—contributed to the practical evolution of the pedal steel guitar. In 1955, Nashville-based steel guitar players Harold “Shot” Johnson and Buddy Emmons teamed up to form the popular “Sho-Bud” manufacturing of pedal steel guitars. Although the pedals of the steel guitar were initially used simply to change the tunings of the instrument, later players (starting

with musicians such as Bud Isaacs in the 1950s) began to use the pedals in combination with the slide to create moving-chord harmonies and expressive forms of ornamentation.

Following the introduction of the Hawaiian steel guitar onto the mainland of the United States, the style started to be transformed and incorporated into other genres. Blues musicians in the Southern United States used open-chord guitar tunings and a glass bottleneck, knife, or piece of pipe along the strings. Bluegrass musicians began to use a resonator guitar (generally known now as a Dobro) invented by brothers John and Emil Dopyera of the Dobra Manufacturing Company, consisting of a wood body and single cone resonator designed to increase the volume of the instrument. In 1935, Bob Dunn played the “Frying Pan” electric lap steel on a Western swing recording with Milton Brown and His Musical Brownies, producing the first commercial recording of an electric stringed instrument. The steel guitar quickly became an important part of Western swing and early country music, as demonstrated by Leon McAuliffe’s performance in the recording of “Steel Guitar Rag” by Bob Wills and His Texas Playboys from 1936.

In 1953, Bud Isaacs played the pedal steel guitar on “Slowly” by honky-tonk star Webb Pierce, creating the first pedal guitar sound on a hit recording. In addition to its common use in country music, the steel guitar has been included on a number of recordings by modern pop and rock musicians, such as Dire Straits, Sting, Megadeth, and Barbara Streisand, among others. Despite a general reduction in the use of the steel guitar during the last decades of the 20th century, the sound has seen a recent resurgence, with established Nashville player Russ Pahl contributing to albums by Luke Bryan, Jason Aldean, and Lana del Ray, among others.

A cautionary note: the steel guitar—in its many forms—should not be confused with the steel-strung guitar, which is a standard acoustic guitar using steel strings rather than nylon (or other) strings. Nor does the term refer to the actual body of the instrument. The word “steel” indicates only the type of slide used, not the strings or body of the instrument. Also, though the term “Hawaiian guitar” is often used outside of Hawaii to refer to the steel guitar, that name actually (within the Hawaiian musical

community) indicates a steel-strung acoustic guitar played with a characteristic method of slack-key (open) tuning.

Erin E. Bauer

See also: [Bluegrass](#); [Blues](#); [Country Music](#); [Hawaii, Music of](#); [Jazz](#); [Rock and Roll](#)

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Steelpan

The *steelpan* (commonly called “steel drum” outside the Caribbean region) is an idiophonic percussion instrument native to Trinidad and Tobago, where it has been closely linked with Carnival celebrations since the instrument’s emergence in the late 1930s. Though high-pitched steelpans are frequently played as solo instruments, steelpans are most often played in orchestras ranging from a few players to groups of 50 or more. Trinidad and Tobago remains the epicenter of steelpan activity—where it was named the country’s national instrument in 1992—though capable orchestras have been organized throughout the Caribbean region and around the world, especially in North America, Europe, and Japan.

Many of the early pioneers of steelpan were young, unemployed Afro-Trinidadian men, some of whom had notorious reputations as hustlers and ruffians. Therefore, the respectable classes of colonial Trinidad generally looked down upon pannists and the instruments they played. Therefore, steelpan was largely ignored by academics and historians until the 1960s, and the exact history of steelpan is somewhat murky and often contradictory.

Steelpan’s history begins with the confluence of European and African streams of music and culture in late 19th-century Trinidad. African-Trinidadians had essentially assumed creative control over Carnival

celebrations by the 1860s. With this came distinctly African-derived music and dance traditions to accompany masquerade bands parading through the streets. This singing and dancing was at first accompanied by a multilayered drumming ensemble featuring a high-pitched lead drum, at least two lower-pitched supporting drums, and idiophonic percussion accompaniment. In an effort to curb what elites perceived as obnoxious revelry, colonial police banned the use of drums for Carnival in 1884. In the years that followed, some defied the ban and continued drumming. Others turned to alternative instruments, most importantly tamboo bamboo, an ensemble comprised of bamboo stamping tubes playing music characterized by interlocking rhythms that reflected the original drumming parts. For Carnival, tamboo bamboo accompanied *lavways*, songs sung by a leader and a responding chorus that gave rise to a style of calypso known as the “road march” that continued to be sung with tamboo bamboo accompaniment until the ensemble was itself outlawed by colonial authorities in 1937.

Why Trinidad? Why Steelpan?

In the 1920s and 1930s, Trinidadians used bottles, biscuit tins, pots, pans, and other spare bits of metal to create rhythm-based musical instruments. In early 1941, however, Nazi U-boat sightings off the shores of Trinidad increased at an alarming rate as the German forces attempted to disrupt American and British shipping interests in the Caribbean Sea. The proximity of these U-boats to the Panama Canal greatly concerned the U.S. military, which began increasing its presence in Trinidad, first with the U.S. Army post at Ford Read (1941), and later Waller Field within Fort Read (also 1941) in central Trinidad and then the Chaguaramas base in 1942. Discarded oil drums were abundant around these military bases, and intrepid Trinidadians utilized the barrels as prime material for making steelpanns into a melodic family of instruments.

Even before this restriction, musicians were already supplementing tamboo bamboo with improvised instruments made of metal. The first important addition was a *boom* (low-pitched drum) made from a large metal tin turned upside down and played with one or two sticks. Players soon discovered the possibility of tuning two or three different notes into the playing surface of the instrument. This was done by pounding concave

indentions into the tin's flat bottom, each at a different depth and size to create distinct pitches. These early experiments soon gave way to more refined tuning methods. In the 1940s, Winston "Spree" Simon prepared a convex playing surface by hammering out the bottom of a metal container. On this bubble-like surface, Simon tuned a handful of definite pitches. In stories of steelpan's origins, Simon is frequently—though perhaps incorrectly—cited as the "inventor" of steelpan. However, it is indeed likely that Simon was among the first pannists to play recognizable melodies on an instrument refined from the crude metal cans of the previous decade.

A *steelpan tuner* is one who builds a steelpan from scratch and has the skill to accurately adjust both pitch and timbre of each note. Tuners were indeed the early celebrities of the steelband movement and continue to be the most enduring figures in steelpan's history. Individuals first competed with one another in terms of tuning an increasing number of pitches onto the playing surface of a pan, but soon turned to refining the timbre, or sound quality, of the instruments as well. Ellie Mannette and Tony Williams are two pioneering tuners generally accepted as among the first to experiment with using 55-gallon oil drums as the raw material for pans, thereby helping to extend the range of the steelpan family of instruments and greatly influencing the collective timbre of the steel orchestra.

Many mid-20th-century pan builders, including Mannette and Williams, learned from Sonny Roach, a founding member of Sun Valley steel band and a pioneer tuner. One of Roach's important contributions was his vision of a fully voiced steel orchestra with instruments playing in the soprano, alto, tenor, and bass ranges. This sought-after goal spurred innovation, experimentation, and competition among steelpan tuners. Mannette is perhaps best known for developing steelpans with concave playing surfaces that allowed him to tune a wider pitch range on a given steelpan. Williams took full advantage of the 55-gallon oil drum to create new pans that extended the range of the orchestra. By the 1950s, Williams's designs for multiple-drum steelpans—including, for example, a bass voice comprised of three oil drums each tuned with only a handful of low pitches—were imitated by virtually every other pan tuner. However, Williams's most important contribution was the invention of the so-called "fourths-and-

fifths” tenor steelpan, a lead melodic instrument whose layout of notes on the playing surface, arranged in pitch intervals of fourths and fifths, resembled a spider’s web.

Many other tuners, too numerous to detail, worked alongside of and in competition with Mannette and Williams. The vibrancy and lush sound of the steel orchestra as we know it today is mostly thanks to the legacy of these tuners, as the improvements they introduced in turn allowed for increasingly complex repertoire and performance technique. By the 1960s, steel orchestras regularly performed arrangements of calypso, European and North American folk and popular tunes, and European classical music. The ability of steel orchestras to perform classical music in particular helped to modify the perception of steelpan among Trinidadians and international admirers alike. Just as often, however, classical music was arranged with a calypso groove. As Trinidad and Tobago transitioned from British control to independence in 1962, local politicians supported the development of steel orchestras (and Carnival arts in general) as a means of establishing a national identity, one based upon unique local traditions. The transitional government subsidized the development of steel orchestras and essentially nationalized the steelpan, lauding it as a quintessential aspect of the ingenuity and creativity of the people of Trinidad and Tobago.

The conception of steelpan as a national symbol brought about a variety of changes in steel orchestral practice. Whereas early steel orchestras often maintained bitter rivalries among one another, often to the point of prolonged gang-like violence, steel orchestras after World War II were largely focused on musical competition rather than physical altercations. The Trinidad and Tobago Steel Band Association (today known as Pan Trinbago), comprised of representatives from various orchestras, was organized in 1950 in part to address issues of violence among bands. The Steel Band Association became an important force advocating for the financial well-being of steel orchestra members, promoting the steel orchestral art form, and regulating formal competitions. In 1963, the Steel Band Association played an important role in establishing a national steel orchestra competition called Panorama that remains the most important annual event for steelpan performance.

International audiences have long been taken with the dynamism of the steelpan. A landmark in the internationalization of the steel orchestra occurred when the Trinidad All Steel Percussion Orchestra (TASPO), a band handpicked from the most talented pannists in Trinidad and Tobago, performed in London at the Festival of Britain in 1951. Their performances spurred interest in steelpan both at home and abroad and set an important precedent for the export of steelpan around the world. West Indian immigrants also brought steelpan with them as they migrated out of the Caribbean in the mid-20th century, establishing thriving communities in New York City, Toronto, and London, where annual Carnival celebrations feature capable steel orchestras comprised of players of mixed nationalities and ethnicities. A handful of steel orchestras were organized by non-Trinidadians as early as the 1950s. Of note is the U.S. Navy Steel Band formed by Rear Admiral Daniel V. Gallery in 1957 as an extension of the Navy band stationed in Puerto Rico (the band was originally named “Admiral Dan’s Pandemoniacs”; it was disbanded in 1999).

After permanently moving to the United States, Ellie Mannette was instrumental in establishing steel orchestras in United States high schools and colleges in the 1960s, and in the 1990s established a steelpan workshop in Morgantown, West Virginia. Pannist and educator Dawn Batson joined the faculty of Florida Memorial College (FMC) in the 1990s, establishing a steel orchestra and undergraduate steelpan performance major there. Many of her students are recruited from the West Indies, and the FMC steel orchestra boasts a reputation as one of the best institutional steel orchestras in the United States. In 1985, noted tuner Clifford Alexis joined the faculty of Northern Illinois University, an institution that has since 1987 offered undergraduate degrees in steelpan, in which students learn not only to play the instruments but also to build them. Perhaps the most influential graduate of this program is Liam Teague, a Trinidad-born pannist who now codirects the Northern Illinois University steel orchestra. A virtuoso player, composer, and educator, Teague is among a new international vanguard of pannists, including Andy Narrel, Jonathan Scales, Victor Provost, Mia Gormandy, and others, who consistently explore the capabilities of the

steelpan by commissioning, composing, and performing new solo and ensemble work for the instrument in a wide variety of genres.

Christopher L. Ballengee

See also: [Calypso](#); [Soca](#); [Tamboo Bamboo](#); [Tassa Drumming](#)

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Sufism, Music of

Sufism refers to the mystical orders of Islam of which large communities of practitioners, or Sufis, exist primarily in Turkey, Iran, and India, though also in Muslim communities across the Middle East, Africa, Eastern Europe and the Mediterranean, and the United States. It is mostly a male-dominated practice, with rituals handed down through male leaders, although some female orders exist in Egypt. Sufis are often known for their spiritual rituals involving music and dance practiced by specific Sufi orders, such as the Melevi of Turkey and the Chishti of the subcontinent. This practice has evolved into what is known as *Sama*, a ceremony in which participants, commonly known as *dervishes*, whirl into a trance as they seek to experience a greater awareness of their relationship with God.

HISTORY OF SUFISM AND MUSIC

Since the eighth century, Sufis have used music as a tool to achieve a closer, transcendent relationship with God. In the ninth century, Sufis introduced dance and *Sama*, or the ceremonial use of music, into their rituals. The role of music in Sufism gradually grew with the support of such scholars as Majd Al-Din Ahmad Al-Ghazali (d. 1126 CE) and Abu Hamid Muhammad Al-Ghazali (1058–1111). Around 1300, the Islamic scholar Kamal al-Din al-Adfuwi wrote a treatise on the varied interpretations of music practice: *Kitab al-imta bi-ahkam* (Guide to the application of the rules for listening to music), which broke down the appropriate uses for

music within Islam, outlining those musical forms which were considered *halal*, or permitted, and those which were *haram*, or forbidden. But still other scholars warned against too much absorption in musical practice, believing that music encourages earthly desire that detracts from religious study and worship. Many scholars continue to rely on the *hadith*, a collection of proverbs of the Prophet Muhammad, for guidance, which shows that the Prophet listened to music while simultaneously warning against its influence. The ambiguity of the *hadith* renders them highly interpretable and scholars often disagree on their exact meanings.

Tuning Systems: Half-Tone Versus Quarter-Tone

When Johann Sebastian Bach wrote his *Well Tempered Clavier* (BWV 846–893, dated 1722), the composer sought to take advantage of the equal temperament of all 24 major and minor scales of the Western European tuning system. Musicians and composers had only recently settled on a standardized tuning of instruments that relied on chromatic half-tones to parcel octaves into 12 equal parts. Bach's work provided workable compositions in all keys and in doing so solidified the West's preference for scales divided with half-tones. In the Middle East, however, traditional music utilizes scales divided with quarter-tones, lending the musical styles there harmonic capabilities beyond those of Western music. Similar systems featuring quarter-tones (sometimes called micro-tones) are common throughout the world of music cultures. Still others rely on tuning systems that have fewer than 12 pitches (pentatonic and septatonic). However, the naturally occurring mathematical principle of the octave (the soundwave of a given pitch's octave will vibrate twice as fast or slow) governs all musical scales in all musical cultures across the globe.

The continual disagreement about the role of music and dance in Islam has often contributed to the persecution of Sufis in the Islamic world. In the 16th century, music and dancing were forbidden in Shi'a Sufi orders, causing some to give it up entirely. Other orders continued to integrate music into their rituals, particularly in the Ottoman Empire. The Mevlevi, Rifa'i, and Qadiri orders cultivated their own music between the 15th and 17th centuries. In recent years, however, attacks on Sufi shrines and mosques have been prevalent throughout the Muslim world, including areas in India, Somalia, and Mali. Attacks on Sufi orders have often been

conducted by militant and extremist Islamic groups, such as the Taliban, who have increasingly targeted Sufi shrines and centers in Pakistan and Afghanistan.

USE OF MUSIC IN SUFISM

Early Sufi music used a simple instrumentation of reed pipes, flutes, and drums, so as to avoid any secular music. The *daf*, or frame drum, for example, offers a basic rhythmic foundation and continues to be used on its own in rituals. Great emphasis has always been placed on the practice of *dhikr*, meaning “remembrance (of God),” which features the vocalization of the names of God and recitations from the Qur’an. *Sama* is the ceremonial ritual involving *dhikr*, music, and dance which is said to have been developed by the Persian poet, theologian, and Sufi master Jalal al-Din Rumi (1207–1273). It is often said that Rumi was inspired by the *dhikr* “la elaha ella’llah” (There is no god but Allah), that he heard rhythmically chanted by goldsmiths as they hammered their gold. Rumi felt so overcome with joy that he began spinning in a circle with his arms outstretched. This has become the basis for the *Sama*, which is practiced by various Sufi orders.

The incorporation of music fluctuates among Sufi orders. Ottoman orders include vocal solos or a chorus with free improvisation. The Dayfi and Shadhili orders in Algeria, as well as the Ammari in Morocco, often alternate song and dance, or even performers. There is also sometimes crossover between indigenous folk/art music and devotional Sufi music practices. For example, Arab-Andalusian traditions can be found in Tunisian Sufi repertory, and native Kashmir traditions are often incorporated in the rituals of local orders. The poetry of Sufi poets, especially Rumi, is also used in both Sufi repertory and Iranian and Turkish classical music.

On special occasions, such as the Prophet’s birthday, *mawlid* (celebrations) mark the day with performances by a variety of Sufi orders. *Mawlid* begins with *dhikr* followed by songs that commemorate the different parts of the Prophet’s life, with musical styles varying between

orders. The Melevi order, for instance, performs the ritual entirely as a recitative limited in range, but with climactic accelerations and ascensions.

THE MELEVI ORDER

Perhaps the best-known Sufi order to integrate devotional music into religious rituals is the Melevi Order of Turkey (sometimes spelled Malawi). Since the 13th century, the Melevi order has made dance equally important as recitation and music, and dance movements are experienced as spontaneous expressions of divine enlightenment. Founded in 1273 following Rumi's death in Konya, Turkey, the order takes its name from Rumi's popular name in Turkey, "Mawlana." During the Ottoman Empire, the arts flourished, as many well-known poets, musicians, and celebrated composers were attached to the Melevi order. Vocalists and musicians, especially *ney* (flute) players, were highly valued and many composers wrote music specifically for the Melevi musical ceremony. Musical repertoire for the Sama, or *ayin*, dates back to the 16th century, and mid-16th-century compositions combined both Persian and Turkish traditions. The *ayin* became standardized, as we know it today, in the 19th century.

Under Ottoman rule, the Melevi order spread beyond Turkey to the Balkan region, as well as throughout Egypt, Syria, Lebanon, and Palestine. In 1925, however, the Melevi order was banned in Turkey by Atatürk, the leader of the new Turkish Republic, who sought to modernize the country by leaving many historic cultural traditions behind, seeing them as symbols of a "backward" nation. Since 1946, the Melevi order has been allowed to perform annually at the anniversary of Rumi's death. In 1954, the Melevi were also granted rights to perform Sama publicly as a tourist attraction for Turkey.

Today, the Melevis continue to survive as a nonpolitical organization. The Melevi center has remained in Konya. The Melevis also perform Sama in a *dergah*, or Melevi monastery, in the Beyoglu district of Istanbul, which is accessible to the public. Since the 1970s, the Melevis, known as "the Whirling Dervishes," have become a global tourist attraction and continue to perform public ceremonies in Konya and Istanbul as well as in cities throughout the world. In most cases, Melevi Sama performances have been

designated as secular rituals for tourist consumption, with the length and structure adapted to conform to the requirements of public performance. In 2005, UNESCO declared the Mevlevi Sama ceremony to be a Masterpiece of the Oral and Intangible Heritage of Humanity.

THE MELEVI SAMA

One of the core practices of Islamic music is Sama (*Sema* in Turkish), meaning “listening,” a complex ritual that involves the act of listening with the soul, or hearing actual sounds, as well as listening with the mind, in which the listener hears the glory of God in everything. To become a practitioner of Sama—a *semazen*—a Sufi must spend 1,001 days of training in a monastery, learning about prayer, religious music, poetry, and dance, as well as ethics and behavior. Sama is symbolic of the spiritual journey that man undergoes to reach enlightenment through closeness to God. This journey takes several stages: the Sufi must grow through divine love, abandon the ego, find truth, and arrive at the “Perfect.” Once this is achieved, the Sufi is able to devote his love and attention to God and the whole of God’s creation. After this training period, semazens continue to integrate their spiritual training with the rituals of daily life.

Sama is accompanied by small ensembles and dancers. Generally, group performances of Sama are led by a spiritual leader and can last several hours, with participants standing, sitting, or dancing. The ayin is played at Sama with contrasting rhythmic cycles and fluctuations in tempo and dynamics in correspondence with bodily movements. The ayin must not contain any reference to physical love, desire, vanity, or any sentiments that could lead to a superficially induced trance.

The Melevis were the first Sufi order to develop dance with fixed structure and rules for group performance. Qur’anic recitation and prayers precede and follow the ayin. Turkish art songs are performed with traditional instruments such as the ney, daf, and *kudum* (small kettledrums). Often the musical ensemble will include several ney and pairs of kudum, as well as additional instruments such as the *tanbur*, a long-necked lute; the *rebab*, a bowed fiddle; and *halile*, a pair of cymbals. The use of vocals is

also permitted as long as it does not detract from the remembrance of God, which is the sole purpose of Sama.

Sama takes place in a ritual hall, or *samahane*. Semazens, or dervishes, typically fast for several hours prior to the ceremony. They wear white gowns, known as *tennure*, which symbolize death, which are initially covered by black cloaks known as *hurka*, which are symbolic of the grave. They also don a *kulah* or a *sikke*, which is a tall brown hat that symbolizes the tombstone. The dance consists of moving continuously in a circular motion. The semazens move in two circles around the central figure, the Sheikh. This movement is meant to represent the moon. The Sheikh, who represents the sun, spins around his own axis in the center of the group. All participants twirl on the left foot, using the right foot to drive the spinning motion. The right palm faces upward toward heaven while the left hand points downward to the earth. The semazens turn with their eyes open, the images before them becoming blurry as they enter a trance.

Sama is comprised of distinct parts that carry specific meanings. The introduction consists of three sections. The first, the *na'at*, addresses the Prophet. Then the flute takes over, with a nonmetric *taksim* which establishes the mode of the piece. This is followed by the *devr-i veled*, an instrumental part in four sections, with each section ending in a refrain, or *teslim*. At this point, the dervishes bow toward one another to acknowledge the Divine that is present in one another, as they file around the samahane. Then, they kneel and remove their black cloaks in preparation for the dance.

Once the dance, or whirling, begins, it is accompanied by four vocal compositions (the four *selams*), which are usually taken from Rumi texts. These texts are chosen according to the *maqam*, a musical system of melodies used in Turkish classical music which traditionally changes on a weekly basis. The selams represent the Sufi's spiritual journey. The first is free in meter and symbolizes the recognition of God. The second is slow and further symbolizes the recognition of the existence of God's unity. The third selam is the longest, comprised of several vocal and instrumental sections. It is during this selam that the semazen wholly surrenders to the height of ecstasy experienced. Finally, in the fourth selam, sometimes a repetition of the second, the Sheikh joins the dance, representing the peace

created by Divine unity. An instrumental final section concludes the performance with a piece that is named after its meter. The Sama concludes with a recitation from the Qur'an and a prayer by the Sheikh.



Performance of *qawwali*, a type of Sufi devotional music, at the shrine of the Sufi saint Nizamuddin Auliya, Delhi, India. (IndiaPictures/Universal Images Group via Getty Images)

QAWWALI

The Chishti, a Sufi order most prevalent in Pakistan and Northern India, participates in rituals that also revolve around spiritual musical performance, known as *Qawwali*, which is said to have been established by Amir Khusraw (1244–1325 CE). *Qawwali* takes its name from the Arabic *qual*, (to speak), symbolizing the speech of the Prophet Muhammad. *Qawwali* is traditionally performed by professional male singers in a hypnotic, trance-like style. Usually a main singer leads the chorus as they call back and forth to one another. The vocalists are accompanied by musicians playing the harmonium (a small, hand-pumped organ) or the *sitar*, both of which support the melody; and percussive instruments such as the *tabla* or *dholak* (single- and double-headed drums) and hand-clapping, which accentuate the piece's rhythmic structure. Performances may last for

several hours as the participants, known as *qawwals*, can decide how long or short a piece will be based on how the audience responds. Generally, songs begin in a slow tempo and gradually increase in speed as the qawwals enter an ecstatic trance.

The sung text of a Qawwali performance is often taken from poetry, most commonly in the form of *ghazal*, a poetic form composed of rhyming couplets. Ghazals are usually centered upon themes of love, but for the purposes of Qawwali, they are interpreted as representations of Divine love. Most Qawwali texts are sourced from ghazals by the Persian poets Rumi and Hafez. Qawwali usually begins with a *hamd*, a hymn praising Allah, followed by a *na'at*, another hymn praising the Prophet Muhammad. The songs that follow are usually a combination of ghazals expressing love; songs praising Imam Ali, Imam Hussein, or other Sufi saints; and devotional prayers thanking Allah.

Qawwali is most popular in the Punjab and Sindh regions of Pakistan, but also is practiced in many areas in India and Bangladesh. In addition to Arabic, local texts and languages, such as Farsi, Urdu, and Punjabi, are also integrated into Qawwali performance. In the mid-1970s, Qawwali was introduced to the United States by Pakistani brothers Haji Gholam Farid Sabri and Maqbool Sabri. Since the late 1980s, Qawwali has become a globally recognized form of music, as qawwals tour internationally and perform in secular settings for the general public.

Theresa Steward

See also: [Arab Classical Music](#); [Iranian Classical Music](#)

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Swing

The term *swing* has a dual connotation. It is the word applied to the era following boogie-woogie in the development of jazz, and it also embodies a musical quality inherent in the performance of jazz. Generally, swing refers to the music of large dance bands that performed written arrangements, occasionally incorporating improvised solos. Most noteworthy jazz encompasses a rhythmic drive or “swing.” Yet, more than rhythmic activity is essential to swing: also necessary is the manipulation of musical components such as attack, vibrato, pitch and timbre, and tempo devices such as rubato, accelerando, and ritard. Interestingly, most popular music of the time did not swing; instead, it involved jazz musicians presenting jazz interpretations of Tin Pan Alley ballads. One unusual aspect of swing jazz is that the ensembles actually performed more ballads than anything else; however, what remains popular in the musical lexicon are up-tempo musical numbers such as Benny Goodman’s “Sing, Sing, Sing.” Regardless, the era of jazz in the 1930s and 1940s is commonly called the swing era.

Swing evolved as a jazz style and a related genre of popular music that originated around 1930 when New Orleans jazz was declining and the more sophisticated style known as Chicago-style Dixieland was prominent. Early swing emphasized musical precision, used written arrangements (“charts”), emphasized well-rehearsed ensemble work, placed great weight on solo improvisation, featured a repertory based primarily upon Tin Pan Alley songs, and gave equal weight to the four beats of the bar (this is why swing is sometimes known as “four-beat jazz”). Fletcher Henderson, with his brother Horace and Don Redman, is credited with having created the structural plan for swing arrangements. This plan was tremendously successful and was adopted by many popular dance bands of the era. Henderson is also credited with establishing the independent use of trumpet, trombone, saxophone, and rhythm sections with the use of soloists. The

personnel roster in Henderson's 1924 band included Louis Armstrong, Coleman Hawkins, and Don Redmond. Henderson, Redmond, and others adapted the parts that were typically conceived for one trumpet and harmonized them to be performed by three instrumentalists. Similar swing bands were led by virtuoso instrumentalists such as clarinetist Benny Goodman, drummer Gene Krupa, trombonists Glenn Miller and Tommy Dorsey, and clarinetist Artie Shaw. Duke Ellington's band, although influenced by swing, had such an impressive roster of virtuoso players that improvisation played a prominent role in his compositions.

Swing (Bebop)

In the late 1930s, swing jazz—or *swing* as it is more commonly known—came the closest it has ever come to being America's popular music. This popularity would over time fade away and in the genre of jazz make way for bebop. Besides its obvious artistic merits, bebop was initially panned by important jazz artists of the day, including Tommy Dorsey, who claimed that bebop “set [jazz] music back 20 years,” and the legendary Louis Armstrong, who claimed that bebop was full of “malice” with “no melody to remember and no beat to dance to.” The latter were dire harbingers for the swing era, where the dance component was key to a music's success. Bebop, however, marked jazz music's transition away from dance music to a more passive-listening art music.

The seismic change in jazz rhythm took place between 1930 and 1935 concurrently with the transformation of New Orleans-style Dixieland to Chicago style through changes in instrumentation and musical style. The string double bass replaced the tuba, providing a more lyrical, sophisticated bass line that outlined chord qualities and incorporated passing tones and “blue” notes (known as a “walking bass”); the rhythm guitar replaced the banjo; and the drum set was enhanced with hi-hat and ride cymbals that carried the rhythmic pulse more eloquently than the snare and bass drum. Swing's harmonic rhythm also was faster than in New Orleans jazz, sometimes changing as often as twice a bar, and soloists were expected to improvise melodies freely over these shifts. There was a notable increase in instrumental virtuosity among soloists in this period; some of the most

prominent were Henry “Red” Allen, Roy Eldridge, Coleman Hawkins, Chu Berry, Benny Goodman, Johnny Hodges, and Lester Young. At the same time, instruments not previously regarded as suitable for solo work began to be given solo roles, including the drums (Gene Krupa and Chick Webb), double bass (Jimmy Blanton), vibraphone (Lionel Hampton and Red Norvo), and guitar (Django Reinhardt and Charlie Christian). The development of swing coincided with the emergence by 1932 of the 13-piece dance band—the “big band”—which became the standard vehicle for this music. Such bands included those led by Duke Ellington, Fletcher Henderson, Count Basie, Jimmie Lunceford, Benny Goodman, Artie Shaw, and Earl Hines. The swing rhythm section became an important element in rhythm and blues and hence in early rock and roll, and was also used by some traditional jazz groups from the early 1940s. Although by the late 1940s the swing style had ceased to be the dominant movement in jazz, it continued to attract excellent young players and was still commercially viable into the 1990s.

The music that captured the public imagination was the rhythmically charged swing from bands that featured rosters including three trumpets, two trombones, three reeds (saxophone doubling on clarinet), and four in the rhythm section, resulting a more transparent sound. Arrangers for these bands discovered ways to translate the freedom and flexibility of improvising soloists into the musical fabric by incorporating antiphonal call-and-response patterns of African American spirituals, short repeated phrases (riffs) that could accompany solos or serve a primary melodic function, and lighter textures achieved by reducing doubled parts and streamlining harmonies. These elements provided flexibility and grace, along with infectious vibrant, energetic rhythmic patterns that became known among practitioners as “swing.”

In the guise of swing, jazz became domesticated in the 1930s. Earlier, jazz had been associated with gin mills and smoky cabarets, illegal substances (alcohol and drugs), and illicit sex. Swing generally was considered more respectable, though some warned of the dangers it supposed posed to the morals of young people (“the sin in syncopation”). This exuberant, extroverted music, performed by well-dressed ensembles

and their clean-cut leaders, entered middle-class households through everyday appliances such as the Victrola and the kitchen radio. It reached a wider audience as musicians transported it to small towns and rural areas. Traversing the country by bus, car, and train, big bands played single-night engagements in dance halls, ballrooms, theaters, hotels, nightclubs, country clubs, military bases, and outdoor pavilions. They attracted crowds of teenagers who came to hear the popular songs of the day and dance the Lindy hop and jitterbug.

By the late 1930s, there were signs that jazz was gaining respect as a musical tradition in both the United States and Europe. It began to be heard more often in Carnegie Hall, from Goodman's first concert there in 1938, to John Hammond's "Spirituals to Swing" events in 1938–1939, and Ellington's annual series of programs there starting in the mid-1940s. In Europe, such visiting American musicians as Armstrong, Ellington, and Hawkins gave jazz lovers in England and on the Continent first-hand opportunities to hear major artists whose careers they had been following on recordings.

The swing era reached its apogee in the early 1940s, with the bands of Ellington, Basie, Goodman, Shaw, Dorsey, Miller, and many others enjoying unprecedented popularity and commercial success. There were problems: wartime conscription thinned the ranks of big bands; record manufacturing was slowed by a shortage of shellac being otherwise used in the war effort; and the musicians' union called for a ban on commercial recording, which limited distribution of the music between 1942 and 1944. Generally, however, swing remained the popular music of choice throughout the years of World War II.

Eldonna L. May

See also: [Bebop](#); [Blues](#); [Congo Square](#); [Jazz](#)

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Symphonic Poem

The *symphonic poem* (also referred to as a *tone poem*) is a one-movement, orchestral and programmatic composition. This Western art music genre, which originated in the late 1840s, is often based on extramusical ideas from literature or other sources. The symphonic poem remained, for at least one-half of a century, one of the most popular types of program music. Numerous Western European, Eastern European, and American composers contributed to the orchestral genre. Although it lost momentum by the 1920s, the symphonic poem has found a permanent place in the orchestral repertory.

Composers of the Romantic era (1780–1910) were encouraged to draw from literature, art, and theater when creating their orchestral program music. The composers wrote a “program,” an explanatory summary regarding the meaning of the music, as a preface within the musical score, or simply gave the piece a descriptive title as a way of communicating their program. Musical effects depicted nonmusical subjects; for instance, the flowing of a running stream was represented via rapidly and repeatedly played notes. The symphonic poem was influenced by the earlier concert overture, a single-movement, programmatic piece that was not part of an opera or play. Though it does not contain sung text, the symphonic poem takes imaginative insight from sung music. Further, the genre strives to be a vehicle of musical expression by providing deeper meaning to the musical experience. Like the mid–19th-century symphony, which usually contains four distinct movements, the symphonic poem has multiple continuously-played sections with different moods for each. Similar to the first movement of a symphony, the symphonic poem is written in forms such as sonata, rondo, and theme and variations, or it may be free of form altogether. The

length of the genre varies: *Prélude à l'après-midi d'un faune* (Prelude to the afternoon of a faun) (1894) by French composer Claude Debussy (1862–1918) runs approximately 10 minutes in length, whereas *Eine Alpensinfonie* (An alpine symphony) (1915) by German composer Richard Strauss (1864–1949) is approximately 50 minutes in length.

Hungarian composer and pianist Franz Liszt (1811–1886) is often credited as the creator of the symphonic poem. *Les préludes* (1848) is the best known of the 13 compositions he wrote in this genre. Some pieces focus on literary characters, such as *Hamlet* (1858) and *Orpheus* (1853–1854). Liszt wrote programs for his symphonic poems long after composing the music. These works greatly influenced others to write in the same genre.

Czech and Russian composers sometimes used the symphonic poem as a mode for expression of their national history and identity. Czech composer Bedřich Smetana (1824–1884) described the river's course in his program for "The Moldau" (1874), one of six symphonic poems from his orchestral cycle *Má Vlast* (My country) (1872–1879). Other Czechs contributed to the genre, including Antonín Dvořák (1841–1904), Zdeněk Fibich (1850–1900), Leoš Janáček (1854–1928), Vítězslav Novák (1870–1949), and Josef Suk (1874–1935). Russian symphonic poems include *Night on Bald Mountain* (1867) by Modest Mussorgsky (1839–1881), *Sadko* (1867) by Nikolai Rimsky-Korsakov (1844–1908), and *Tamara* (1867–1882) by Mily Balakirev (1837–1910) (the latter based on a poem by Lermontov and featuring references to the Orient, including the use of a gong). Other Russian contributors to the genre were Alexander Borodin (1833–1887), Pyotr Ilyich Tchaikovsky (1840–1893), Alexander Scriabin (1872–1915), Sergei Rachmaninoff (1873–1943), and Igor Stravinsky (1882–1971).

Strauss's symphonic poems utilized realism, an arts movement that depicted subjects in a brutally realistic manner. He applied the term "tone poem" to his symphonic poems so as to avoid association with the symphony form. Strauss sought to increase the overall expressive capacity of the genre via thematic transformation, complex orchestration and subject matter, and large orchestral forces. His tone poem *Also sprach Zarathustra* (Thus spoke Zarathustra) (1896), inspired by Friedrich Nietzsche's novel, has an opening section provided by the trumpets' three-note motif (C-G-C)

that was later featured in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. Another German example is a set of four tone poems by Max Reger (1873–1916), *Vier Tondichtungen nach Arnold Böcklin* (1913), of which one was attributed to the same painting that inspired Rachmaninoff to write his 1908 symphonic poem: Böcklin's *Isle of the Dead*.

The French symphonic poem placed more emphasis on illustrative music. Members of the Société Nationale de Musique were drawn to and supported the genre, including César Franck (1822–1890), Henri Duparc (1848–1933), Ernest Chausson (1855–1899), Claude Debussy, and Maurice Ravel (1875–1937). *Danse macabre* (Dance of death) (1874) by Camille Saint-Saëns (1835–1921) was based on Henri Cazalis's poem about an old French superstition in which Death appears at midnight every Halloween. The augmented fourth interval (E-flat to A), created by the top notes of each chord performed by a violin, known as a tritone (sometimes called the "Devil's interval"), is meant to represent Death playing his fiddle to make the dead dance.

The symphonic poem's scope reached other European countries and the United States. Examples are the nationalistic *Finlandia* (1899) by Finnish composer Jean Sibelius (1865–1957) and *Fontane di Roma* (Fountains of Rome) (1916) and *Pini di Roma* (Pines of Rome) (1924) by Italian composer Ottorino Respighi (1879–1936). *On Hearing the First Cuckoo in Spring* (1912) by English composer Frederick Delius (1862–1934) features a cuckoo-call theme played by an oboe and strings. American symphonic poems include the jazz-infused *An American in Paris* (1928) by George Gershwin (1898–1937) and *The Pleasure Dome of Kubla Khan* (1912) by Charles Griffiths (1884–1920).

At times, contemporary audiences and musicians performing the symphonic poem struggled with the genre's complex nature. The inherent problem that music cannot precisely express extramusical ideas was an ongoing obstacle for the genre. Although a written program may distract the listener from the music, it can also provide context for a direct interpretation. The later decline of the genre's output occurred in tandem with the fading interest in musical Romanticism, especially by the mid-20th century when abstract music was favored over descriptive music. A good

number of these works have endured over time, and the importance of the symphonic poem within the context of late-Romantic ideals has secured its place in the orchestral repertoire.

Emily A. Bell

See also: [Classical Music, European](#); [Symphony](#)

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Symphony

The *symphony* is a composition for orchestra, established in the 17th century as an introductory piece for operas, oratorios, or cantatas; it became an independent work in the following century. In Western classical music, the symphony is one of the most important genres for large ensembles. The noun comes from the Greek συμφωνία (*symphonia*: agreement, concord of voices or sounds) and in Greek musical theory it is ascribable to the concept of consonance. In the Middle Ages the term was used as an antonym of *diaphonia*, dissonance. Its Latin variant *symphonia* could also refer to musical instruments capable of producing more than one sound simultaneously.

ORIGINS

Starting in the 16th century, the term stood for musical collections, as the madrigals featured in *Symphonia angelica di diversi eccellentissimi musici* (Angelic symphonies of diverse excellent musicians) (Antwerp, 1585) suggest. Later, further examples denote a similar approach, including *Cantus sacrae symphoniae* (Singing sacred music) (Venice, 1597), a set of compositions by Giovanni Gabrieli, and *Sacrae symphoniae diversorum excellentissimorum auctorum* (Excellent sacred music of various composers) (Nuremberg, 1603). As the introduction of a longer vocal piece,

the purpose of the symphony was to prepare the audience's mood for the composition it was going to hear.

In the 17th century the symphony manifested itself in two different types: the Italian *sinfonia* and the French *ouverture*. The former was divided into three sections (fast-slow-fast) and had the founder of the Neapolitan school, Alessandro Scarlatti (1660–1725), as its main exponent. The latter was the prototype of Jean-Baptiste Lully (1632–1687), who inverted the movements, yielding a slow-fast-slow form. These two formal principles each evolved separately and had their own successors: Giovanni Paisiello and Niccolò Piccinni were affiliated with Scarlatti's Neapolitan school; François-André Philidor and André-Ernest-Modest Grétry can be reckoned Lully's heirs. In the following century, the Bavarian composer Christoph Willibald Ritter von Gluck (1714–1787) achieved an important reform of musical theater (decisive for the history of opera), in which the fruition of the *sinfonia* played a crucial role.

18TH CENTURY

During the 18th century, the symphony assumed an increasingly prominent position for both composers and society. Symphonies by Franz Joseph Haydn (1732–1809), in contrast to their role in the previous century, frequently introduced the second half of a concert, which meant they enjoyed more attention from the audience. Symphonies were played mostly for private performances, in palaces or monasteries, and were mainly considered background music to complement further entertainment. Nonetheless, public performances in coffee houses or other communal spaces were not uncommon.

The term “symphony” was not yet universally accepted; consequently, several different nouns were used to describe this type of composition: *overture*, *prelude*, *sonata*, and *divertimento*, among others. The earliest symphonic corpus is mainly scored for four-part string orchestra only, with the aid of a harpsichord and other instruments playing the *basso continuo* part (bass line). Nonetheless, from the 1730s onward composers began to write six-part symphonies (strings plus horns or oboes) and later a more standardized eight-part composition, with strings and two pairs of horns and

oboes. The full symphonic classical orchestra around the 1750s was composed of pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; strings; and often harpsichord.

Ninety percent of the symphonies from the 18th century are in major tonalities, with generally no more than three accidentals, and most follow the Italian structure of the *sinfonia* (fast-slow-fast). This cannot be considered the only precursor of the symphony, though; other genres were involved, such as Vivaldi's *concerto ripieno*, which was orchestral music for the *ripieno* section (strings and basso continuo) only. Around the middle of the century, a slow introduction was added to the first movement, which is most often shaped in sonata form—a form that continued to characterize sonata first movements in the centuries thereafter.

The Milanese Giovanni Battista Sammartini (ca. 1700–1775) is considered the most important Italian symphonist of the early 18th century, and a leading figure in the development of the early classical style. Most of his symphonies are in three movements, and he demonstrated great interest in binary and sonata forms. Starting in 1740, Sammartini expanded the range of instruments used in symphonies, making use of wind instruments such as horns, trumpets, and oboes. At that stage, strings and winds tended to work as two separate sections, each one providing harmonic background for the other.

In the German-speaking lands, Johann Stamitz (1717–1757) epitomized the birth of the Mannheim school around the 1740s. This school achieved unprecedented fame, not solely because it was composed of a large group of instrumentalists (48 in its early years, 90 in the last period), but also because it featured several famous virtuosi who brought an outstanding level of precision to the performances. In the 1750s, only Sammartini could boast of 60 elements in his orchestra. Although Mannheim maintained a peculiar and undisputed brilliance, around the 18th century the Vienna area started to attract numerous exceptional musicians, as it could offer possibilities for patronage like no other place in Europe.

Franz Joseph Haydn (1732–1809), who worked most of his life for the Esterházy family, is often considered “father of the symphony” because of his considerable contribution to this repertoire. He mostly focused on

working through his own procedures rather than developing styles and compositional processes taken from others. He was quite prolific; in fact, he composed more than 100 symphonies. In his early years Haydn's symphonies mostly consisted of three movements, derived from the Italian *sinfonia*. Later he adopted the four-movement skeleton *allegro-andante moderato-minuet* and *trio-presto*, of which no. 3 (1762) is a clear example. The works he wrote in the period 1768–1774 have been associated with the literary movement *Sturm und Drang* (ca. 1760–ca. 1780), as they shared with it a deeply emotional character; among those is Haydn's *Farewell* symphony no. 45 (1772).

In his six Parisian symphonies (1785), and especially in the London symphonies (1791–1795), Haydn exploited humoristic and intellectual ploys, audacious harmonies, orchestral brightness, and extraordinary thematic ideas. Excellent examples of these are the *Surprise* no. 94 and the *Miracle* no. 96 (both 1791), the *Clock* no. 101 and the *Military* no. 100 (both 1793).

Haydn's great friend Wolfgang Amadeus Mozart (1756–1791) embraced styles and techniques taken from composers outside the Austrian borders, mostly Italy and Mannheim. He wrote his first symphony at the age of eight, in 1764, and continued composing in this genre sporadically for the rest of his life. In his earliest works he adopted the classic structure of three movements, the first of them being in binary-sonata form. The last years of the 1760s witnessed a turn in favor of the four-movement model and a mixture of Italian and German styles. A return to the three-movement symphony can be attributed to Mozart's trips to Italy in the early 1770s. In 1773 he developed a neater and more mature style, progressively increasing the length of the movements. The Symphony no. 12 (1771) is an example of Mozart's growing musical confidence, making use of uneven phrases, prominent melodies in the woodwinds, and bright fanfares. In contrast, symphonies from 1773 and 1774 are more influenced by his experiences in Mannheim and Paris. Later ones, commencing from 1781 when he permanently moved to Vienna, are among the masterpieces of the genre, such as the well-known *Jupiter* no. 41.

19TH CENTURY

Purged of many of the simultaneous and conflicting currents active during the classical period, the 19th-century symphony enjoyed a relative formal stability. Usually in four movements, the first consisted of a full sonata form, possibly announced by a slow introduction; the second movement might be again in sonata form but with a slower pulse and solemn in character; a ternary dance-style third movement could swap with the previous one; a faster finale closed the composition. Thanks to modern technical improvements, the instrumental spectrum of the orchestra grew considerably over this century, especially expanding the wind section (piccolo, English horn, and trombone) and percussions (cymbals, snare and bass drums, triangle, and tambourine). With Ludwig van Beethoven (1770–1827), the symphony established itself as primary among all orchestral genres, thus overturning the hegemony of the concerto for soloist and orchestra. Whereas in the previous century the symphony was merely appreciated as entertainment, in the 19th century it was seen as a means to deliver moral, political, or philosophical ideas. In particular, Beethoven enormously expanded the meaning of this repertoire. Beethoven's *Symphony* no. 5 (1808) is by far the best-known symphony in the world, with its unique opening five notes.

His *Symphony* No. 9 marked the history of this genre as no one else ever has, either before or after. Written when he was completely deaf, it was the first work in its genre to treat vocal parts on an equal level with the instrumental parts, setting to music Friedrich Schiller's *lied* "*An die Freude*." After that extraordinary work, during the first decades of the 19th century, composers thought it would be impossible to write anything superior to Beethoven's Ninth.

Despite this, the French composer Hector Berlioz (1803–1869) achieved tasks Beethoven never attempted. He developed the use of key themes in Beethoven's Third and Fifth Symphonies, building the concept of *idée fixe*, a recurrent musical phrase associated with a concept or a person, such as his heroine in the revolutionary masterpiece *Symphonie fantastique* (1830). Berlioz's *idée fixe* is not only crucial for understanding of the Wagnerian *leitmotiv* (leading motif), it also paved the way for a new approach to

music. The *Symphonie fantastique* attempted to musically render an extramusical plot, providing program notes for the audience. To this extent, it represents the birth of “program music.” Such an aesthetic created frictions with the classical and conservative approach to “absolute” music, which had no particular narrative reference.

In the 19th-century, symphonic music had in Johannes Brahms (1833–1897) its main exponent. In 1876, at the age of 43, Brahms wrote his first symphony. Such a work was strongly influenced by Beethoven’s legacy; the impact of the *Eroica* is clearly identifiable. Berlioz’s philosophy particularly influenced the Hungarian Franz Liszt (1811–1886). Liszt’s *Faust Symphony* (1857), which consists of three movements named after the main characters of the story (Faust, Gretchen, and Mephistopheles), is one of the most representative works of its genre. Following this example, the Czech composer Bedřich Smetana (1824–1884) wrote *Má Vlast* (My country) (1874–1879), depicting some aspects of Bohemian history and landscapes.

Anton Bruckner (1824–1896) occupies a curious position in the polemic that contrasted absolute and program music. Although he never indicated any programmatic intent for any of his 11 symphonies, composed between 1863 and 1896, a clear Wagnerian style is evident in the vast size of the orchestra and the length of the compositions themselves, as well as the extended harmonic language. Although Wagner tubas are used in his last three symphonies, Bruckner’s symphonies are nevertheless remarkably independent in their generic conception. Building on the traditional four-movement design, they combine lyricism with an inherently polyphonic structure.

Like Bruckner’s, the symphonies by Gustav Mahler (1860–1911) are long, complex, and monumentally orchestrated. The eighth symphony (1906–1907) is known as *Symphony of a Thousand*, as such is the number of players it requires. His abilities as orchestrator are undisputed; he was capable of ranging from the gentlest to the most overpowering sound. The use of the grotesque is also noticeably representative of his style: the use of the tune of “Frère Jacques” changed to the minor modality in the third movement of the first symphony (1888) is just one of the earliest examples.

Although the 19th-century symphony can be considered a particular form of German supremacy, the rise of European nationalisms and political ferments characterized the activity of composers from peripheral areas of the main European empires. The Bohemian Antonín Dvořák (1841–1904) mostly borrowed from Czech popular-music tunes and dance rhythms. However, he was inspired by Native Americans' traditional melodies in his last symphony *From the New World* (no. 9, 1893), the result of various tours in the United States.

Although Mahler can be considered the last symphonist, closing the long list of the German tradition that goes from Haydn, through Mozart and Beethoven, Richard Strauss (1846–1949) played a decisive role in shaping the characteristics of programmatic music, a distinctive current of late romanticism, following the tracks of Berlioz and Liszt. Although he wrote two traditional symphonies (1880 and 1884), he never returned to that style. *Also sprach Zarathustra* (1896) and the *Alpensinfonie* (1915) both feature philosophical and descriptive programs and stand among the masterpieces of the repertoire of symphonic poems.

20TH CENTURY

The 20th century saw the rise of non-German composers. The Danish Carl Nielsen experimented with the use of harmony, which often fluctuates between more than one single tonic in such a way that a single tonality is not always perceivable. The Finnish Jean Sibelius owes much to the classical Beethovenian style but borrows also from Brahms and Bruckner. He made use of modes and kept harmonies static or ambiguous over long segments. His symphonies also feature repeated bass lines and sustained pedals. In the work for chamber orchestra *Kammersymphonie* op. 9 (1906), the Austrian composer Arnold Schönberg (1874–1951) rejects any late or post-romantic gigantism, scoring the piece for just 15 soloists. Through this work, Schönberg subverted the borders of tonality as it was traditionally used.

Twentieth-century Russia saw the rise of great symphonists, among them Sergei Prokofiev (1891–1953) and Dmitry Shostakovich (1906–1975). Prokofiev's style was characterized by unexpected and frequent

modulations, which nonetheless do not alter the neatness of the music. The return to the main tonality is always an aggressive passage colored with interesting and intense timbral choices. Shostakovich was probably one of the most prolific symphonic composers of his own century, with 15 works in this compositional output. The fifth symphony (1937) was acclaimed with great emotion and enthusiasm. He also dealt with programmatic music in his *Leningrad* symphony (no. 7, 1941), glorifying the valiant defense of St. Petersburg against Nazi armies.

In the first half of the 20th century, Paul Hindemith wrote *Mathis der Maler* (1934), which is now considered one of his most famous compositions. It reworks melodies from the composer's homonymous opera. Later, the *Symphony in B-flat for Band* (1951) featured strong contrapuntal lines and now represents a milestone for band music. At the end of World War II, Aaron Copland (1900–1990) composed a symphony (no. 3, 1946) that embodies the fusion of tradition and a peculiarly American touch.

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See also: [Classical Music, European](#); [Concerto](#); [Symphonic Poem](#)

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T

Tabla

Tabla is the most popular percussion instrument of South Asia, in particular North India. Tabla consists of a pair of hand drums that are played by the fingers and palm of the hand. It is typical of North Indian Hindustani music, but it is also common in Pakistan, Bangladesh, Nepal, and Sri Lanka. The tabla is also used in Indonesia for the *dangdut* genre. The tabla described here is separate from the Egyptian drum tabla, which is a goblet-shaped drum. The name “tabla” is closely related to many drum names in the Middle East; however, those instrument shapes are quite different from that of the Indian tabla.

The term “tabla” (or *dayan*) can refer to the right-hand drum (from the player’s perspective) alone, or to the pair of drums. *Dayan*, the right-hand drum, is a cylinder that is slightly flared near the base and has a tight skin that makes a high sound. *Bayan* (also called *duggi*, *dugga*, or *botu*), the left-hand drum, is bowl-shaped, larger, and less tight, to produce a lower sound. Together they produce a fine texture with their contrasting timbres and pitch.

Tabla are made out of wood from the neem, jackfruit, tamarind, mango, or sandalwood tree. Three-fourths of the *dayan* is hollow and one quarter is solid. The top of the *dayan* is covered with goat skin. The leather used for covering *dayan* and *bayan* is called *pudi*. At the edge of the *pudi* there is an additional ring of leather called *chanti* or *kinar*. At the center of the skin, there is a black spot called *gab* (also called *siyahi*), which is made out of a combination some of the following: iron filings, coal dust, copper sulfate, rice powder, fine wheat flour, and glue; the recipe varies with each drum

maker. The *gab* produces a clear pitch and high level of resonance. The place in between *chanti* and *siyahi* is called *luv*.

The drumhead is secured with tight leather laces. At the edge of the drumhead there is a ring called *pagri* and on the bottom of the drum is another leather ring. The *pagri* has 16 holes, and leather laces (*daal* or *chot*) threaded into those holes are used to tighten the drumhead. Between the double layer of skin at the *pagri* and the single layer of skin is the *sur* (or *luv*). The performer strokes the *sur* while tuning the *tabla*. There are eight small cylindrical wooden blocks that go under the *daal* laces or ropes, called *gutta*: by moving the *gutta* up and down, the pitch is made higher or lower. If the diameter of the head of the *tabla* is larger, it produces a lower sound; if it is small, the resulting pitch is higher. A hammer is used to fine-tune the *dayan*. Padded cloth rings (*bida*) sit under the *bayan* and *dayan* to keep the *tabla* stable.

Some newer *tabla dayan* have 16 metal rods secured with bolts that allow the drumhead to be tightened with a nut. On a scale-changer *tabla*, a knob underneath the *tabla* allows adjustment of the pitch of the entire drumhead much faster than adjusting 16 bolts. Although these advances sacrifice a bit of sound quality, performers can easily change the drumhead without the need for a drum maker; the pitch also holds steadier with the metal rods added. The *bayan* (or *dugga*) is made of brass, copper, or clay and covered with goatskin. Clay is breakable, so metal is more popular nowadays. The sound of a traditional clay *bayan* is the most resonant. In performance practice, the *tabla* is nearly always played while sitting on the floor. Playing with the tips of the fingers allows a high level of intricacy and virtuosity.



Musician playing the *tabla*, a pair of hand drums used in Hindustani music and a number of other Indian musical styles. (Icaffeine/Dreamstime.com)

Sounds of tabla created by the dayan include: (1) ta or na; (2) ti or tin; (3) tun; (4) te; and (5) re or te. Sounds created by the bayan are: (6) ghe, ge, ghi, or ga; and (7) kat. All of these sounds are combined to create a rhythmic cycle called *tala*. Tabla is played to express musical rhythm, which is the nucleus of Indian *tala*.

There are many theories and legends about the origins of tabla. Some scholars and musicians cite a link to the ancient drums called *puskara*; pictorial evidence from the sixth and seventh centuries in the temple carvings at Muktesvara and Bhuvanesvara show a pair of hand drums used in ancient India. The most popular legend holds that the Turkish Sufi poet and musician Amir Khusrau (1253–1325 CE) invented the tabla as well as the lute *sitar*. He divided the barrel drum into two parts to invent the tabla. The contention is that musical instruments came into India from the Middle East along with Islam and developed further in South Asia. Despite the popularity of the claim that Amir Khusrau invented the tabla, research into the history of tabla shows that the instrument appeared much later, most likely emerging in the middle 18th century.

There are six major schools or *gharana* in tabla. The term “gharana” is derived from a Persian word *ghar* meaning home, house, family, or room. Therefore, gharana means a tradition of a certain house or family. Most are named after the locality where the founder lived. The most highly regarded performers are exponents of one of these gharanas. The six major gharanas are Delhi Gharana, Ajrada Gharana, Lucknow Gharana, Farrukabad Gharana, Banaras Gharana, and Punjab Gharana.

Tabla players have traditionally had a low status in the societies in which they emerged. Performers were primarily low-status Muslim hereditary minstrels. The earliest use of tabla was as accompaniment for dance. Later it was used for accompaniment of *kayal* vocal forms, then it became popular for solo instrumental styles such as sitar and *sarod*. Because of the increasing popularity of the instrument, high-caste Hindus have become successful performers, raising the reputation of the instrument.

Tabla has two roles: accompaniment and solo. Most importantly, it is used in accompaniment of vocal and instrumental music, *kathak* dance and fusion. An accompanist might simply keep the rhythm. This is known as *sath sangat*. Skillful *sangat*, however, is the art of accompaniment: the tabla player interacts with the soloist in a highly sensitive and responsive way. In the past century, tabla has developed as a solo instrument. It is much less common for tabla to play solo, but a virtuosic tabla solo is very exciting. A tabla solo recital is usually performed with a melodic accompaniment provided on a bowed lute *sarangi*, or harmonium. The sarangi accompaniment repeats a melody called *nagma* throughout the tabla solo.

Abdur Rahman

See also: [Bol](#); [Dhrupad](#); [Harmonium](#); [Rakha](#), [Alla](#); [Sitar](#)

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Tagore, Rabindranath (1861–1941)

The first Asian Nobel Laureate, Rabindranath Tagore is considered the greatest creative artist of modern India and one of the most prolific, diverse, and outstanding writers of the world. He is noted for his extraordinary achievements in literature, music, and art. A multiply talented literary genius, mystic, and visionary, Tagore was a prolific Bengali poet, lyricist and song writer, novelist, short-story writer, and creator of modern fables and humorous pieces, as well as a playwright, essayist, travel diarist, painter, musician, and composer who also excelled in prose, autobiographical works, letters, original works in English, and his English translations of his own works. Tagore was an innovative educator, entrepreneur, philosopher, reformist thinker, artist, nationalist, social reformer and activist, and a radical crusader fighting for the social uplift of the downtrodden masses, especially women and the socio-economically marginalized classes.

A major voice in 19th-century Bengal, as well as in the Indian Renaissance and the nationalist movement, Rabindranath Tagore remains a major presence and a great intellectual force in both Indian and world literature even today. In his universal appeal, incredible versatility, and varied genius, Tagore crosses all constraints of time and space. The immense and diverse corpus of his works in literature, education, culture, society, politics, and countless other fields challenges any essentialist reading of him simply as an artist, or an aesthete, a philosopher, or a litterateur.

Rabindranath Tagore (pronounced Rabindranath Thakur in Bengali, his mother tongue and the language in which he wrote), was born on May 7, 1861, in Calcutta (now Kolkata), India, to the illustrious Thakur family in Jorasanko; he was the youngest child of the religious reformer Maharshi Debendranath Thakur and his wife, Sarada Sundari Devi. Tagore's home, the Jorasanko Thakur Bari, situated in the northern part of the city of Calcutta, functioned as a cultural hub during the 19th and early 20th centuries and was a formative influence in nurturing Tagore's inherent

creativity. Tagore was educated at home, as he felt constrained by the regulations of formal schooling.

A child prodigy, Tagore started composing poems and plays in his early teens, and published his first work, a poem titled “Abhilash,” anonymously in the *Tattvabodhini Patrika* in 1874. In 1883, Tagore married Mrinalini Devi (1873–1902); Rabindranath and Mrinalini had two sons and three daughters, all of whom died young. In 1901, Tagore founded an experimental school blending the Eastern and Western traditions of thought at a place called *Santiniketan* (Abode of Peace) in rural Bengal (now West Bengal) that later became Viśva-Bhārati University in 1921. Tagore was knighted by the British King George V in 1915, but in 1919 he resigned the honor as a protest against the atrocities perpetrated by the British rulers of India.

In addition to his varied literary and creative activities, Tagore managed the family estates, basing himself in Selaidaha by the river Padma. He also participated actively in the Indian nationalist movement, especially during the movement against the division of Bengal in 1905 when, in order to maintain communal harmony among the Hindus and the Muslims, Tagore composed patriotic songs and organized a *Raksha Bandhan* ceremony, in which people tied auspicious strings on each other’s wrists with a pledge to protect each other. Tagore travelled the world, lecturing and reading from his works and spreading the knowledge of Indian culture around the world in Europe, the Americas, and East Asia. He died on August 7, 1941, in Calcutta.

Rabindranath Tagore was awarded the Nobel Prize for Literature in 1913 for his mystical collection of songs *Gitanjali* (Song offerings) (1912), containing the English prose versions of Tagore’s religious poems from several of his Bengali verse collections, which he had translated himself. Primarily a poet and a songwriter, Tagore produced more than 50 volumes of poetry and 2,000 songs that are included in his compendium of songs, *Gitabitan* (A garden of songs). A skilled and versatile musician noted for his variety and innovation, Tagore is famous for *Rabindra Sangeet* (songs written and composed by him), in which he freed Indian music from its stereotyped patterns of the purely abstract Indian classical tradition by

associating it with traditional Indian religious and folk music, and sometimes with Western classical and folk musical sources as well, and blending it inextricably with the poetry of his words, thus giving rise to a novel, and popular, idiom in Indian music. Tagore also created original rhythms (*talas*) to be used with his songs. Tagore's songs are regarded as cultural treasures and have been adopted as the national anthems of two countries, India and Bangladesh.

Sutapa Chaudhuri

See also: [Harmonium](#); [Khayal](#); [Tabla](#); [Thumri](#)

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Taiko

Taiko (literally, “great/big drum”) refers both to traditional Japanese drums and the playing of those traditional Japanese drums. Beginning in the seventh or eighth century, taiko was used in Japanese court music (*gagaku*), Buddhist rituals, Shintō festivals, and also for various nonceremonial performances. Also, taiko became essential to traditional festivals (*matsuri*) of all kinds. Many various forms of taiko drums exist, small to large, and many different performing traditions have developed. Over the centuries, taiko playing has become a part of most traditional theater and/or ensemble performing traditions. Particularly within the past 60 years, the playing of taiko has expanded beyond the realms of traditional Japanese music to include *kumi-daiko* (group/ensemble taiko), in which a taiko ensemble plays in a style that incorporates jazz/Western rhythms and synchronized choreography as well as other traditional instruments into the performance.

Many types of taiko have been built and used over the centuries. Drums are handmade in a manufacturing process that has been handed down by family ancestors (as is often the case with Japanese artistry); an example is of Asano Taiko, a 400-year-old family business in Japan that makes drums for all types of traditional and contemporary taiko functions. A complete listing of all taiko varieties would be vast; however, certain taiko are representative of specific traditional Japanese art forms and deserve particular mention.

San Jose Taiko

Modern *taiko* drumming in the West owes a big debt to third-generation Japanese Americans looking to reconnect with their heritage. This was the case when several musicians in San Jose, California, formed in San Jose Taiko in 1973. The troupe looked to historical Japanese taiko drumming for inspiration and instruments; however, they also look to musical traditions of other cultures from across the world to supplement and broaden the development of their unique take on taiko drumming. The result was a new style of taiko drumming rooted in the Japanese tradition but also including African, Brazilian, Filipino, Latin, and jazz influences. San Jose Taiko also incorporated a significant choreography component in their taiko art form; this new style of taiko has since become popular in the West and adopted by many other taiko drumming troupes across the globe. In this way, San Jose Taiko has remade taiko drumming into a new tradition, yet one with strong connections to past traditions.

Taiko drums come in three different types. The first type is the drum most often associated with the word “taiko”: *nagado daiko* typically resemble the shape of a wine or whiskey barrel (varieties range from relatively small to very large) with skins that are fastened with large tacks (*byou*). The second type, *tsuzumi* drums, have hourglass-shaped bodies with skins held by ropes on the sides. The third type are a myriad of cylindrical drums the heads of which are also tightened by ropes pulled and wrapped around the sides. These cylindrical drums can be flat and squat or long and thin, but they typically do not curve like a barrel (although there is no known standard).

Taiko used for gagaku (ancient Imperial Court music) are most closely akin to ancient mainland drums (Chinese, Korean, Indian). Several traditions of gagaku exist and details recorded in writings are unfortunately incomplete; therefore, various aspects of the taiko terminology and usage detailed here will either overlap or suffer ambiguity. The *yōko/koshi-tsuzumi/san-no-tsuzumi* are double-headed, hourglass-shaped drums that lie horizontally on the lap of a kneeling player. The *kaiko* is a circular, short, double-faced drum played by a drummer kneeling on one knee. The drum is supported on the elevated knee and struck by one hand. The *kakko* is a small, horizontal drum with two skinheads bound by cords and placed on a pedestal. The *kakko* is played with two sticks (*bachī*). The *tsuri-daiko* is a squat, cylindrical drum that is suspended vertically in a circular frame. The drum is played with two sticks. The *ninaidaiko*, a large cylindrical drum, hangs from a horizontal, ornate support structure that can act as a suspension system for transport. The *happu* is similar to the *tsuri-daiko* but is filled with rice powder. The *dadaiko* is a very large, cylindrical drum that is often housed in a teardrop-shaped structure and elevated on a platform. This drum is played with two, large lacquered beaters.

The playing of the larger drums in gagaku performance follows the ancient Chinese philosophical principles of *yin* and *yang*. The *yin/female/mebachī* is held in the left hand and tends to strike the drum first. The *yang/male/obachi* is held in the right hand and tends to strike the drum second.



Members of the Japanese taiko drumming company KODO performing in 2016. Taiko drums are typically large and loud. (Yasuyoshi Chiba/AFP/Getty Images)

The two drums developed in the *nō* tradition, which are still used in several other traditions today (such as *kabuki*), are the *ōtsuzumi* and the *kotsuzumi*. Both drums are in the hour-glass shaped family of drums. The *kotsuzumi* is often placed on the shoulder of the player and then struck on one side only with the hand. The *ōtsuzumi* is a larger version of the *kotsuzumi*. Usually resting on the right hip, this drum is struck with the right hand. To achieve the exceedingly dry timbre desired for this type of percussion playing, the skin heads are heated before each performance. An *ōdaiko* is also typically used for *nō* performances. This barrel drum is about twice as large as the average *nagado daiko* drum. The *utadaiko/gezadaiko/shime* is a relatively small cylindrical drum with very tightly bound skins that extend just beyond the body of the drum and are bound to the other drum head by ropes. This drum is played on one side only with two *bachi* and usually rests in a small stand.

Many varieties of taiko are used in *kabuki* performance. The *okedo* is a medium-sized cylindrical drum; the drum heads extend beyond the edges of the drum and the ropes are bound around the center of the drum in order to adjust the tension. This drum is typically played by two thin sticks and often fastened with a long, looped rope that can be placed over the shoulder for

easy transport. This drum is often played on both sides. The *daibyoshi* is a smaller version of the okedo. The *gaku-daiko* is a small, squat, and relatively rounded (barrel-like) drum played with two thin bachi. The *uchiwa-daiko* is a very thin-skinned, handheld drum often referred to as a fan drum (of the Japanese variety), but to Americans looks more like a handheld cosmetic mirror. The instrument is played with a single thin stick.

In Japan, taiko drums are most visibly used in traditional Japanese festivals (*matsuri*), such as the Buddhist summer *ōbon* festival of the ancestors. The ostinato rhythms of the drums are typically accompanied by dancing (*odori*), chanting, or recorded singing (*min'yō*). These drums are of the barrel variety, commonly known as *nagado daiko* (long-bodied drums). Nagado daiko have skins/heads that are fastened with heavy tacks to the body of the drum. These drums come in three different varieties: *kodaiko*, *chūdaiko*, and *ōdaiko*. Kodaiko (literally, small drum) are usually less than 12 inches in diameter; chūdaiko (literally, medium drum) are the most common size and often placed on a small stand. *Ōdaiko* (literally, large drum) are the largest of this type, usually 30 inches or more in diameter, placed on a tall stand, and often played by two drummers on each end. Out of this *matsuri* tradition grew many regionally specific styles of taiko drumming. For example, the styles of Hachijo and Miyake taiko drumming come from islands off the Southeastern coast of Japan called Hachijo and Miyake, respectively.

Currently more famous than gagaku- or *matsuri*-style taiko playing is the contemporary practice of kumi-daiko (group drumming), which incorporates more instruments than just nagado daiko. Various sizes of *hira daiko* (literally, flat drum) such as shime are used, as well as *katsugi*, okedo, gongs, *chappa* (small handheld cymbals), *chanchiki* (a small brass gong played by striking with a small mallet), and even *fue* or *shinobue* (wooden flutes). These instrumental accessories have come to kumi-daiko via other traditional Japanese arts such as gagaku, Buddhist and Shintō performance, nō drama, kabuki, and *bunraku* puppetry.

The kumi-daiko movement started with ensembles such as Sukeroku Daiko, who played summertime *ōbon* festivals and *matsuri* in the Tokyo *shitamachi* (literally, old town) area. Another such group, Osuwa Daiko,

was led by Oguchi Daihachi, a jazz drummer who incorporated many modern rhythms into his ensemble's routines. These groups began to hold contests and in that process began to elaborate and expand on the technique of taiko performance. Additionally, due to Oguchi's influence and the fact that the ensembles in the shitamachi were also in the most urban/cosmopolitan area of Japan, they began to incorporate modern, complex rhythms and choreography into their performances. Soon, these taiko groups were asked to perform in venues other than festivals, essentially taking the art form out of its traditional context. A group called Ondekoza formed on Sado Island, off the western coast of central Japan, to revitalize folk traditions in a new style focused on taiko performance. Their mission also included taking this talent around the world to raise money for the ultimate goal of creating an artisan community. The group currently in residence for this artisan community on Sado Island is called Kodo. Due to the national and international exposure of these two primary ensembles and many others, kumi-daiko has become a musical phenomenon. Within the past 20 years, taiko groups have begun to form in America, Europe, Australia, and many other countries. Some of these groups are professional ensembles and other groups are instructional/recreational in nature. Today, the training of a taiko player typically starts either within the context of a family tradition or in an educational class atmosphere.

Even before a taiko player can approach the drum, the correct bachi (drumsticks) must be chosen for performance. Many different lengths, widths, and types of wood can be used for taiko playing depending upon the drum being played and the player's preference. The heavy/hard woods that are typically used for bachi are oak and maple. The light/soft woods used are often magnolia, hinoki, and paulownia. On average, the harder/heavier woods will produce a louder sound on the drum and the lighter/softer woods will produce a quieter sound. The bachi come in various widths and/or diameters, from very thin to very thick. Typically, if one plays a smaller drum at close range, a thin stick will be more useful. Often the thinner sticks will be tapered for even more precise and clear playing. For larger drums that require great strength, players find that thicker bachi are most useful to create a full sound.

When training for taiko, various warm-up or practice exercises are employed. Many taiko groups engage in a physical warm-up (*taisō*). Then, a series of rhythmic exercises (*renshū*) will be conducted both to prepare the body for taiko playing and to practice one's *kata* (form). The concept of *kata* is very important in Japanese traditional arts. The way (*dō*) in which an artist performs the art is as important as the art itself. For example, in Japanese tea ceremony known as *chadō* (literally, the way of tea), the way in which one holds a tea cup or pours the tea is as important as the taste of the tea. The concept of *kata* originated from the martial arts (karate, judo, aikido, kendo) as a way of approaching combat from a logical, systematic perspective rather than a haphazard one. Practicing the *kata* develops instinctual reactions that can be perfected over time, making them more effective in combat. In taiko, the rehearsal of *kata* applies to drum strokes and choreographed movements. Some *kata* are standardized, particularly in ceremonial taiko playing; however, various taiko groups in modern times have developed (and continue to create) their own choreographies and *kata*, which can vary widely. The ultimate goal in kumi-daiko is a synchronous ensemble movement. Whether the movement is fast or slow, the *kata* should stay consistent. The overall effect is likened to a marching band or dance troupe whose steps and movement are so synchronized that it creates a sense of awe in the spectator. Some groups treat *kata* with the utmost importance, with strict adherence to movement, whereas others allow and/or encourage more spontaneity within the performance.

In most ensemble taiko performances, a general rhythmic pattern or ostinato is maintained throughout a large section of the piece, creating rhythmic vitality. This rhythmic *ji*, or *jiuchi*, literally means earth or ground. This ostinato is the rhythmic grounding for the piece as a whole and is typically played on a *shime* drum, which emits a high and bright timbre so that it can be heard above the cacophony of lower drums. The theoretical opposite of *ji* would be *ma* or space. In Japanese philosophical aesthetics, empty space (*ma*) elicits as much interest as filled space. For example, the open spaces in a Japanese flower arrangement (*ikebana*) are a very important aspect of the work as a whole because they remind the observer of the balance between matter and nothingness. In taiko, *ma* is used

particularly in solo performances and evokes the *nō* music tradition. These sonic spaces allow for reflection on the balance between sound and silence as well as a chance to appreciate the overall aesthetic of the sound.

During a performance, in addition to hearing percussive rhythms, an audience member will notice that certain vocalisms are also present. *Kakegoe*, or “shout,” comes from the kabuki tradition. During pauses in the action on the kabuki stage, audience members will shout encouragement to the performers. In taiko, a single player or the entire group might say a word or phrase together. These shouts are often at the beginnings and endings of pieces, but are also used to denote rhythmic spaces or transitions. Words or phrases may also be shouted spontaneously to add excitement and/or variety to the piece. A very similar concept, *ki-ai*, which means “yell,” is a word or phrase shouted by one or more players for encouragement and/or to create a sense of excitement. The characters for the term “ki-ai” literally translate to “combining energy.” Philosophically, then, *ki-ai* is a linking of energies between players and the drum, between players themselves, and also between the players and the audience.

Typically, *kumi-daiko* compositions are not notated, but are learned and/or transmitted orally. *Kuchishōga* (literally, mouth chant song) is a traditional Japanese technique for learning music orally (this technique is also used in the instruction of other traditional musical instruments, such as the *nōkan* flute). This method employs various syllables that designate the type of stroke to be played. Many *kuchishōga* are quite standard, but may differ between regions, groups, or composers. For example, “don-kon” might equate to one right-handed stroke followed by one left-handed stroke. “Do-ko” then would equate to right and left strokes that are half the value of “don-kon.” “Tsu” could designate a rest. “Kara” might designate that one play should the sides or rim of the drum. “Chon” might designate that both sticks strike the drum simultaneously. With this oral method of transmission, a player can learn a song by hearing and repeating the *kuchishōga*, which then also acts as a mnemonic device. Of course, not every rhythmic nuance to a piece can be encapsulated within the *kuchishōga* vocabulary, and often one must hear the precise rhythm played in order to replicate the rhythm exactly. More importantly, no vocabulary or

notation exists for the canonized choreographic elements that accompany many kumi-daiko performances; these elements can only be learned by observation and repetition.

Another significant aspect of many taiko and kumi-daiko performances is the costumes or outfits. In many traditional matsuri or festival performances the *fundoshi* is worn. *Fundoshi* are traditional undergarments, a cross between a loincloth and a thong. In fact, the idea to wear fundoshi for kumi-daiko performance was suggested by the French designer Pierre Cardin. The taiko groups Ondekoza and Kodo often appear in fundoshi during performance. Fundoshi are often accessorized by *happi* (loose-fitting, short cotton jackets with untapered sleeves). For many kumi-daiko groups (particularly outside of Japan where fundoshi are less common), happi are accompanied by *momohiki* (loose-fitting pants). Most players of taiko wear a headband called a *hachimaki*. The characters for hachimaki literally translate to “rolled crown” because the cloth for the headband is typically twisted and then placed around the crown of the head. Another popular garment worn for taiko playing is the *haragake*, which is an apron of sorts. The haragake has straps that go over the shoulders and behind the back, covering mainly the chest and belly (*hara*). Additionally, many taiko players wear *tabi*. This type of footwear is a descendent of tabi socks, which separate the big toe from the other toes so that socks can be worn with *zōri* (flat sandals) or *geta* (elevated sandals). Taiko tabi have separated toes (in the manner of tabi socks) and rubberized soles for increased stability and traction.

Many traditional Japanese art forms (such as kabuki) have for centuries excluded women from participation. Professional taiko had, until the 1970s, been predominantly an all-male endeavor; yet the inclusion of women in many American and Canadian taiko ensembles has recently led to more acceptance of professional female taiko players in Japan. In essence, female participation in taiko contributed to a transnational flow of gender equality and empowerment for women involved in taiko playing. The ability of taiko to facilitate a transmission of social markers can also be witnessed in the sense of national or racial identity that many Asian Americans experience when performing or watching taiko. In fact, the seeds of kumi-daiko’s

popularization in North America were planted in World War II internment camps, as a way to perpetuate a Japanese identity among Japanese individuals who were held there.

Today, in North America, at least 150 professional and/or educational kumi-daiko groups exist, and this number does not include the many collegiate groups that have become popular as student organizations. In Japan, kumi-daiko groups are quite ubiquitous; therefore, the worldwide number of ensembles is difficult to calculate. However, with the popularity of international tours, collegiate participation, regional conferences, and educational opportunities for students, kumi-daiko will likely continue to prosper for quite some time. Kumi-daiko's amalgamation of traditional instruments, costume, and aesthetics mixed with modern elements of jazz/Western rhythms and non-Japanese social influences has created an internationally unique musical and cultural phenomenon.

Bradley Fugate

See also: [Bunraku](#); [Gagaku](#); [Japan, Music of](#); [Kabuki](#); [Nô Theater](#)

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Taiwanese Opera

Taiwanese opera usually refers to *gezaixi* (*kua-á-hi* in Taiwanese), which includes songs with spoken dialogues, stereotyped tunes and role types, and stylized movements. Taiwanese opera is one of the vernacular Chinese

drama types, along with Beijing opera, Kungqu opera, Cantonese opera, and so on. It is commonly considered to be the only native genre that was originated in Taiwan (Wang, 2001, p. 426), although it still shows influences from southern Fujian.

The name “gezaixi” includes two parts: song (*gezai*) and drama (*xi*). It is given the name “Taiwanese opera” probably for two main reasons. First, it is performed in Taiwanese, the language that is considered the mother language of the majority of Taiwanese people. Second, and maybe more importantly, it is an indigenous Taiwanese drama type. The language used is a combination of both literary (for serious characters, such as the *sheng* [male leads] and *dan* [female leads]) and colloquial (for comic characters, such as a *chou* [jester]) registers of Taiwanese.

The history of Taiwanese opera can be traced back to the 17th century, when many immigrants came to Taiwan from China. During their leisure time, amateur singers got together and sang folk songs that set poetry in Taiwanese, without a stage. Gradually they adopted a complete storyline, and the performance type of song singing became storytelling through songs. Later on, it developed into a sung drama with actions. One of the earliest performance formats was *Luo-di-sao* (literally, coming down to the ground and sweeping). This is a simple outdoor performance where four bamboo poles framed a space; performers would act and sing in this area. It was followed by *Ye-tai-xi* (literally, outdoor drama), which usually took place in front of a temple and entertained the general public instead of elites. During the colonialization by Japan (1895–1945), Taiwanese opera kept flourishing and many troupes were started, first in Yilan County in northern Taiwan and later in other cities. In the 1910s, some Chinese opera troupes came to Taiwan and won much success. Some of the actors and actresses stayed into the 1920s and joined local opera troupes, which enriched the elements in Taiwanese opera. In the 1920s, this form moved into theaters and remained popular. Around the same time, Taiwanese opera was performed in Fujian, China, and other countries in South Asia, such as Singapore, Malaysia, and the Philippines.

However, after the outbreak of the Pacific War, the Japanese government initiated the *kominka* movement, which tried to “Japanize” Taiwanese

people, under which the performance of Taiwanese opera was prohibited (Wu, 2009, p. 149). It became a propaganda vehicle for promoting Japan, and the actors of the Taiwanese opera were forced to perform in Japanese kimonos and sing Japanese songs. Some of the actors would wear Taiwanese opera costumes under their kimonos, and as soon as the overseeing policemen left, they would take off their kimonos and perform Taiwanese opera (Chang, 1997, p. 115). Many troupes were disbanded, although some retreated to the countryside and performed in secrecy.

After the restoration of Taiwan to China in 1945, Taiwanese opera was revived and entered its golden age (Wu, 2009, p. 150). More than 500 troupes were registered in 1949 (Tsai, 1992, p. 35). In the 1950s, it was performed on the radio, and in 1955, a black-and-white movie of Taiwanese opera, *Xue Ping-Gui and Wang Bao-Chuan*, became a huge success; the films of Taiwanese opera were continuously produced until the 1970s. In 1962, Taiwanese Television Company established and launched the broadcast of Taiwanese operas. Televised operas were similar to soap dramas and increased the popularity of Taiwanese operas. In the early 1980s, there were many popular Taiwanese opera television series, which also won huge acclaim. Its stars were known in every household. Many of them were cross-dressing performers, such as Lihua Yang and Qing Ye.

However, even during the golden period, Taiwanese opera still faced many challenges. First, the Kuomintang government advocated the Chinese identity, tried to work against the communist People's Republic of China, and suppressed all the dialects in Taiwan, including Taiwanese. Meanwhile, the government-sponsored Beijing opera was promoted as the national opera, much more than any other dramatic genre. The Taiwanese opera troupes needed to make a living by themselves. Although the production of radio and televised opera helped increase their popularity, live indoor performances were significantly curtailed.

The Taiwanese opera troupes in the late 20th century found ways other than television to promote themselves. One of the most notable troupes is Ming Hua Yuan, which was the first to appear on the stage of Sun Yat-Sen Memorial Hall, a national theater, in 1983, and also the first troupe other than Beijing opera companies to tour military bases. It also participated in

the Art Festival of the Asian Games in Beijing in 1990. The storylines that they adopted stressed more romantic elements, rather than the traditional plots based on historical and heroic legends. One of its most popular dramas is *The Legend of the White Snake*, a typical story combining myth, religion, and romance.

The orchestra used for Taiwanese opera usually consists of two parts: lyrical and martial. The lyrical part uses melodic instruments, whereas the martial has only percussion. There are a couple of stereotypic tunes. One of the most popular is a “crying tune,” which is used as a vehicle for singers to express their sadness and also reflect on their depression and anger under cultural suppression, either by the colony of Japan or the rule of the Kuomintang (after 1945 to the 1970s). Before television, the actions, stage sets, and scenery were very simple, and usually uses symbolic items: for example, a red flag represents fire, a blue flag represents water, and two flags sometimes indicate a carriage. These conventions are still used today for live productions.

Chloe Hsun Lin

See also: [Jingju](#); [Opera](#); [Taiwanese Traditional and Popular Music](#)

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Taiwanese Traditional and Popular Music

Taiwan (Republic of China), located about a hundred miles off the southeastern coast of the People’s Republic of China, is home to an ethnically and socioeconomically diverse population of more than 23

million. The island has been subject to numerous migrations and colonial projects over the past 400 years, giving rise to local hybrid musical cultures shaped by contact with various Han Chinese, Japanese, and Euro-American traditions, and by the practices of the island's indigenous communities. In tandem with the growth of its economy during the latter half of the 20th century, Taiwan became a major exporter of Mandarin popular (Mandopop) music. More recently, the island has developed an expansive independent and underground live music scene anchored by the contributions of folk, rock, metal, and hip-hop artists, as well as performers influenced by indigenous idioms.

HISTORICAL AND SOCIOPOLITICAL CONTEXTS

Musicological texts typically categorize the island's musics according to ethnicity, because Taiwan's complex and shifting demographics have influenced the languages, ritual contexts, lyrical themes, and sonic character of different types of performance. Austronesian language-speaking peoples began settling on the island around 5,000 years ago (Blust, 1999). Ethnic Hoklo and Hakka migrants from China began to surpass them in numbers during the latter half of the 17th century. A succession of different colonial powers governed Taiwan over the past 400 years, including the Netherlands (1624–1662) and Spain (1626–1642). The Dutch overtook the Spanish, but were in turn driven out by Ming dynasty loyalists who sought to establish Taiwan as a base of resistance against the Manchu-controlled Qing dynasty. The island fell to the Qing in 1683 and was made a separate province of China in 1885, following invasions by the British during the Opium War and the French during the Sino-French War. Taiwan's provincial standing was short-lived: the island was a Dependency of the Empire of Japan from 1895 to 1945, after which it was ceded to the Chinese Nationalist Party, at that time fighting a civil war against Chinese Communist forces. Following defeat by the Communists in 1949, Chiang Kai-shek (1887–1975) and approximately 2 million refugees fled to Taiwan to establish a new base for the Republic of China (ROC), a measure that further diversified the island's population to include peoples from numerous Chinese provinces.

Taiwan's political climate has determined the kinds of music made and valued at different times. During the latter part of the Japanese colonial period, authorities instituted a policy called *kōminka* (imperialization) to inculcate loyalty to the Japanese empire. As part of this program, they suppressed the use of Sinitic languages and the performance of local cultural traditions. The government of Chiang Kai-shek curbed the expressive autonomy of individuals and communities on the island through nearly four decades of martial law (1949–1987), to quell pro-Communist and pro-independence activities and bolster support for Nationalist claims to political legitimacy. Beginning in the 1960s, the Chinese cultural renaissance movement strenuously promoted art forms thought to embody Confucian values, especially Peking (Beijing) opera, Chinese painting, and the canonical works and styles of classical Chinese literature. Non-Mandarin cultural production and the public use of non-Mandarin languages were vigorously suppressed. Hoklo modes of performance such as *gezaixi* (literally, song-theater) and *budaixi* (glove puppetry; literally, cloth-bag theater) were targeted by both the Japanese and Nationalist regimes. Authorities also censored popular songs that violated current language policies or, during the period of martial law, fostered anti-Nationalist sentiments.

The question of what constitutes “Taiwanese” culture has pervaded public and political discourse in the years since the end of martial law, as the government transitioned to a multiparty democratic system and formally recognized Taiwanese multiculturalism. This period has seen a flowering of creativity on the island and many attempts to revive and promote previously suppressed cultural traditions. Taiwan's formal international political status is an ongoing source of contention, as the People's Republic of China continues to regard the island as a breakaway province. Many musicians have examined questions about Taiwanese sovereignty and the nature of Taiwanese identity in their creative works.

TRADITIONAL MUSIC

Indigenous Music

The Taiwan government currently recognizes 16 indigenous groups (Amis, Atayal, Bunun, Hla'alua, Kanakanavu, Kavalan, Paiwan, Puyuma, Rukai, Saisiyat, Tao, Thao, Tsou, Truku, Sakizaya, Sediq), the collective population of which totaled approximately 540,000 in 2014 (*Taiwan Yearbook*). Colonizing powers subjected these peoples to numerous assimilation campaigns, which resulted in the loss of some of their distinct languages and cultural traditions. Nevertheless, music remains a cornerstone of daily activities, ritual practice, and cultural memory, transmitted within and between generations primarily through oral/aural processes. There is considerable variation in musical practice, but the subjects of worship, farming and fishing, military, hunting, love, drinking and celebration, and narratives/epics are common across groups.

The vast majority of indigenous musics are vocal, and performances can be monophonic, biphonic, polyphonic, homophonic, and/or heterophonic in texture. Songs may be precomposed, improvised, or a combination of the two. Certain traditional practices that have gained greater visibility outside indigenous communities in part because of their prominence in musical scholarship include the distinctive homorhythmic chordal singing that characterizes the Bunun millet harvest song "Pasibutbut"; the mellifluous singing of Puyuma epic ballads and work songs; and the ornamented vocal lines and multiple call-and-response styles of the Amis. Amis and Puyuma singers are also distinguished by their frequent use of nonlexical syllables. Music and dance performed at annual festivals have become emblems of indigenous identity as well as centerpieces of tourism to indigenous areas. Group singing and circle dancing (*malikoda*) at the Amis Harvest Festival (*Kilomaan/Ilisin*) and the performance of song cycles at the Saisiyat Ritual to the Short People (*Pas-ta'ai*) attract large numbers of participants and spectators.

Instrumental music is less prominent than vocal music in indigenous life. Different instruments, like different singing practices, serve distinct social functions. Tuned to a pentatonic scale, pitched wooden pestles are employed in Bunun and Thao communities, especially in festival contexts. Musical bows, often used for entertainment purposes, take a variety of forms across indigenous communities, as do a wide range of Jew's harps,

sometimes played in dance performances. Bamboo nose, transverse, and horizontal flutes are also widespread. Many groups—including but not limited to the Amis, Atayal, Bunun, Puyuma, Rukai, and Saisiyat—wear small leg and waist bells that jingle percussively in dance performances.

The island's indigenous and Han peoples alike were subject to Christianization campaigns by the Catholic and Presbyterian churches beginning in the 17th century. Missionaries from the Netherlands, Portugal, Spain, Canada, and England introduced European traditions of hymnody and praise-singing to the island. These practices took root particularly among indigenous peoples, many of whom identify as Christians.

Traditional indigenous music gained exposure outside of Taiwan when Michael Cretu, leader of the Romanian-German New Age music group Enigma, sampled the voices of Amis elders Difang Duana (1921–2002) and Igay Duana (1922–2002) in the 1993 hit song “Return to Innocence”—without asking the singers’ permission, and without crediting or remunerating them. The Duanas eventually filed a lawsuit against Cretu, EMI/Capitol Records, Virgin Records, and others connected to the recording and its distribution. They settled out of court in 1999, having raised new awareness of the complex issues surrounding copyright and cultural ownership in indigenous communities.

Han Music

The Hoklo, Hakka, and those who came to Taiwan from various parts of China after the Nationalist retreat have all contributed to the development of the island's hybrid soundscape. Although popular singers command the lion's share of public attention, artists working in traditional genres are active in both rural and urban areas. Temple festivals, many of which merge practices from Buddhism, Daoism, Confucianism, and local folk religion, are common sites of encounter with traditional Han musics. Musicians at such events aspire to create a “hot and noisy” (*renao*) atmosphere, a sense of bracing movement, sonic intensity, and levity intended to please both deities and human participants in rituals of belief. To attain adequate levels of heat and noise, a temple festival might feature gezaixi, Western-style marching bands, *beiguan* (northern pipes) ensembles, and popular ballad

singers riding on electrified, festooned parade floats. Traditional Han musics can also be heard at wedding and funerals, recitals in public parks, outdoor plazas, and concert halls.

The majority Hoklo ethnic group brought a number of traditions with them when they began migrating to Taiwan from southeastern China in the late 17th century. *Nanguan* (southern pipes) has roots in Fujian, but is now performed in Taiwan, Hong Kong, Malaysia, the Philippines, and Singapore. The core nanguan ensemble consists of four silk and bamboo instruments (*pipa*, *sanxian*, *xiao*, *erxian*), and a wooden clapper (*pai*) often played by a vocalist. Nanguan is transmitted through amateur clubs, which perform both for entertainment and also sometimes at temple festivals. Professional troupes such as Hantang Yuefu have also reimagined the music as part of multimodal performances that present historical stories from China in combination with Fujianese *liyuan* dance. The music is heterophonic, with the *pipa* and *sanxian* performing a core melodic line and the *xiao*, *erxian*, and vocalist performing the same line with elaborations. Where nanguan is slow, quiet, and delicate, the genre of *beiguan*, also originally from Fujian, is predominantly boisterous and strident. Closely associated with processions at funerals and temple festivals, the *beiguan* ensemble typically consists of gongs, drums, and multiple *suona*, a double-reed instrument. An expanded *beiguan* ensemble that includes silk and bamboo instruments, voice, and wooden clapper may be employed in *gezaixi*, *budaixi*, and the rarely performed *luantan* opera.

Gezaixi and *budaixi* are the most popular local theatrical genres on the island. *Gezaixi* is a relatively recent innovation, having emerged during the Japanese occupation in the early 1900s. There are today two main forms of live *gezaixi*, one performed outdoors in association with a temple, and the other performed indoors as a form of commercial theater. Although *gezaixi* was originally an all-male genre, casts have been female-dominated since at least the 1960s. Sung in the colloquial Hoklo language, the form is musically eclectic. Depending on the type of venue, performances might incorporate local and Fujianese folk tunes; Japanese *enka*; modern Chinese ensemble music; nanguan and *beiguan* musics; and local popular songs. *Gezaixi* also incorporates stories and techniques from various Chinese

opera forms, including Peking opera. Minghuayuan, established in 1929, is perhaps the most famous gezaixi company, performing at both indoor and outdoor venues in Taiwan and embarking on international tours.

Traditional budaixi is performed using hand puppets before a small, intricately decorated theater. Like gezaixi, it has long been staged at temple festivals as a divine offering, and was historically accompanied by an array of live musics, including beiguan and nanguan. Troupes working today often use prerecorded music, especially newly composed or arranged modern Chinese ensemble music, and music from Hollywood and Hong Kong movies and television dramas. A more recently established form of budaixi, popularized by the Pili Company, uses larger puppets to tell new stories that blend martial arts, fantasy, and science fiction. Televised with elaborate digital effects, these productions feature a range of global and local sounds.

Beyond these theatrical traditions, Taiwan is home to a diverse array of Hoklo *shuochang* (speech-song) genres, including narrative ballad singing from the Hengchun peninsula region in southern Taiwan and *niange* (songs with narration, or song reading). Both are typically performed by a vocal soloist who accompanies himself or herself on a *yueqin* (moon-shaped lute), although in some cases a second musician may be present. Vocal melodies are frequently improvised and derived from a limited number of tune types, the contours of which bend to accommodate the tones of the Hoklo language. Lyrics may consist of folk tales, historical tales, and exhortations to quit drinking and gambling, among other topics.

The Hakka peoples in Taiwan maintain distinctive musical traditions, some of which have cross-pollinated with Hoklo musics, others of which have remained relatively autonomous. For example, the instrumental ensemble *bayin* (literally, “eight sounds,” referring to the sounds of metal, stone, silk, bamboo, skin, earthenware, gourd, and wood instruments) sometimes performs beiguan repertoire, typically at weddings, birthdays, funerals, and temple festival celebrations. The folk songs known as *shange* (mountain songs) represent an important source and symbol of Hakka identity. So named because Hakka peoples traditionally settled near mountains and practiced agriculture, shange can be performed by a solo

singer or a duo. Like Hengchun folk songs and niange, they draw on a tune matrix, which also forms the basis of the three-role Hakka tea-picking opera. Shange are often improvised, with lyrics on an array of topics reflecting the everyday lives and struggles of Hakka peoples.

Those who fled to Taiwan following the Nationalist retreat to the island brought with them additional styles of opera and narrative song. The government designated Peking opera Taiwan's national opera in the mid-1960s as part of cultural policies designed to foster an emotional connection to China. Military personnel also imported *bangzi* opera from Henan province and a variety of shuochang genres, including the comic dialogues of *xiangsheng* (cross-talk).

POPULAR MUSIC

Gezaixi and nanguan were among the first types of music captured by record companies in Taiwan during the Japanese colonial period, when the island's popular music industry first developed. The first Taiwanese popular song, however, was "Peach Blossom Weeps Blood" by lyricist Zhan Tianma and composer Wang Yunfeng, performed by singer Chun Chun in 1932. The song's use of a vocal line influenced by local folk music and jazz orchestral accompaniment was in step with developments in the urban popular music scenes of China and Japan, where genres such as *shidaiqu* and enka fused Eastern and Western musical idioms to great commercial success. Many songs from this period have become today's classics, including "Awaiting the Spring Breeze," by lyricist Li Linqiu and composer Deng Yuxian; and "Flower in the Rainy Night," by lyricist Zhou Tianwang and composer Deng Yuxian.

The Hoklo popular music business dwindled later in the decade when the Japanese colonial government began suppressing the use of Sinitic languages. A number of Hoklo songs were translated into Japanese and appropriated by colonial authorities for political propaganda. The 1950s saw a partial reversal of these circumstances, as Taiwanese musicians began adapting Japanese tunes and translating them into Hoklo and Mandarin for the local market.

The conclusion of World War II and the advent of Nationalist rule on the island gave rise to additional changes in Taiwan's popular music landscape. Chinese refugees who arrived at the end of the 1940s were partial to shidaiqu, Mandarin-language pop songs from 1920s Shanghai that merged the sensibilities of Chinese folk songs with the sounds of jazz and Hollywood musicals. The style's success in Taiwan was bolstered by a political environment that increasingly restricted non-Mandarin cultural expression. Although Taiwan produced a few notable home-grown shidaiqu artists, such as Tse Wei (Zi Wei) and Yao Surong, the style began to fall out of fashion toward the end of the 1960s. This coincided not only with the aging of the first-generation émigré population, but also with a deepening American pop cultural presence on the island and a persistent appetite for sounds from Hong Kong.

The market for Mandarin-language popular music grew in step with Taiwan's economic resurgence and rapid urbanization during the second half of the 20th century. Moreover, broadcast laws restricted the number of non-Mandarin songs on television and radio. Influenced by enka, shidaiqu, and Western pop styles, Deng Lijun (Teresa Teng) was Mandopop's leading light from 1970 until her tragic death from an asthma attack in 1995. Born in Taiwan to a military family, she rose to fame throughout East and Southeast Asia as a gifted singer of folk tunes and romantic ballads. Teng was revered for her power to reach audiences across deeply entrenched linguistic, cultural, and geopolitical divides, and she continues to inspire next-generation Mandopop performers such as Beijing-born Wang Fei (Faye Wong) and Taiwan-born Zhou Jielun (Jay Chou) today.

The 1970s also saw the birth of the grassroots Modern Folk Song Movement (*xiandai minge yundong*), which responded to a sense of encroaching American cultural imperialism, as well as a string of political crises that ultimately led to the Republic of China's diplomatic isolation from the international community. Artists such as Yang Xian, Li Shuangzi, and Ara Kimbo (Hu Defu) exhorted students to reject cultural imports from the West and Japan and to instead "sing our own songs" (*chang zijide ge*). The movement proceeded along two main pathways: some songs expressed nostalgia for life in China in a manner affirming Nationalist ideology,

whereas others incorporated social realist themes that expressed their composers' affinity for Taiwan. The spirit of critique that characterized singer-songwriter Luo Dayou's works during the 1980s incorporated aspects of both strands as it built on and expanded the modern folksong ethos.

Despite government suppression, Hoklo popular songs maintained a significant audience through the 1970s and 1980s, particularly in rural and working-class communities. Artists such as Bai Bingbing and Kang Hui (Jiang Hui) built robust careers on the performance of deeply sorrowful romantic ballads influenced by Hoklo songs from the 1930s and enka.

The lifting of martial law in 1987 brought about the legalization of opposition political parties and the gradual repeal of policies that had suppressed Hoklo, Hakka, and indigenous culture. These changes triggered a burst of musical creativity known as the New Taiwanese song movement (*xin taiyuge yundong*). Eschewing the Mandarin language and romantic themes characteristic of Mandopop, and the lachrymose qualities of Hoklo popular songs and enka, artists such as Blacklist Workshop (*Heimingdan Gongzuoshi*), Lim Giong (Lin Qiang), New Formosa Band (*Xin Baodao Kangledui*), and Jutoupi were inspired by local and global musical styles, from Hengchun folk singing to hip-hop. They also cultivated a critical acumen with regard to politics and history, writing lyrics that explicitly critiqued Nationalist policies.

Since the 1990s, the number of musicians working on smaller labels (sometimes independent, sometimes subsidiaries of major multinational labels) has grown, spanning a variety of genres including folk, rock, metal, and rap. Hakka musician Lin Sheng-xiang and the Labour Exchange Band (*Jiaogong Yuedui*) rose to prominence in 1999 with the release of the album *Let Us Sing Mountain Songs* (*Wo deng jiu lai chang shange*), which drew on the Hakka mountain song tradition to chronicle community opposition to a dam-building project in Meinong, a predominantly Hakka town. Extreme metal band Chthonic invokes traditional musical idioms and explores themes related to folk culture, history, and social justice. Beginning in the early 2000s, local labels such as Rock Records, Wonder Music, and Taiwan Colors Music began to showcase the talents of indigenous artists. Singers

and songwriters Suming, Biung, Panai, Pau-dull, and Samingad perform newly composed music in Mandarin and indigenous languages, as well as traditional melodies.

Mandopop remains the dominant form of popular music in Taiwan, although revenues from album and song sales have declined in part because of piracy, illegal MP3 downloading, and competition from other regional music industries. Nevertheless, Mandopop stars such as Zhou Jielun, Wang Lee-hom, and A-mei (also known as Amit and Zhang Huimei) continue to draw massive audiences to concerts in Taiwan and abroad, and also profit significantly from commercial sponsorships.

Meredith Schweig

See also: [Chinese Pop](#); [Enka Music](#); [Jingju](#)

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Tala

A *tala* is "a cyclically repeating fixed time cycle" (Qureshi, Powers, and Widdess, 2015). Along with *raga* (the melodic structure), *tala* is a cornerstone of all Indian music. This metric framework underlies fixed

compositions and improvisations and provides the framework for all creative thought and action.

The theoretical concept of tala can be found in ancient treatises dating back to 200 BCE. The cyclic nature of tala shows the influence of Indian philosophical and metaphysical thought, which conceives of time as circular rather than linear. The word's root comes from the Sanskrit word "tala" (flat surface, palm), indicating the concept's physical nature and its origins in ancient practices of using claps and other hand gestures to mark time.

As for the concept of ragas, there is a considerable body of older theories and texts surrounding tala, which are valuable sources of information for understanding the historical antecedents of modern tala practice. One of these, the early *mārga-tāla* system, used elaborate bodily gestures to visualize the time cycle. These were essentially binary and represented a duple division of time. The later *deśī-tāla* system, the basis for modern systems of tala, did away with these movements and accounted for additive time divisions (groupings of 5, 7, 9, etc.). Both systems were inspired by the rhythms and meters of classical poetry. While there is theoretically no limit to the number of tala, the number of tala in practical use is quite small. There are roughly 20 Hindustani tala and no more than 10 Carnatic (Karnatic) tala that are used frequently in actual practice (Qureshi, Powers, and Widdess, 2015).

Each tala arranges a number of beats (*mātrā*, "unit of measurement" in Hindustani music; *akṣara*, "syllable," in Carnatic) into a cycle (Hindustani *āvart*, Carnatic *āvartanam*). These cycles are defined by the stressed or accented beat that falls at the beginning of the cycle (*sam*, represented by an X). Certain pulses within this cycle are marked by a clap or by a noiseless hand wave marking a beat that is de-emphasized within the overall cycle (*khali*, "empty," represented by a 0). Nearly all tala cycles revolve around an internal *khali/bhari* (empty/full) duality. Khali sections are unaccented and bhari sections are accented. This duality is key to understanding *thekā* (support, repeated accompanimental patterns) as well as the entire system of improvising within tala.

The word *lay* or *laya* can refer to general aspects of rhythm or to tempo. While many shadings are possible, musicians refer generally to three basic speeds: slow (*vilambit*), medium (*madhya*), and fast (*drut*). Many terms refer to smaller divisions within beats, which in Hindustani music are typically subdivided into two (*dugun laya*), three (*tigun*), four (*caugun*), or six (*chegun*). Instrumental musicians use other less common *laya* that divide each beat into asymmetrical divisions (five, seven, etc.). These are typically subdivided into two or four (*caturaśra*), three or six (*tiśra*), five (*khaṇḍa*), and seven (*miśra*) in Carnatic music of southern India.

The most frequently used Hindustani *tala* is called *tīntāl*, a 16-beat cycle grouped 4 + 4 + 4 + 4. Performers mark each grouping of four with a clap (*tālī*) except the third, which is indicated by an open-palmed hand wave (*khālī*). This explains *tīntāl*'s name (which translates as “three-clap *tala*”). The *tala* can be conceived of in three large sections. The *bhari* portion begins on *sam* (beat 1). The *khali* portion begins on *khālī* (beat 9) and includes beats 9–12. Beats 1–8 and 13–16 are stressed and beats 9–12 are unstressed.

Carnatic music most commonly features *talas* and rhythmic groupings arranged around groups of four and three, and less commonly in groups of seven, five, or nine. These numbers structure rhythmic thought at the macro level by providing “building blocks out of which lengthy improvisations are structured” as well as at the micro levels providing different ways that beats may be subdivided (into fourths, thirds, etc.) (Viswanathan and Allen, 2004, p. 35). *Tala* are marked by hand gestures (audible claps, silent waves, and touching fingers to the palm or thumb). The most frequently used *tala* is *adi tala*, an eight-beat cycle called grouped 4 + 2 + 2.

In both traditions, performances start with a unmetered introduction (Hindustani *alap*, Carnatic *ālāpana*). In certain genres, such as the Hindustani *dhrupad* vocal genre, Hindustani instrumental performances, and Carnatic *rāgam-tānam-pallavī*, this section is extended to considerable length. Following this section, *tala* and *laya* are introduced. In Hindustani music, the *tala* and *laya* are first established by the instrumental or vocal soloist and then marked by a percussion instrument. The most popular of these instruments is the *tabla*, a pair of drums with both pitched and

unpitched heads. The tabla player keeps time within a repeated pattern called a *thekā* (support), which outlines the tala and provides a rhythmic framework for the soloist's compositions and improvisations. Although these *thekā* are a rather recent innovation within Hindustani music, talas are often defined and identified by their *thekā*. Another important rhythmic pattern is called *tihai* (one-third). These are melodic and rhythmic patterns that are repeated three times, often to signal the conclusion of an improvised section. A *tihai* creates tension with the tala and resolves it by accenting the arrival on sam or at the beginning of a composition. A longer *chakradhar tihai* (constructed as a pattern made of three parts that repeats itself three times) is used for marking structural arrival points.

In Carnatic music, the most commonly used accompanimental drum is the *mridangam*, a two-headed drum with both pitched and unpitched heads. Because the tala is marked through hand gestures by musicians on stage (and by some audience members), the drummer does not need to establish and keep time, but instead plays a more flexible and elaborate role. A *mridangam* player has rhythmic freedom to respond to and interact with the soloist, as long as he or she maintains the integrity of the underlying tala.

There are several differences between the Hindustani and Carnatic systems. Performances in each tradition features different ways of marking or keeping the tala and showing the divisions within metric cycles. During Hindustani performances, these gestures are typically confined to the performers, whereas during Carnatic performances, most of the audience will engage in hand gestures that physically count the tala. A second difference is that the major sections of Hindustani performances are typically differentiated by an increase of the tempo at which the tala moves. Once the tala is introduced, early sections of a performance are typically slower, while subsequent sections increase the tempo. In Carnatic music, the tempo remains constant throughout. Another major difference between the two systems is that the Carnatic concepts of tala are "rigid and highly systematic," whereas the Hindustani concept is "unsystematic and nebulous" (Arnold, 1999, p. 116). Some scholars believe this is the case because the Hindustani system "arose organically through performance, not

as the result of a theoretical scheme” like the Carnatic system (Arnold, 1999, p. 116).

John Hausmann

See also: [Dhrupad](#); [Karnatic Music](#); [Khayal](#); [Shankar, Ravi](#); [Sitar](#)

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Tamboo Bamboo

Tamboo bamboo is a musical ensemble comprised of players of bamboo stamping tubes that originates in the Caribbean nation of Trinidad and Tobago. Percussion ensembles using bamboo stamping instruments are found in many places around the world. Most of these are characterized by one or more players pounding various lengths of bamboo on a hard surface (e.g., the ground or large stones) to produce indefinitely pitched, though recognizably differentiated sounds. Similar ensembles are common throughout much of west central Africa and likely served as a model for bamboo-based percussion ensembles in the Caribbean, with tamboo bamboo one of the most notable of these. Despite the ensemble’s relatively quick decline in popularity with the advent of steel orchestras in the 1930s, tamboo bamboo has been revived in folkloric contexts in recent decades and is today a regular feature of old-time Carnival. The name “tamboo” derives from *tambour*, the French word for drum, thereby indicating tamboo bamboo’s direct relationship to African drumming traditions.

After the abolition of slavery in 1838, Trinidadian colonial authorities looked to curtail the musical activities of Afro-Trinidadians, an act

prompted by fears that music-making fostered a dangerous solidarity among the laboring class and threatened social order. As part of this strategy of control, colonial authorities banned skin drums for Carnival celebrations in 1884. Many Afro-Trinidadians, however, skirted the law by using improvised instruments—discarded boxes, bits of metal, and the like—to pound out drumming patterns. By the early 20th century, revelers commonly used various lengths of bamboo to stand in for each part of the now-illegal skin drumming ensemble.

Despite the fact that tamboo bamboo bands might perform for various events year round, the ensemble was primarily associated with Carnival in the late 19th and early 20th centuries, where it was primarily used to accompany *lavways*, call-and-response songs sung in Creole, English, or a combination of both that eventually gave rise to calypso. Lavways with tamboo bamboo accompaniment were mostly sung on the road for Carnival parades and during organized stick fights (known locally as *kalinda*) to encourage the combatants. Tamboo bamboo was itself banned in 1937, prompting revelers to once again turn to alternative materials, this time opting for more durable metal instruments, a trend that led, in part, to the advent of the steel orchestra. Today, tamboo bamboo is played infrequently by musicians interested in preserving old-time Carnival traditions.

The instrumentation of tamboo bamboo ensembles varies, with at least three distinct rhythmic layers played on at least three distinct instrument types. The *boom*, the longest and lowest-pitched instrument, is played by striking the tube on the ground with a slow and syncopated rhythmic motion. The *foulé* is the middle voice of the ensemble, though its exact structure may vary. In the past, some bands used two pieces of bamboo, each about one foot long, pounded end-to-end as a foulé. In today's bands, however, the foulé voice is most often played with a single stamping tube. Though only one foulé player is necessary, there are often two or more foulés playing interlocking patterns on differently pitched tubes. In these instances, players often differentiate between the two by referring to one as a *buller* or *boula*. In all cases, foulé features relatively faster rhythmic motion than the boom that together with the boom provides the distinctive rhythmic groove of the ensemble. The *cutter* is the highest-pitched

instrument, and the only one also played by striking the side with a hardwood stick. In this way, the cutter provides a high-pitched rhythm that cuts through the musical texture of the ensemble. When the band is stationary, the cutter may also be stamped on the ground for extra emphasis. Often complementing these three voices are timekeeping instruments such as *chac-chac* (maraca-like shakers), bottle-and-spoon, irons (as in steel orchestras), or low-pitched “dud-up” steel pans that may double or stand in for the boom.

Christopher L. Ballengee

See also: [Calypso](#); [Soca](#); [Steelpan](#), [Tassa Drumming](#)

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Tango

Both the tango dance and tango music are associated with the essence of Buenos Aires: its vibrant energy, sophistication, sensuality, passion, fashion, melodrama, and its mysterious qualities. Often referred to as “the Paris of South America,” the capital city of Argentina, equally rich, lavish, tasteful, and colorful as its European counterpart, is imbued with tango. Tourists from as far away as Japan are eager to see the best tango performances in the la Boca district of Corrientes Avenue or in Caminito Street, lined with its mosaic of wooden houses. The “story” of tango in Argentina has been an evolving product, with its identity shaped by immigrants, poverty-stricken people, and social outcasts. Tango is a hybrid product expressed in song and dance, but it is defined by the world as “Argentine.”

There was a significant slave trade in Buenos Aires at the start of the 19th century. The city was used as a stopping point before people were shipped to the north. The black population brought to Argentina was culturally varied: 71% of the slaves came from the Bantu area of Eastern

Africa, while the others came from areas of Western Africa, Gambia, the Gold Coast, and Senegal where the Kimbundu language was spoken. In the Argentine War of Independence in 1810, the majority of the slaves fought for their owners, and many died for them. In 1810, there were 11,837 black people (29.3 percent of the total population) in Buenos Aires, and 77% of them were slaves. In 1822, there were 13,685 black people in the capital (24.7% of the total population), but only 6,611 (48.3%) of them were slaves. Juan Manuel de Rosas, the president of Argentina from 1829 to 1832 and a member of the Federal Party, was himself a slave owner. He tolerated the black population but did nothing to improve its conditions. The Unitarians (Rosas's opponents) wanted to exterminate any blacks or "gauchos" and any indigenous Indians left in the country. Two cholera epidemics in 1871 and 1873 wiped out many of the blacks who lived on the outskirts of Buenos Aires. Those who survived carried their traditional dances and music into their places of congregation, their visible cultural expression in a city of white people. They danced *candombe* (the generic term for all black dances that evoke the rituals of their race). The Bantu lexeme *Kandombe* derives from *kulomba* and means "to pray" or "to ask for a god's intervention." These slaves transported to Buenos Aires found themselves in a country where they were treated in a brutal way by the "civilized" white Argentines and Spanish or English immigrants. The only way they could express their sorrow, nostalgia, and pain was by playing their drum tango. By extension, their dances were called "tangos." Black people lived in slums that were not accessible to the general population, where they celebrated their festivities preserving the memories from their homeland.

In the 1840s, Argentine President Domingo Sarmiento and a well-known writer, Juan Alberdi, initiated Argentina's integration with the most powerful nations of the world through the cultivation of European-ness and white-ness. Sarmiento's purpose was to create "a Europe in America," and he would not countenance the concept of "mixing" races. In his famous work *Facundo, civilización y barbarie* (Facundo, civilization and barbarism), he claimed that white immigrants from Europe, with their work ethic and modern lifestyles, were better equipped to build a new Argentina

than the *mestizo* native population, whom he considered uncivilized, lazy, and close-minded. However, Sarmiento's efforts regarding Argentina's education system were unquestionably positive, as he invested in building public schools for boys and girls. At the same time, Argentinean *gauchos* (nomadic cattle-raising cowboys) who lived in Pampas began arriving in the port city of Buenos Aires, where society witnessed its transformation from a colonial village into an urban cosmopolitan city in a short time. Gauchos arrived in Buenos Aires looking for employment with their guitars, their milongas, their songs, and their knives (which were used either for cattle slaughter or in self-defense in the rural areas). They brought their traditions but not their horses into the urban spaces of Buenos Aires. They played guitar pieces expressing their sorrow for the lost freedom formerly experienced in the vast Pampas.

At the beginning of the 19th century, massive waves of immigrants from Italy, Spain, and Eastern Europe came to Buenos Aires in search of better fortune than they had had in their homelands. These people were white but poor. Many of them were peasants from rural environments in their countries; others were from the fringes of society (prostitutes, pimps, knife fighters). Not welcomed in Argentina, these people together expressed their sadness and nostalgia for the "paradise lost" by performing their own dances: *polkas*, *mazurkas*, the *tanguillo* (a type of flamenco dance from southern Spain), Cuban *habanera*, and African *candombe*, and combining elements from all these dances and performing them in their own unique way. In consequence they created a new dance, *tango*, while also creating a new identity for themselves in their new homeland. They danced in the urban spaces of the streets, dance halls, brothels, cabarets, and bars, the only public places available to them. These newcomers were forced to live on the "border" sites of Buenos Aires, where they began to create a new blend of trans-cultures through their traditions, values, languages, and religions.

Tango dance was disapproved of in the circles of the Argentina middle and upper classes of the first part of the 20th century. However, in the second decade of the 20th century, tango was introduced by professional dancers to the nightclubs of Buenos Aires where it took on a life of its own.

New instruments were introduced—mandolins and accordions complementing flutes, violins, and harps. In the dance academies of Paris, tango was further transformed into a more “refined” art form, and between the two World Wars, it was enthusiastically accepted by all classes of society in Europe.

Eduardo Arolas, also known as “the Tiger of the Bandoneon,” incorporated the bandoneon, an accordion-like German instrument, into playing tango music and created a deep melancholy sound that struck a chord with the sentimental sorrows of the immigrants (including unemployment, family dissolution, alcoholism, prostitution, and loneliness). As the main objective was to produce music for dancing, the style of playing was oral, in the sense that the musicians improvised all the time without performing real solos. Tango was born out of incurable sorrow. Enrique Santos Discépolo, the greatest composer of tangos, defined the tango as a melancholy thought that is danced.

Even though tango was created in Buenos Aires, only after it had achieved success in the main capitals of the world after 1914 did it gain full popularity in its birthplace. Argentinean dances were dependent on more “civilized” judgments. The acceptance of the tango in Europe positively influenced the class and moral identification of the tango in Buenos Aires. It also produced distinctions among men and women of the various social classes and new distinctions in the quality of the tango itself. Now, the “high-class” prostitutes were sought after by talented tango dancers, as they would dance in a softer and more refined way than the “lower-class” prostitutes who danced in smoky, dirty, uninviting bars and did not display the subtleties of their rivals. The European acceptance of the dance and music also caused a stir among, and influenced, the Argentinean elite that had so far enjoyed economic, political, and moral superiority. Foreign recognition gave tango a status as part of the national identity. The “high class” and social elite in Argentina conformed to “the mirror phenomenon” of the tango in Europe, as the controversy unleashed by the tango was one of the most remarkable issues ever discussed in worldly circles. It was spoken about in London, New York, Paris, Berlin, and Rome all at the same time. Monarchs proscribed the tango, priests disapproved of it, and the

populace generally loved it; in the midst of censure, tea-tangos, tango suppers, and tango contests were organized everywhere. The tango debate, rampant among major world powers, was reflected in equally lively controversy among Argentinians. Enrique Rodriquez Larreta, Argentinean writer and foreign minister in Paris, and other intellectuals reflected on the humble and “trashy” origins of the tango dance in Argentina. They wanted to enlighten the “international elite,” and especially “respectable ladies” about the pornographic spectacle that they were performing.

Tango became symbolic of the identity of an inferior class of Argentinians, and as it was twisted through the projection of the “popular” image of the national culture it became representative of an image that the Argentinean upper social class wanted to display. The “cultures” of the “inferior people” had become a source of enjoyment and pleasure for others. According to the Argentinean elite, the lower class of the people should appreciate, and be content with, being the source of “enjoyment” for the nobles of the civilized class. Internal struggles for national representation among the colonized also involved the Catholic Church, which voiced its strong opposition to tango, seeing it as the worst of modern dances. The sexual poses of the dancers were indecent in the eyes of Argentinean clergy. Only the identity of liberals was not threatened. They were frequent visitors to the brothels that often were protected by the patronage of affluent politicians. They also contributed to the promotion of the tango in Paris through frequent trips abroad.

In the 1920s, after the international fame of the tango had been well established, the Argentinean national elite finally came to terms with the existence of the popular class in Buenos Aires. Carlos Gardel and José Razzano had become the most popular duo on the Argentinean tango stage. Gardel was soon the most popular singer in Latin America, singing tangos in his velvety baritone. Tango also lent its name to many commercial products, from perfume to silk blouses and corsets. Paris was swept by a tango craze by 1923, where the popular *orquéstra típica*, including Francisco Canaro, Osvaldo Fresedo, and the Pizarro brothers, performed on stage in their national “gaucho costumes.”

In the United States, the spectacle of tango was linked to the vision of the “Latin lover” played by Rudolph Valentino in *The Four Horsemen of the Apocalypse* (1921) and *Blood and Sand* (1923). Thanks to tango, the Argentinean lower classes ended up representing the nation in spite of the strong reaction from the elite. Marginalized people, through tango performances, became powerful enough to represent the nation. Tango, with its sensual primitiveness, passion, colors, and energy, became associated fully with Argentina’s identity, and yet the uncivilized connotations had prevailed.

However, the tango could also be seen as the expression of male power, just like the power of the “superior” Argentinean “civilized” class. The tango dance is a silent performance; the interaction is limited to intense physical proximity. In the dance, silent listening, emotions, and nostalgia prevail. There is a certain vulnerability in dancing tango by “macho” men who begin to feel a great capacity to love and protect their partner, and who go back in time to their childhood ideals and childhood dreams. In tango, women also achieve a certain level of equality with their “vulnerable” partners on the dance floor. At times they are fragile, at times strong, but always searching for unrequited love. This perceived equality of partners on the dance floor mirrors the reluctant acceptance of the tango by the “superior” social class in Argentina, as the “inferior class” of poor, urban Argentinians was given some recognition.

The tango story was immortalized in film by Bernardo Bertolucci’s *Last Tango in Paris* (1972) with Marlon Brando and Maria Schneider; and Patrice Leconte’s *Tango* film (1993). *The Tango Lesson* (1997), by Sally Potter, an experimental British film director, explores the dynamics of power between man and woman on the dance floor. Tango also opened the door to serious musicians such as “avant-garde” composer Astor Piazzolla (1921–1992), who created new, distinctive music that does not have much in common with traditional tango, in style, rhyme, or rhythm. It is a blend of jazz and classical music based on the African and European roots of tango.

The story of tango is one of an exiled, disenfranchised people in search of an identity, recognition, and dignity. Today tango dance and music have

reached the status of “global” music and “global” dance.

Anna Hamling

See also: [Calypso](#); [Carnival](#), [Music of](#); [Cumbia](#); [Marimba](#); [Merengue](#); [Piazzolla](#), [Astor](#)

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Taq̣sīm

The element of *taq̣sīm* (pl., *taq̣āsīm*) in Arab instrumental music (with *Mawwāl* the vocal equivalent) reflects the Arab aesthetic and illustrates essential differences between Eastern and Western compositional and performance practices, and even audience etiquette. In a concert of Western classical music, musicians perform one or more works that have been precomposed and notated on sheet music, which they follow without deviation during the concert. The audience, sitting silently, refrains from applause until the conclusion of the music. In contrast, musicians in the traditional conductor-less *takht* ensemble, comprised of stringed and percussive instruments along with the *nāy*, an indigenous wind instrument, may or may not use sheet music, having learned the classical and folk repertoire via oral transmission from master teachers in the Arab world and diaspora. An Arab audience—while listening as intently as a Western one—is primed for the highlight of the performance, the *taq̣āsīm* that one or more musicians will each play in turn as a soloist while the percussionist (usually playing a *riqq* [tambourine]) quietly maintains a rhythmic ostinato. The solo musician may embellish notes and melodies, repeat musical phrases, or even import whole sections of other compositions into the *taq̣sīm*. As each

is concluded, members of the audience enthusiastically applaud and call out their approval with phrases such as “ya salam” or “Allah!”

Taqāsīm could be considered analogous to the improvisations of a jazz performance, in which the virtuosity of individual musicians is demonstrated. Indeed, A. J. Racy quotes the writings of early 20th-century Syrian composer Tawfīq al-Sabbāgh, who considered the taqāsīm “the litmus test of performers’ talent, a medium through which their ability and scope of imagination can be ascertained” (Racy, 2003, p. 95). In both jazz and Arab music, no two performances of a composition are ever the same, because audience reaction generates a variety of musician responses during improvisation. This dynamic—the circular process of mutual responsiveness between performer and audience—inspires the experience of *tarab* which occurs during the performance of Arab music. “Tarab” can be translated as “enchantment” or “ecstasy”; al-Sabbāgh refers to the “direct correlations between ecstatic feeling and improvisatory freedom” (Racy, 2003, p. 95). Despite this freedom, certain protocols are generally observed during taqāsīm, such as the technique of modulating out of and back into a *maqām* (mode) and ending the taqāsīm with a final cadence, or *qafḥah*, that is musically satisfying and not jarring to the ear. Habib Hassan Touma singles out Iraqi ‘ūd player Munir Bashir for the “mystical expressive content” of his taqāsīm, which would often exceed the customary 10-minute limit by half an hour or more (Touma, 1996, p. 147).

Hicham Chami

See also: [Arab Classical Music](#); [Bashir Brothers \(Munir and Jamil\)](#)

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Tar

The *tar* is a double-bowled, long-necked, plucked lute, originating in 18th-century Persia, and is shared by many countries near the Caucasus and central Asia, including Armenia, Afghanistan, Georgia, Azerbaijan, and Tajikistan. Its very name means “string” in Persian and it is perhaps the most widely used plucked instrument. Most commonly associated with the *radif*, or traditional practice of Iranian classical music, the tar has also been used in *motrebi*, a popular form of musical entertainment. It has a very similar range to the older *setar*, from which it is descended, but with a greater resonance and richer sound due to its larger chambers and doubled courses of melodic strings.

Originally carved of mulberry wood, the tar has a rounded, hollowed-out body with two interconnected parts in the shape of a figure eight, as well as a long neck and square peg box. Its belly, traditionally covered with stretched lambskin, is now typically covered with a parchment membrane. The tar used to have five strings, until a sixth was added by musician Darvish Khan in the late 19th century. Today, its six metal strings are doubled into three courses of octaves, which overall have a range of two octaves and a fifth: $c/c' - g/g' - c/c'$. The fingerboard consists of between 25 and 28 movable gut frets which divide each octave into 15 intervals. The tuning, however, is often changed according to the *dastgah*, or mode, that is being played. The first two courses of strings are made of steel and provide the main melody; the third is made of copper and provides an accompanying drone. The tar's strings are plucked with a wax-coated, brass plectrum, which allows for very rapid and smooth, virtuosic plucking.

Another form of the tar, known as the Caucasian, or the Azerbaijani, tar also exists. The Caucasian tar is usually smaller, with a shallower, less curved body and a thicker membrane. It also has a wider neck and bridge with 22 gut frets. The modern version has five or six strings which are tuned slightly differently than the Iranian tar ($g' - c'' - c - g - c'$), and has fret intervals that differ as well. The strings are usually plucked with a plectrum made of a hard, synthetic material such as Bakelite, which contributes to the harder sound of the instrument. As the strings are plucked, the performer simultaneously shakes the tar up and down, creating a resonating, vibrato-like sound.

Famous performers Mirza Hossein Qoli (1854–1916) and Ali Akbar Shahnazi (1897–1985) made the instrument popular in the late 19th and early 20th centuries. Equally respected tar master musicians include Mirza Abdollah Farahani (1943–1918), Ali-Naqi Vazeri (1887–1979), and Morteza Neydavoud (1900–1990). Renowned contemporary musicians include Mohammad Reza Lotfi, Dariush Talai, and Dariush Pirniakan. Also revered are the great tar makers, such as Armenian tar master Hovanes Abkarian (1876–1932), also known as Yahya Khan, the most famous tar maker in Iran. Well-known contemporary tar makers today include Ostad Farahmand, Ostad Pourya, and Ramin Jazayeri.

Theresa Steward

See also: [Dastgah](#); [Iranian Classical Music](#)

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Tassa Drumming

Tassa is an Indo-Caribbean folk drumming style popular in Trinidad and Tobago, Guyana, and their diaspora in North America. Most often, the ensemble is simply called *tassa*, this referring both to the individual kettledrums that play the most striking rhythms in the repertoire and to the ensemble itself. In Trinidad and Tobago in particular, *tassa* is an important symbol of Indo-Trinidadian identity, invariably played to accompany Hindu weddings and the Shi'a Muslim Muharram observance. Despite *tassa*'s association with religious ceremonies, neither the instruments themselves nor the music they play are necessarily sacred. *Tassa* is commonly played for many secular celebrations, as well as Trinidadian cultural and national events such as Carnival. (Though the information contained here provides general detail about *tassa* performance throughout the Caribbean, it is most pertinent to *tassa* in Trinidad and Tobago.)

The term “tassa” derives from the word *tasha*, the Indian name for the drum, which in turn derives from a Persian root word meaning “bowl” or “cup.” In North India, tasha accompanied Muharram processions from at least the early 1800s, though its use history probably dates to earlier times. By the mid-19th century, contemporary reports confirm that tasha was played in an ensemble together with the double-headed membranophone *dhol* and hand cymbals *jhanjh*. The music of this so-called *dhol tasha* ensemble was martial in character, owing to its association with the military, and appropriate for accompanying a variety of sacred and secular events, especially those involving processions through the streets as is done during Indian weddings, the Muharram observance, and a variety of Hindu festivals.

From 1834 to 1921, laborers primarily from the northeastern Bhojpuri-speaking region of India were recruited to work in British, French, and Dutch colonies in the Caribbean, Africa, Asia, and Oceania. This system of contract labor resulted in the export of Bhojpuri culture, including *dhol tasha*, to many places across the world. In the West Indies, the most prominent *dhol tasha* tradition is *tassa* drumming in Trinidad and Tobago.

In Trinidad, *dhol tasha* developed into the present-day *tassa* ensemble while maintaining its function as an accompaniment for many Hindu and Muslim religious rites. In addition, there also developed an expectation for virtuosic performance that in turn influenced the emergence of new repertoire first drawn from other Indian and Indian-Caribbean rhythmic elements and later distilled from popular song genres such as calypso, soca, and chutney. Drummers generally recognize three categories of *tassa* repertoire: folk and classical hands, breakaway hands, and Hosay hands. In Indo-Caribbean drumming terminology, a *hand* is essentially a unique composite ostinato that identifies a particular composition. In performance, drummers usually play a suite of hands in succession, often following a relatively standardized progression from one to another according to the context of performance.

Folk and classical hands comprise a category of esoteric repertoire built from rhythmic elements of other Indian-derived musical styles. The folk hand *nagara* approximates typical rhythms played on the north Indian

nagara drum pair. The classical tassa hand *chaubola* refers to a certain four-beat meter used in Indian *nautaki* theater, a genre once popular in Trinidad. The classical hand *thumri* is drawn from rhythms typically played on *dholak*, a small double-headed drum used to accompany a particular Indian-Caribbean genre of local classical singing also called *thumri*. In all cases—there are perhaps 15 or more commonly played hands in this category—folk and classical hands are regarded as old and recognized as borrowings from other genres. The function of folk and classical hands varies. Mostly, they are used as introductory hands in a drumming suite, for entertainment during tedious parts of a wedding ceremony, or (in increasingly rare instances) to accompany singing, as in the improvisatory *biraha* style usually accompanied by *nagara* hand.

In Trinidadian English, the term “breakaway” refers to vigorous dancing. Therefore, breakaway hands are those typically used to accompany an audience of dancers at specific points in the three-day Hindu wedding ceremony. Breakaway hands are also appropriate to play for parties or cultural celebrations. The most common breakaway hands are derived either from generic *dholak* patterns or from popular song genres. Tassa hands called *calypso* and *chutney*, for example, feature rhythmic patterns distilled from Trinidadian pop music genres by the same names. Some folk and classical hands can also be breakaway hands. For example, *nagara* and a few others are commonly played for dancing, thereby demonstrating the fluid boundaries between these two categories.

Folk, classical, and breakaway hands can be combined into a larger category of wedding-appropriate hands. By contrast, *Hosay* hands are inappropriate for weddings. As passed down from the Persian-influenced practice of Shi’a Islam in north India, “Hosay” in Trinidad is a time of mourning in remembrance of the martyrdom of Hussein and Hassan, the Prophet Mohammed’s grandsons who were killed by political rivals who usurped power over the Islamic caliphate in the late 600s CE. Hosay hands range from slow and mournful to fast and frenetic as hands progress from one to another to accentuate points in the narrative of Hussein’s death.

Tassa repertoire calls for four parts played on at least four instruments: one lead tassa called the *cutter*,” one accompanying tassa called the *foulé*,

one bass, and one *jhal*. In Hosay performances, there is always one cutter (though this role may be passed among a number of capable players), but there are usually many players on each of the other parts. For weddings, parties, competitions, and other contexts, the ensemble usually consists of only one player on each part.

The bass, *jhal*, and *foulé* work together to create a composite ostinato for each hand. The cutter is the musical leader of the ensemble, playing *taals*, specific patterns that signal the band to start, stop, or move between sections of music. Moreover, the cutter improvises a near-constant solo throughout the performance, generating musical interest through innovative, varied, and unexpected “cuts,” or rhythmic improvisations.

The earliest tassas in Trinidad likely resembled the relatively flat, metal-shelled tashas of North India. By the early 20th century, Trinidadian tassa shifted toward deeper, more resonant shells fashioned from large clay pots covered with goatskin. Clay drums, however, have all but disappeared from regular use, as drummers regard them as heavy, fragile, and generally inconvenient to maintain compared to more recent designs. Today, pressurized gas canisters, especially Freon and propane tanks, are the most common materials for tassa shells. In performance, the tassa is suspended from the player’s neck by a long piece of cloth, so the drum hangs about the groin, and played with a pair of thin and very flexible sticks called *chopes* that are traditionally made from supple cane or reed, but today are more commonly constructed from thin fiberglass rods.



Tassa drummers playing hands in Port of Spain, Trinidad and Tobago. *Tassa* drumming is rooted in the folk traditions of northern India. (Sean Drakes/LatinContent via Getty Images)

To play *tassa*, each chope strikes the head with a rimshot-style technique executed with a downward twisting wrist motion. Drummers can achieve tonal variation on *tassa* by placing their strokes closer to the edge of the drumhead for a thinner, slightly higher pitched tone and in the center for a fuller, slightly lower pitched tone. The sound most closely associated with *tassa* is the lightning-fast buzz roll played by allowing the tip of each chope to bounce multiple times on the drumhead per stroke.

The Trinidadian dhol, more commonly called “bass,” is a double-headed cylindrical membranophone. Shells are made from dense woods such as mango or cedar that are preferred for their strength and resonance and covered with goatskin heads. In performance, the bass is strung around the player’s neck with a strip of cloth connected to the drum at either end. Drummers position the bass at a diagonal to their bodies so that the lower-pitched “boom side,” played with a stick called a *dankar*, drops lower than the higher pitched *tan* side, which is played with the other bare hand. The bass can vary greatly in diameter, though most are 15 or 16 inches with the diameter of both ends consistent throughout the length of the shell.

The cymbals of the jhal set are most often constructed from solid brass sheets, cut and hammered to shape and about one centimeter in thickness. Unlike the conical cymbals used for the Western-style drum set, jhal are flat, with only a small crown in the middle through which a hole is drilled for the addition of handles. The handles are made from cylindrical pieces of wood or plastic pipe a few inches in length and no more than one inch in diameter. They are attached to the cymbals by cloth or sinew wrapped around the handle, passed through the hole, and tied in a knot on the other side. The jhal are played by combining crash and sizzle techniques.

Tassa drumming has become an important symbol of identity for Indo-Trinidadians. With its roots in India and a Caribbean developmental trajectory, tassa reflects the multiple locality of the Indo-Trinidadian community that regards India as a place of origin and the Caribbean as home. Tassa bears a strong affinity with North Indian folk music styles, though it has been nurtured by a distinctly Indo-Caribbean musical system. Yet, this musical system is a flexible one, encouraging adaptations, innovations, and invention, evidenced by changes in instrument construction, increasingly virtuosic repertoire, and consequent modification of performance practice. Where conventional wisdom would suggest that tassa is a creolized music, one reliant on a fusion of African- and Indian-Trinidadian musical ideas, it is striking that tassa to the contrary is largely conceived along the lines of specific Indian-Trinidadian notions of musical aesthetics and that tassa performance is largely the domain of Indian-Trinidadian musicians and audiences.

Christopher L. Ballengee

See also: [Calypso](#); [Soca](#); [Steelpan](#); [Tamboo Bamboo](#)

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Tejano Music

Tejano music has its roots in European, Mexican, and Northern American musical influences. Spanish settlers, who made their homes in the area of the Rio Grande Valley (south Texas) during the 17th century, were influenced by the culture of the Mexicans living in the states of Tamaulipas and Nuevo Leon in Mexico. In the mid-19th century, a wave of Czech, German, and Polish immigrants to both southern Texas and northern Mexico brought their own cultures with them, including their dances such as the polka and waltz. They also introduced a new musical instrument, the accordion.

During the Mexican Revolution (1910–1917), many Europeans left Mexico and settled in southern Texas, bringing with them their stories (which had been exposed to Mexican influences), legends, their own music, and other aspects of their native cultures that all merged with the local Tejano culture. New immigrants were well received by the existing agricultural communities whose vernacular music comprised of drums, guitars, and flutes.

One of the most popular musical traditions among the Mexicans and Mexican-Americans was the accordion-based ensemble known as *conjunto* and as *música norteña* (northern music) outside of Texas. It became popular in the 1920s among working-class Texas-Mexicans and North Mexicans, serving as a symbol of their own identity against other types of music. Narciso Martínez (1911–1992), a Mexican living in Texas who became known as the “father of conjunto music,” defined its identity by the use of the accordion, drum, and the *bajo sexto*, a 12-string bass guitar from Spain. Tejano music retained musical traditions from the European polkas and waltzes, as well as the German tradition of circle dancing. In modern conjunto, the acoustic bass is replaced by an electric bass guitar.

Well-known conjunto performers in the 1920s and 1930s, the accordionists Pedro Ayala and Narciso Martínez were succeeded by Tony de la Rosa and Leonardo (“Flaco”) Jiménez in conjunto’s “golden age” of the late 1940s and early 1950s. In the 1930s, a second major style emerged in Tejano music: *banda* or *orquesta*, based around trumpet and saxophone. Tejano bands, such as La Orquesta de Beto Villa, incorporated Mexican

folk music and conjunto traditions. By the mid-1950s, band leader and vocalist Isidro López had made folk music a staple of banda; however, his addition of the traditional bajo sexto and the accordion to the orchestral lineup was reversed by Oscar Martínez, whose band featured a brass-oriented instrumentation. His template for banda (two trumpets, alto and tenor saxophones, guitar, bass, and drums) remained very popular into the 1970s.

Tejano's third musical style, *grupo*, rejected the horns, saxophones, and the accordion even as it embraced a largely conjunto repertoire. Tejano grupo originated in the 1960s and featured keyboard instruments and synthesizers as its foundation.

During the 1960s, a new subgenre of Mexican American music, *la onda chicana* (the Chicano wave) combined a variety of musical styles, such as Mexican folk music, blues, rock and roll, and country, with many characteristics of conjunto music, including the accordion and lyrics in Spanish. La onda chicana was also part of the political and social movement known as the *Chicano* movement of the 1960s and 1970s. Young and well-educated Mexican Americans wanted to preserve the older Mexican traditions and also to take a more active role in fighting for the legal, economic, and political rights of Latinos in the United States.

Two musicians who best represent the biculturalism of the 1960s and 1970s were Sunny Ozuna and Joe Hernandez. Born into poverty, as were many of the post-World War II generation, they benefited from access to public education. Having listened to the idols of their parents' generation, such as Beto Villa, Isidro Lopez, and Valerio Longoria, they were also drawn to the emerging rock and roll. They were instrumental in creating the group Little Joe and the Latinaires, a band that drew on the older orchestra tradition of using many instruments and covering Mexican folk music and mainstream pop. In the 1970s, Roberto Pulido was instrumental in developing *progressive conjunto* by expanding the traditional four-piece, accordion-based conjunto ensemble to saxophones and other *pitos* (horns), and bringing more country and ballads into conjunto music, which reflected the growing Mexican American cultural pride in the last half of the 20th

century. All three forms of traditional tejano have continued their popularity into the 21st century.

In the late 1970s and early 1980s, Brownsville native Joe Lopez y El Grupo Mazz introduced the keyboard sound to Tejano. This was influenced by the disco sound of the time period. The *grupos tejanos* formed in the 1980s were influenced by pop and rock and usually replaced the traditional accordion with the keyboard accordion and electric guitars. By the early 1980s, all these earlier influences—namely, orchestra, conjunto, la onda chicana, progressive conjunto, Chicano country and grupo tejano—gave rise to a new style called *Tejano*. Ruben Ramos or El Gato Negro (Black Cat), and Laura Canales were the pioneers of Tejano music. Tejano is the most difficult subgenre of *musica tejana* to define because it fuses so many different styles and includes a variety of different instruments, such as the electric guitar, bass, and drum sets.



Referred to as the “Queen of Tejano music,” Mexican American singer Selena was one of the most successful Latin artists of the 1990s before her tragic death in 1995. (Arlene Richie/Media Sources/The LIFE Images Collection/Getty Images)

The grupos tejanos incorporate pop, blues, jazz, and rock, together with other mainstream influences, and often include very complex dance routines and other stage effects as part of their performances. They also include the more traditional conjunto format such as polkas, country music, and accordions. These are the most popular among the working class of Mexican Americans as they try to preserve older Mexican cultural traditions.

Perhaps the most famous grupo tejano performer, Selena, was an international celebrity before she was murdered in 1995. Selena (Selena Quintanilla) is a historic figure in the Tejano music industry. She paved the way for future tejano artists, using a mixture of the English and Spanish languages, hip-hop beats, and female fashion. Born in Texas in 1971, she began singing with her family band, the Dinos, and was taught and guided by her father, Abraham Quintanilla. With charismatic personality, strong stage presence, and a powerful voice, she quickly became famous by including mariachi, ballads, pop, and rock into her Tejano repertoire. She was comfortable balancing the Mexican and American parts of her identity and learned Spanish to reach her Spanish-speaking audience. Selena won Best Female Vocalist in 1987 at the Tejano Music Awards and a Grammy Award for her album *Selena Live* in 1992. Her 1994 CD *Amor Prohibido* (Forbidden love) was her first gold album, selling more than 500,000 copies. At the peak of her career, she was shot on March 31, 1995, by Yolanda Saldivar, the former president of her fan club, who had had a number of financial disagreements with her. After her death, Selena became known as the “Queen of Tejano music.”

In the 21st century, tejano music continues to be diverse and dynamic. Artists such as Alejandro Escovedo, the Sisters Morales, Patricia Vonne, Rosie Flores, Joel Guzman, South Park Mexican, Grupo Fantasma, Vallejo, and many others cover a wide range of styles. Still rooted in an older, Mexican folk music, tejano music has absorbed a wide variety of other ethnic influences. Some critics consider it simply a cross between American country and mariachi music, others say it is a polka in Spanish, but the truth is that tejano sound is complex, reflecting influences of the ethnic melting pot of cultures that have lived in Texas, and the unique history of Texan Mexican society.

Anna Hamling

See also: [Conjunto](#); [Conjunto \(Norteños\)](#); [Mariachi](#); [Mexican Regional Music](#)

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Thumri

Thumri is a popular light classical form of traditional North Indian or Hindustani vocal music. Composed in dialects of Hindi (mainly Vraj Bhasha and Urdu), and associated with folk songs of Uttar Pradesh and Punjab, thumri songs are romantic and devotional in nature, characterized by lyrical and erotic word play dealing with the Radha-Krishna theme.

Famed for rendering *ragas* or melodic modes such as bhairavi, khamaj, kafi, and pilu, thumri compositions are usually set to *talas* or meters such as kaharva and dipchandi (among others). Thumri, as a highly expressive art form, gives primary importance to the text of the compositions. Concentrating on the emotional meaning conveyed by the words, thumri compositions are typically short, consisting of a *sthai* and one or more *antara* and usually sung in a slow tempo with short *alaps* (improvised melodic ornamentations). A thumri recital, usually consisting of a vocalist accompanied by a *sarangi*, a *tanpura*, and a harmonium, thus creates an immediate and personal impact on the audience, as it renders, in a leisurely manner, the sentiment expressed by the lyrics, meaningfully bringing out the nostalgic tenor of a song through musical embellishments.

Originated in ancient times in Purab, the region to the east of the Ganga and Yamuna Rivers in North India, the modern thumri is believed to have been patronized by Nawab Wajid Ali Shah of Oudh (1847–1856) and flourished in Uttar Pradesh, India. A form of refined, secular entertainment that blended the elements of both Hindu and Muslim cultures, thumri was originally performed by female courtesans for their aristocratic male patrons in the courts and elite gatherings. Along with Benaras and Lucknow, Calcutta and Hyderabad also developed as important centers of the thumri genre. Sweet, light, and attractive, thumri is often considered to be a feminine form because it has traditionally been associated with female

singers, and because its lyrics primarily express feminine emotions. Moreover, though most thumri compositions are penned by men (indeed, even the renowned teachers are mostly men), the narrator and the emotions expressed are typically female.

There are three main performing styles or *gharanas* of thumri: Benaras, Lucknow, and Patiala. Girija Devi, Qadar Piya, Ustaaad Bade Ghulam Ali Khan, and Sobha Gurtu are some of the renowned singers of thumri.

Sutapa Chaudhuri

See also: [Harmonium](#); [Khayal](#); [Tabla](#); [Tagore](#), [Rabindranath](#)

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Tibetan Buddhist Chant

Depending on the geographic location, institutional setting, and personal training, Tibetan chanting takes on a number of forms. The most basic of such practices involves the musical repetition of short *mantras* (sacred syllables or formulas), such as “Om Mani Padme Hum” or “Om Ah Um,” which is done over and over again by many Tibetans during their daily activities. The proper chanting of more extensive recitations requires the study of Buddhist texts, chanting techniques, and liturgy. These experiences are typically acquired during arduous monastic training. Historically, and in the larger Tibetan monasteries, such a pursuit was undertaken by only a minority of Buddhist monks. In a few small colleges, advanced lamas devote themselves to a range of full-blown performance skills with definite aesthetic and spiritual rules. Chanting and many other aspects of Tibetan religious culture were interrupted or completely discontinued in Tibet itself as a consequence of the Chinese occupation of Tibet. The diaspora of Tibetans in 1959 has led to the establishment of new Tibetan Buddhist monasteries in India and the West and to the dissemination of Buddhist ideas and practices, including the chanting of Indo-Tibetan mantras.

The chanting of sacred texts and formulas in Buddhism is a means for monks to awaken or realize the presence of Buddhist deities in their bodies, speech, and minds. Ultimately, Buddhist chanting is considered to play a key role in attaining a level of being comparable to that of the historical Buddha, whose earthly, bodily existence is considered but a temporary shell of an eternal, universal existence. To use the Western term “music” to describe the vocal and instrumental sounds of the Tibetan liturgy may be misleading, as deriving purely sensual pleasure from listening to or making music is not the goal of Tibetan rituals.

Buddhist Beastie Boys

Though he came to Buddhism later in his life, musician and member of the rap band Beastie Boys Adam Yauch was a devout practitioner of the religion and integrated Tibetan chant and spiritualism into several of the band’s albums. Perhaps the most notable example is the multi-platinum *Ill Communication* album from 1994, which featured the Buddhist-inspired tracks “Shambala” and “Bodhisattva Vow.” The latter prominently features Tibetan chant throughout the song and is vastly different in character from the album’s lead track, “Sabotage,” which went on to be a song-of-the-year candidate for the year 1994. The album’s success inspired Yauch to become more outspoken regarding his spirituality and saw the band promote many pro-Tibet causes during the 1990s.

Two aspects unite most chanting practices inside Tibet (as well as several ones outside Tibet, such as in Japan): one is the cultivation of a guttural voice quality; the other is the use of a very low pitch range. In this way, the spectrum of the human voice, which is always comprised of a fundamental pitch and many higher pitches called *overtones* (or *harmonics*), emphasizes the higher frequency components. It becomes brighter or harsher, sometimes to the point of sounding unlike a human voice. Different systems to classify Tibetan vocal sound mention such elements as the natural voice (*rang ke*) or guttural voice (*dzo ke*), speeded-up (*khan dōn*) or slowed-down (*chōlogpa*) recitations, a clear articulation (*ta*), or the deliberate transformation of syllables to hide the meaning from the uninitiated (*yang*) (Vandor, 1978, pp. 126–132). However, across the

five main traditions within Tibetan Buddhism (Bon, Nyingma, Kagyu, Sakya, and Gelug), these terms may still indicate quite different ways of vocal production. When executed a cappella and in a more melodic way, voices tend to be in unison, that is, following the same pitch and tempo. During communal recitations monks produce a variety of loosely organized pitches simultaneously. The chant leader (*umze*), a function rotating among advanced practitioners, secures a tight structuring of the sequence and tempo of musical events.

Tibetan monks have developed a profound understanding of how the many muscles involved in creating vocal sound can be manipulated to change the voice quality. These modifications effect the perceived sound quality of vowels and pitches, which again influences the processes of the mind. Tibetan chanting thus constitutes an elaborate, practical science of controlling vocal muscles with the aim of gaining deeper insight into the human experience, somewhat parallel to the system of body postures called *yoga* in India. Throughout the centuries, musical techniques, body movements, and rules for ritual attire, dancing, and so on have become codified, partly in ritual books and partly in practices transmitted from master to apprentice.

An unusually homogenous, immersive vocal sound is produced by lamas from Gyütö, a college devoted to higher learning. They create a choral form of overtone singing, a technique in which the natural overtones of the voices are reinforced to such an extent that they can be heard as one or more separate voices. The perceived effect is that one hears a chord comprised of a major third (the fifth or tenth harmonic) even when all monks intone the same fundamental pitch. When heard live, the overtones seem to be floating in the air, independent of the human bodies that give rise to it. This technique of producing clear overtones is combined with a method to produce a rattling fundamental pitch one octave below an already low male voice, or what one could call “undertones” (*subfundamentals* is a term that scholars use). Though guttural pitches with a bright spectrum of overtones are common across the many schools of Tibetan Buddhism, as are very low, “normal” pitches, the lowered, rattling fundamental and clear overtones can rarely be heard.

The geographical origins of Tibetan Buddhist chant are the Tibetan Autonomous Republic and adjacent provinces within the People's Republic of China. Situated around the Earth's highest peaks, and extending to vast grasslands where nomads have been roaming with their flocks for centuries, Tibet came to absorb Buddhist influences from its southern neighbor, India, from the eighth century onward. Buddhism itself goes back to the teachings of the historical Buddha, the son of a Sakya king known by the name of Gautama who lived around the fifth century BCE.

For centuries after the death of the historical Buddha, chanting, reciting, and other oral transmissions of texts helped to preserve the teachings and events of his life. These formalized and ritualized vocal practices form the backbone of all Buddhist chant, and served as a mnemotechnical device. An immense corpus of texts, called *sutras*, preserves and codifies the Buddha's teachings according to the interpretations of early Buddhist teacher-scholars. Even though these sutras eventually were written down, the accompanying oral tradition of reciting or chanting them with specific vocal techniques, learned from an established master, continues today.

The events in Tibet during the 1950s marked a dramatic shift in all aspects of Tibetan culture. In 1959, many monks, including the spiritual leader of Tibet, fled the country and re-established monasteries in the homeland of the historical Buddha. During the Cultural Revolution in China (1966–1976), many monks were persecuted and monasteries were destroyed. Only several years after the cultural reforms were abolished did a formerly large monastery such as Drepung receive official permission to reintroduce chanting practices and train students, and even then only under strict rules (Goldstein, 1998, pp. 31–46). Nowadays, the largest concentrations of Tibetan monks pursuing the full scope of Buddhist performing and ritual activities reside in and around Dharamsala (northern India) and Mundgod (southern India). These relocated monasteries have in turn given rise to further establishments of Tibetan religious centers in the West. The new social and political situations that Tibetan monks find themselves in, whether in China, India, or the United States, profoundly affect their traditions, including its musical aspects. For example, live performances and audio and video recordings of Tibetan rituals produced

for world music audiences abroad require adaptation, by cutting down the length of a ritual or by increasing the duration of parts that are more appealing to Western ears. Since the 1980s, successful projects have been launched by Western composers (e.g., Philip Glass) and popular music groups (e.g., the Beastie Boys) to join Buddhist practices with Western art and culture. The fact that both Philip Glass (1937–) and Beastie Boy Adam Yauch (1964–2012) have adopted Tibetan Buddhism as one of their spiritual practices is indicative of the role of music as a conveyor of spiritual ideas and experiences. Thousands of new adherents to Tibetan Buddhism have studied with lamas travelling between their Indian bases and foreign Buddhist centers. Though the emphasis lies on spreading Buddhist doctrine, students learn at least the basics of Buddhist recitation and mantra chanting. However, few if any of the non-Tibetan students to study Tibetan Buddhism have been exposed to the full, rigorous training program that makes every advanced lama a highly skilled vocal and instrumental performer.

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See also: [Shômyô](#); [Tibetan Singing Bowls](#); [Tuvan Throat Singing](#)

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Tibetan Singing Bowls

Singing bowls of the Himalayas have both ancient and modern traditions, both as music and as meditational tools. In Asia, use of sounding objects, or idiophones, is very ancient. Chinese rulers of the Shang dynasty owned stone chimes (11th–16th centuries BCE) and records describe “ringing stones” made of jade as early as 2000 BCE. Bronze began to be used to make different types of bells, gongs, and drums from around 1600 BCE through the Western Han period (206 BCE–22 CE). Formerly an emblem of royal power and agrarian rites, bronze drums tended to lose their role as aristocratic cultural objects as private ownership of land became the norm.

Archaeological finds in Thailand and Burma suggest that bronze was already in use at the same time, and metal “skull bowls” were known throughout Asia by 1100 BCE. These bowls are struck on the “forehead” by the nasal bone and the point of the “temple” on the edge of the bowl to produce two distinct tones (most commonly, the interval of a major third). Sung harmonics follow a similar pattern, with different overtones being reinforced through resonance created in different cavities in the head, mouth, and throat. Skull bowls are the oldest objects known as “singing bowls,” and like Tibetan bowls, they are standing bells, sounding the first three notes of the harmonic series.

Tibetan and Indian Buddhist rituals also employ various forms of skull drums (*damaru*) to evoke the primordial sound. They are made by joining two human skull bones at the apexes in an hourglass shape. These are called *rnga-ch’ung* and *thod-rnga* in Tibet, and the drumheads are either human or snakeskin.

By the sixth century BCE, the Chinese were the most advanced in the creation of metal alloys. In the fifth century, “fountain bowls” with codified shapes and dimensions appear in several court documents; these were designed to be filled with specific amounts of water and to be set vibrating by rubbing the side handles with the hand. Black metal-alloy bowls are still used in Japan and Vietnam as standing temple bells (without clappers), and are used to mark the passage of time and to signal a change of activity.

A variety of metals were transported to Central Asia by shamans (south from China via Mongolia) and early Buddhists (crossing the Himalayas from India to the north). These two forces met in Tibet, where the local

practices combined elements of shamanism and animism in the Bön religion. Singing bowls began to be used to signal the beginning and end of meditation.

Around 600 CE, King Namri Srong-tsen (g’Namri Srong-b Tsan) of Tibet married two Buddhist princesses: one, named Dringma Togo, of the Tsepong clan from Nepal, the other from China. Gradually, two new Tibetan movements developed: lamaism, which is essentially Buddhist with strong Bön influences; and the Bön religion, which is now a semi-shamanistic branch of Buddhism. Both branches make extensive use of sound in their rituals and meditations, but the traditional practice of using bowls as instruments has waned in the contemporary Himalayas. Metal bowls are more commonly cast in sand, rather than hand-hammered, and they are more frequently used to collect offerings and serve food than as Tibetan or Nepalese temple instruments.

The making of traditional singing bowls in Tibet and Nepal has been handed down through generations in India, Nepal, and Tibet through verbal teaching within a highly structured family clan or caste system. Today, craftsmen of the Shakyamuni clan in the Kathmandu Valley of Nepal work to revive ancient techniques for making these bowls. These artisans and those in one village in West Bengal, India, still make healing bowls according to traditional methods, chanting mantras during the construction process.

Oral history tells us that singing bowls came to Tibet from India at the same time Buddhism was introduced to Tibet by the classical Indian guru Padmasambhava in the eighth century CE. In traditional Tibetan practice, Tibetan singing bowls are usually played along with the *tingsha* (two three-inch metal gongs connected by a leather strap), and both are usually replaced in temple services by the *dril bhu* bell and *dorje* (a metal scepter made from two pairs of small ornamental metal ovals, joined by a short shaft).

Tingshas, common in Buddhist, shamanist, and Naxi Dongling traditions, are also usually made of seven metals, but the iron is sometimes replaced by meteorite metal mined north of Shigatse, Tibet. This is the “celestial” metal which gives them a more pearly shine. It is roughly 90%

iron, but can include nickel, cobalt, germanium, gallium, gold, silver, tin, and chromium. Tingshas are found among the Tibetan, Mongolian, Naxi, and Han people (and are called *jinang ling*, or small thunderbolt bell, in Chinese). Decorations on tingshas include dragons and the *Ashtamangalas*, or eight symbols of happiness.

Bells (in Sanskrit, *ghanta*; in Tibetan, *dril bhu*) are traditionally made of bronze, combined with precise amounts of silver to create specific sounds. The dorje, which means “thunderbolt” in Tibetan, is a sacred symbol of wisdom, representing the masculine element; they are traditionally decorated with eight lotus leaves, representing the eight Bodhisattvas. The dril bhu is used to awaken participants in *pujas* (Buddhist prayer services) to the present moment, representing the feminine element, and both objects are used in *mudras* (Buddhist ritual gestures).



Tibetan singing bowls are traditionally associated with Buddhism, although they are also used more generally for meditation and relaxation. (Lightpoet/Dreamstime.com)

Traditional singing bowls are made of a special seven-metal alloy, hand-hammered by at least three people. One person holds the hot metal with blacksmith tongs while the others alternate hammering and chanting. Tibetan bowls are made with more silver and tin, giving them a dull, anthracite luster, whereas Nepalese bowls have a more golden color. Bowls

originating in Nepal often have an inscription on the outside in the Devanagari script, indicating the name of the owner. Contemporary bowls range from three to 14 inches in diameter. Each metal represents, or is considered to be aligned with, one of seven heavenly bodies, one of the seven chakras of the body, and a particular tone. The Vedic and Himalayan chakra systems have evolved differently over time.

In the Vedic system, the correspondences are as follows: first chakra (root)—silver—moon—C; second chakra (sacral)—copper—Venus—D; third chakra (solar plexus)—iron—Mars—E; fourth chakra (heart)—gold—Sun—F; fifth chakra (throat)—mercury—Mercury—G; sixth chakra (third eye)—lead—Saturn—A; and seventh chakra (crown)—tin—Jupiter—B.

In the Himalayan system, the correspondences are as follows: first chakra (root)—lead—Saturn—F; second chakra (sacral)—tin—Jupiter—C; third chakra (solar plexus)—iron—Mars—G; fourth chakra (heart)—gold—Sun—D; fifth chakra (throat)—copper—Venus—A; sixth chakra (third eye)—mercury—Mercury—E; and seventh chakra (crown)—silver—moon—B. The Himalayan order of planets corresponds to how fast they appeared to move to an observer on Earth, with the moon as the fastest and Saturn as the slowest, with the sun in the middle. This is an ancient system used by astrologers and alchemists, omitting further planets that were unknown at the time.

Contemporary teachers of Tibetan singing bowl therapy set up multiple bowls in intervals of fifths, starting with F at the root chakra. This results in the series: F, C, G, D, A, E, B (moving from root to crown chakras, according to the Himalayan system). Generally, smaller bowls are used for meditation and larger ones for therapeutic healing. Bowls used primarily for healing are struck, rather than rubbed, as this produces a clearer fundamental tone. Leather, brocade, felt, or velvet mallets are preferred for this approach, and the bowl should be struck with a fluid, upward gesture, rather than tapped. Bowls used primarily for meditation are rubbed, with a wooden or leather stick being drawn in a slow, clockwise direction around the outer rim of the bowl. This brings out more of the natural harmonics of the bowl and is considered a “less clear,” but more spiritual, tone.

The mathematical relationship of a perfect fifth (3:2) and the resulting overtones are believed by practitioners of this kind of therapy to “favorably influence the parasympathetic nervous system while modifying the listener’s state of consciousness,” according to Dr. Harold Moses, director of the Institute of Harmonic Science in Flagstaff, Arizona. However, if one asks a contemporary Tibetan lama holding a singing bowl whether it is true that they are used for psychic, psychological, and physical purposes, most will smile and reply, “Perhaps.”

Tibetan musical aesthetics describe temple instrument sounds such as singing (bowls), rustling (conch-shell trumpet), beating (hand drums), thumping (mallet-struck drums), clanging (tingsha), tinkling (dril bhu bell), groaning (shawm), blaring (large upturned *gchang* bells in the Bön religion), thunderclapping (rnga-ch’ung skull drums), complaining, and praying.

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See also: [Karnatic Music](#); [Tibetan Buddhist Chant](#); [Tuvan Throat Singing](#); [Wayang Kulit](#)

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Tin Pan Alley

Tin Pan Alley is a name that became a synonym for the American popular music industry from the late 19th century to the early 20th century; it is also a term used for the style of songs of the period, notable for their memorable melodies, fresh and witty lyrics, and accessibility to the audience. The term originally referred to the area of West 28th Street between Fifth and Sixth Avenues in Manhattan, New York City, where many of the publishers, songwriters, and arrangers were based. The origins of the name may refer to the sound made by many cheap pianos played by poorly paid songwriters.

Tin Pan Alley

Beyond its namesake as the music publishing industry in New York from 1880 to approximately 1950, “Tin Pan Alley” is also associated with a specific type of American popular music song form. The Tin Pan Alley form has many semantic names, including song form, AABA form, and 32-bar form. This type of song form is for singing American popular music songs: i.e., those that are intended to be sung along with rather than danced to. In Tin Pan Alley song form, the composition is structured around repetitions of verses, choruses, and a bridge, with each section typically lasting eight measures of four beats each. Scholars estimate that at least 30% of American popular music songs recorded in the past 100 years utilize or are based on Tin Pan Alley song form, making it one of the foundations of American popular song writing.

Tin Pan Alley Song Form:

Verse 1 = A

Verse 2 = A

Bridge = B

Verse 3 = A

The main target for the market of Tin Pan Alley was the urban, white audience, although ragtime and cakewalk are two of the most important music styles in the first generation. Although it largely adopted the African American music style, few African American composers found jobs there. Nonetheless, Scott Joplin (1867/8–1917), titled “The King of Ragtime,” is an exceptional example, and his “Maple Leaf Rag,” one of his early hits, became ragtime’s first and most influential piece: the first instrumental piece to sell more than 1 million copies. The “Maple Leaf Rag” has been recognized as the archetypal rag, with the right hand playing syncopated rhythms while the left hand provides steady eight-note patterns.

The music of Tin Pan Alley was largely created by musicians of the second generation of U.S. immigrants, especially from Eastern Europe; many of them are Jewish Americans, including Irving Berlin, Ira and George Gershwin, Jerome Kern, Richard Rodgers, Lorenz Hart, and Al Jolson. In fact, more than 50% of the lyricists and composers from the heyday of Tin Pan Alley were Jewish, and about 70% of the songs in this

style were created by them (Pessen, 1985, p. 84). Cole Porter is probably the only well-known composer who is not a second-generation immigrant.

The origin of the name of Tin Pan Alley is obscure, but some suggest that it derived from an interchange between a columnist (and part-time composer) Monroe H. Rosenfeld and a music publisher. In 1899, the *New York Herald* hired Rosenfeld to write a series of articles on the booming music business in New York. He visited Harry von Tilzer's office and noticed the tinny sound of the overworked, cheap upright pianos played by song pluggers in publishers' salerooms in the area of West 28th Street between Fifth and Sixth Avenues. He commented, "It sounds like a tin pan," to which von Tilzer responded, "Yes, I guess this is tin pan alley" (Calt, 1976, p. 18). Later Rosenfeld reported, "As prominent as Tin Pan Alley became in the first half of the twentieth century, it was still aborning in the very late nineteenth century and beginning of the twentieth century" (Tawa, 1990, p. x). Gradually, the term "Tin Pan Alley" was widely applied to all of these early publishers who were printing and distributing sheet music in the late 19th and early 20th centuries. Their publications included not only popular music, but also church music, music instruction books, etudes, and classical pieces for use at home and school.

"Song pluggers," or "song demonstrators," are vocalists or piano players who are employed by music stores and song publishers to promote and help sell new sheet music, which is how songs were advertised before quality recordings were widely available. Frank Harding, a Tin Pan Alley music publisher who was active between 1880s and 1920s, was credited with the innovation of this method of selling music. He paid singers to sing his published songs in shops and beer halls to get the songs known and attract customers. Most of the music stores had song pluggers on staff; George Gershwin was one of them for a while. One of the oldest and leading publishers during this era was Marcus Witmark & Sons. The firm of M. Witmark & Sons was established in New York City in 1886 and published works of leading composers at that time, such as Victor Herbert, Sigmund Romberg, and George M. Cohan. In 1898 they started a rental library. In 1925, the Witmark Music Library and the Arthur W. Tams Music Library merged and became the Tams-Witmark Music Library. In 1929, Warner

Brothers purchased M. Witmark & Sons and ended this family publishing business (Gomery, 2005, p. 122).

The way the Tin Pan Alley system worked was usually that songwriters came to demonstrate their tunes before publishers. When a tune by an unknown composer was purchased, the publisher would often add the name of a famous established one as co-composer to help promote the song—and also keep a higher percentage of royalties within the firm. Sometimes all rights to the song, including the right to put someone else's name on the sheet music as composer, were purchased outright for a flat fee. Some of the notable Tin Pan Alley songs include “After the Ball” by Charles K. Harris (1892); “Mister Johnson, Turn Me Loose” by Ben Harney (1896); “A Bird in a Gilded Cage” by Harry Von Tilzer (1900); “In the Good Old Summer Time” by Ren Shields and George Evans (1902); “Give My Regards to Broadway” by George M. Cohan (1904); “Let Me Call You Sweetheart” by Beth Slater Whitson and Leo Friedman (1910); “Alexander’s Ragtime Band” (1911), “God Bless America” (1918), and “All Alone” (1924) by Irving Berlin; and, of course, “Swanee” by George Gershwin (1919).

A three-act play named *Tin Pan Alley*, written by Hugh Stanislaus Stange and produced by Harry Lang and Henry B. Forbes, was published in 1928. There are a couple films named *Tin Pan Alley*, the most famous of which is probably the 1940 musical film that starred Alice Faye and Betty Grable as vaudeville singers and sisters and John Payne and Jack Oakie as songwriters in the years before World War I. Alfred Newman, the composer for the movie, received the 1940 Best Music Academy Award. There are also television episodes that introduce works from the actual Tin Pan Alley, Tin Pan Alley today, or draw on its history.

Tin Pan Alley Rag (2009) is an off-Broadway musical based on an imaginary encounter between Irving Berlin and Scott Joplin, two important Tin Pan Alley composers, who probably never had a chance to meet each other in reality. The play is set in New York City in 1915, the golden era of Tin Pan Alley. This imaginary encounter happens when Joplin tries to sell his opera, *Treemonisha*, to Berlin and his partner Snyder. Written by Mark Saltzman, directed by Stafford Arima, and produced by The Roundabout Theatre Company, the play adapts songs of Joplin and Berlin, which creates

an interesting combination of these two major composers of the era. Material used includes Berlin's "I Love a Piano," "Play a Simple Melody," and "Alexander's Ragtime Band" and Joplin's "Maple Leaf Rag," "The Entertainer," and more.

Chloe Hsun Lin

See also: [Cohan, George M.](#); [Joplin, Scott](#); [Musicals](#)

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Tin/Pennywhistle

The tin whistle, also called the Scottish penny whistle, Irish whistle, flageolet, and *feadóg stáin*, is a simple, six-holed duct flute, usually of brass, tin, or plastic. It is a modern version of the Baroque flageolet, itself a simple variant of the recorder. It has been widely used in street music since the late 19th century and remains common in pubs today, especially in Ireland.

Vincent Megaw first applied the term "penny whistle" to all of the duct flutes of antiquity, irrespective of size or the number of finger holes. In the third through 12th centuries, Britons and Normans were playing bone flutes, and Irish Brehon law mentions flutes (although only harpists had noble standing). The 17th-century French flageolet was a whistle with a fipple headpiece (common to the modern penny whistle), and such instruments are linked to the development of later recorders and whistles.

The widely dispersed 19th-century "Clarke Flageolet" was a modern factory-made whistle of tin or brass with a six-hole diatonic system. It was produced from 1840 to 1882 in Manchester and New Moston, England.

Robert Clarke's first whistle, the Meg, was pitched in high A and was later made in other keys suitable for Victorian parlor music. Clarke's whistles sold for a penny for more than thirty years, possibly inspiring the nickname "penny whistle." By the late 19th century, some flute manufacturers, such as Barnett Samuel and Joseph Wallis, also sold whistles. These had a cylindrical brass tube (contrasting with Clarke's slightly flattened tube), and a fipple plug made of lead.

Although whistles have most often been produced in higher pitches, Boston's Museum of Fine Arts owns a 19th-century low whistle from the famous Galpin collection. During the 1960s revival of traditional Irish music, the low whistle was "recreated" by Bernard Overton. The most common whistles today are made of brass tubing (sometimes plated with nickel) with a plastic fipple mouthpiece. The next most common form is the conical sheet metal whistle with a wooden stop in the wide end to form the fipple (including the modern Clarke whistles). The tone of a tin whistle is largely determined by its manufacturing. Clarke-style rolled metal whistles tend to have an airy, "impure" sound, whereas Generation-style cylindrical instruments tend to have clear or "pure" whistle sounds. Playability can be improved by placing a piece of tape over one edge of the fipple slot (just below the mouthpiece) to narrow the fipple.

Gaining popularity as a folk instrument in the early 19th century through Celtic music revivals, penny whistles now play an integral part of several folk traditions. Whistles are a prevalent starting instrument in English, Scottish, and Irish traditional music, and the fingerings are nearly identical to those on the traditional six-holed flute (Irish flute, baroque flute) and similar to that of the *uilleann* pipes, which have similar finger technique, range of notes, and repertoire.

The whistle is tuned diatonically, which allows it to be used to easily play music in two major keys and their corresponding minor keys and modes. The whistle is identified by its lowest note, which is the tonic of the lowest major key. D whistles (playing in the keys of D and G) are the most common tuning, followed by C whistles (playing in the keys of C and F). The standard range of the whistle is two octaves. For a D whistle, this

includes notes from the second D above middle C to the fourth D above middle C.

It is possible to play additional notes by half-holing (flattening by partially covering the highest open finger hole) or by cross-fingering (covering lower holes). The most common use of cross-fingering produces a flattened form of the seventh note (C natural instead of C sharp on a D whistle, making a G major scale available on a D whistle). Some whistle designs allow a single fipple, or mouthpiece, to be used on differently keyed bodies.

Traditional Irish whistle playing uses a variety of small embellishments to articulate within legato melodies (rather than tonguing many notes separately). Cuts involve very briefly lifting a finger above the note being sounded without interrupting airflow into the whistle. For example, a player playing a low D on a D whistle can cut the note by very briefly lifting the first finger of the lower hand. This causes the pitch to briefly shift upward. The cut can be performed either at the very start of the note or after the note has begun to sound; some people call the latter a “double cut” or a “mid-note cut.” Strikes/taps are similar to cuts except that a finger below the sounded note is briefly lowered to the whistle.

Combinations of these elements include the “long roll” (three slurred notes of equal pitch and duration, the second sounded with a cut, and the third sounded with a strike) and the “short roll” (two slurred notes of equal pitch and duration, the first sounded with a cut and the second sounded with a strike). *Cranns* (or *crans*) are ornaments borrowed from the uilleann piping tradition, and are used for notes where a roll is impossible (only cuts are used). Vibrato can be achieved on most notes by opening and closing an open hole (usually two holes from the holes being covered) or by variation of breath pressure (less common).

Traditional music from Ireland and Scotland is by far the music most commonly played on the tin whistle, and comprises the vast majority of published scores suitable for whistle players. Kwela music from South Africa features the tin whistle as a leading melodic instrument. This jazz-influenced genre thrived in 1950s apartheid-era townships and accounted for the sale of more than 1 million tin whistles (mostly Hohner brand

instruments). Kwela sheet music is rare, but the recording *African Jazz 'N Jive* (Rhino, 2000) is a good source for reissued recordings from the 1950s.

European tin whistle music collections are notated in standard musical notation (not transposed), “tonic sol-fa” (especially in Irish and Welsh schools), and Abc notation (using English letter names for each note, A-G). Most tutorial books show graphical representations for fingerings (sometimes called whistle tablature), with holes to be covered for a given note shown filled in, and a plus sign (+) at the top for notes in the second octave.

During the 1960s, Tommy Makem brought the tin whistle to prominence as a member of The Clancy Brothers. American folk revival groups also adopted the instrument; contemporary masters include Paddy Maloney of The Chieftains, Sean Potts, Spider Stacey of The Pogues, Bob Hallet of the Canadian folk rock group Great Blue Sea, and Bridget Regan of the punk band Flogging Molly. American Celtic and Irish punk bands featuring the instrument include The Tossers, Dropkick Murphys, and The Cranberries. Howard Shore featured a D whistle in his scores for *The Lord of the Rings* film trilogy to symbolize the Shire and nostalgic themes. The tin whistle is heard in the 1997 film *Titanic* (most notably during the introduction and in the song “My Heart Will Go On”) and to represent the main character (Hiccup) in *How to Train Your Dragon* (2010).

Laura Stanfield Prichard

See also: [Bagpipes](#); [Bones \(Britain and Ireland\)](#); [Irish Dance Music](#)

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Tombak

Also known as *zarb*, the *tombak* (also spelled *tonbak*) is a goblet-shaped drum originating in Qajar-period Persia (1794–1925 CE). It is the primary

percussion instrument associated with Iranian classical music. It is also played in other regions of Asia, as well as Eastern Europe and Africa.

The tombak is a single-headed drum carved from a single block of wood, traditionally a solid piece of mulberry, and sometimes walnut wood. Sometimes the design includes ornate geometric patterns around the sides. The drum's base is narrower than its head, and is open on the bottom. The drumhead is traditionally covered with a goatskin, but sometimes sheepskin, cowskin, or camelskin membranes are used as well. The large width of the head allows for a greater range in sound, from a deep bass tone to higher treble tones. The tuning of the tombak is usually fixed, as its membrane is glued or tacked into place. However, the membrane may be slightly manipulated by cooling, warming, or dampening it, to change the drum's pitch. Normally, two or three contrasting timbres can be clearly achieved through applying varying amounts of finger pressure as the player taps the drum. Tombaks can differ in size as well, which changes their fundamental pitch.

The tombak is held either perpendicular to, or diagonally across, the torso so that the head of the drum tilts slightly downward. The player uses all fingers, either individually or in combination, as well as the palm of the hand, to hit the drumhead. Hitting closer to the rim of the head produces a higher, more resonant timbre. Sometimes metal rings are worn on the fingers to accentuating the rapid "clicking" tones, which are created by tapping closer to the narrow edge of the drumhead. Sounds produced in the center of the drumhead have a deeper, bass timbre. The bass tones are known as the *tom* while the higher tones are the *bak*, or rim-stroke. The tom is struck with the four fingertips, whereas the bak is usually produced by the ring or middle finger. These represent the two main strokes of tombak playing. Other strokes include *meyaneh*, or "middle" stroke (also produced by the ring finger), and *pelang*, or "the snap," a stroke that involves striking the drumhead with the ring finger held against the thumb. Ornamental flourishes are provided by strokes known as *riz*, or "the roll," which involves a smooth roll of the fingers in sequence, one after another, to create a seamless purring sound, as well as *eshareh*, or "allusion," which is inserted in between main strokes, as a kind of grace note, or pick-up note.

The tombak initially gained recognition as an accompanying percussion instrument, until virtuoso tombak musician Hossein Tehrani (1912–1974) popularized the tombak as a solo instrument in the 1950s. Other master players, such as Nasser Farhangfar and Hossein Kohandani, are well known for innovative techniques used in performance. Today, it is the drum most commonly heard in Iranian classical music, and is often heard in solo performance with fast, complex rhythmic passages in a variety of tones. Well-known tombak makers today include Helmi, based in Tehran, Iran, who creates instruments with ornately carved patterns and *khatam-kari*, a Persian art technique of creating intricately inlaid patterns with contrasting thin pieces of wood.

Theresa Steward

See also: [Dastgah](#); [Iranian Classical Music](#)

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Touré, Ali Farka (1939–2006)

Born Ali Ibrahim Touré, on October 31, 1939, in Village Kanau in the northwestern area of Mali near Tombuctou, Ali Farka Touré is considered the father of desert blues. The music of Touré is characterized by a distinct fusion of Malian traditional music with the North American genre of blues, specifically that of the Mississippi Delta. In his music, the sounds of traditional Malian instruments such as the *njarka*, a single-stringed violin; the *djerkel*, a single-stringed guitar; and the *kora*, a 21-stringed harp, are replicated on the more contemporary six-stringed guitar. As a guitarist, Touré has received such recognition as a ranking of 76th on *Rolling Stone*’s “The 100 Greatest Guitarists of All Time” and 37th on *Spin Magazine*’s “100 Greatest Guitarists of All Time.” Ali Farka Touré has also received three Grammy Awards for his *Talking Timbuktu* album (1994) with Ry Cooder (1947–), *In the Heart of the Moon* (2005), and *Ali and Toumani*

(2010). Following his death, Touré was a recipient of the prestigious *Commandeur de l'Ordre National du Mali*, the highest honor of the Malian government, along with a state funeral. His work has inspired the next generation of artists, such as Habib Koité, Salif Keita, Amadou & Mariam, and his son Vieux Farka Touré to strive for international success (Black, 2017).

Ali Farka Touré, though not born into a musical caste, was descended from a noble Malian family which could trace its lineage from Spanish Moors. Touré, the 10th and only son of his mother to survive infancy, had his name changed from Ali Ibrahim to Ali Farka as was the tradition if a family had suffered deaths of infant children (Duran, Gold, and McGuire, 2009). Following his father's death, Ali's mother moved the family to Niafunké, a village with a population of more than 20,000.



Guitarist Ali Farka Touré merged the traditional music of Mali—his home country—with the blues. (Frans Schellekens/Redferns)

It was in Niafunké that the young Touré would find his musical inspiration, in both religion and a spirituality inspired by the mythology of the Niger River. Ali Farka Touré, a devout Muslim, developed a special connection to the *Ghimbala*, an underwater world populated by *djinn* in the Niger River. Those with a strong connection with this world were referred to as “Children of the River,” and it is known that Touré’s grandmother, Kounandi Samba, was considered a priestess of the *Ghimbala* (Duran, Gold, and McGuire, 2009). It was during this time that Ali Farka Touré was plagued by episodes thought to be a result of the spirits of the river. These

episodes caused him to be sent away to a nearby village for treatment. However, upon his return a year later he was considered a “Child of the River” and was thought to have a special power to communicate with this spiritual world. As a devout Muslim, he did not wholly embrace these powers; however, he carried its influence with him, as evidenced by his constant travel companions, a *njarka* violin and recordings of the river’s spiritual music (Duran, Gold, and McGuire, 2009).

In Touré’s early career, music was discouraged by his family in favor of more practical training as a farmer and as the apprentice to a tailor. It was following a 1956 encounter with the director of Guinea’s National Ballet, Keita Fodeba, that he made the decision to take up the guitar seriously. Along with the guitar and the traditional instruments of his youth, Touré took up an interest in percussion and made his own drum set. He learned to incorporate the *Sonraï*, *Peul*, and *Tamascheq* traditional styles on the guitar, which became the foundation of his distinct musical sound. In 1968, at the introduction of a friend, Touré first encountered the records of such artists as James Brown, Otis Redding, Wilson Pickett, Jimmy Smith, and the especially influential John Lee Hooker, whose music Touré found to be exceedingly similar to his own, as evidenced by his eventual nickname, “the African John Lee Hooker” (Cartwright, 2007). After Mali’s independence, Touré’s directorship of the Niafunké artistic troupe from 1962 until 1971 gave the artist the opportunity to travel, and he gave his European debut in 1968 at an international festival in Sofiya (Barz, 2016). After this debut, he began to gain popularity as a solo artist, both in his home country and abroad.

Following Touré’s increased popularity and recordings in France during the 1970s, he began a return to his roots in the 1980s, and an era of collaboration in the 1990s with such artists as Taj Mahal on *The Source* and Ry Cooder on *Talking Timbuktu*. In 1986, one of his Radio Mali albums caused a stir with London’s radio DJs such as Andy Kershaw and Charlie Gillet and ultimately *Folk Roots* magazine who were mystified by this African blues musician left unnamed on the record jacket. Thus began a search initiated by Anne Hunt of the World Circuit record label for Touré’s name. With the help of Radio Mali and Toumani Diabate (1965–), a radio

appeal was put out for Touré to present himself (Duran 2009). This led to both Touré's first performances in the UK and his partnership with World Circuit. Following his arrival on the musical scene in London in 1992, he first met his eventual collaborator, Ry Cooder (Obrecht, 2011). It was this partnership with Cooder as producer and guitarist that led Touré to his first Grammy Award for *Talking Timbuktu* (on the Rykodisc label).

Following this first Grammy Award, Touré retreated to his homeland in favor of working on his farm, to the dismay of his record label, World Circuit. An executive of the label, Nick Gold, eager to record another album with Touré, brought a recording studio to Niafunké to pursue this goal (Duran, Gold, and McGuire, 2009). Between stints tending his crops, Touré recorded what became the album *Niafunké*. Upon the release of this album, Touré once again became a recluse, until 2005, when he started work on the first album of a trilogy recorded at Bamako's Hotel Mandé. The first album of the trilogy, *In the Heart of the Moon* (2005), and the second, *Ali and Toumani* (2010), both recorded as duets with Toumani Diabete, won the artist his second and third Grammy Awards.

Touré would never see the release of the final album of the trilogy, *Savane*, due to his death in 2006 caused by bone cancer. In 2004, prior to his death, Touré was elected mayor of Niafunké. He used his record earnings and personal finances to support infrastructure efforts in Niafunké, such as irrigation projects, road grading, installation of sewer canals, and fueling the generator that gave the town electricity. Following his death, Ali Farka Touré has been consistently honored and recognized for both his music and his philanthropy.

Phillip Alexander Ducreay

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Turbo-Folk

Turbo-folk is a subgenre of popular music that originated in Serbia during the early 1990s. Although closely associated with Serbian musicians, the turbo-folk subgenre is widely popular in the entire Balkan region, in Turkey, and in Romania. This style uses folk music elements and combines them into an ultramodern pop music setting. The term "turbo-folk" is a neologism coined during the late 1980s by Rambo Amadeus, a Montenegrin singer and songwriter. It originally combines two contradictory concepts: on the one hand, the concept of "turbo," a way of injecting a fuel-air mixture into the modern engine, and on the other hand the concept "folk," a symbol of the local traditions.

Figuratively, "turbo" also refers to participation in fashionable and luxurious trends. As a musical movement, the turbo-folk style that emerged in 1990s Serbia might be seen as a development of the popular songs composed in the style of traditional music from Šumadija or Bosnia during the 1950s, turned into a modern entertainment product during the 1980s with the incorporation of electronic instruments and models from pop productions. The early 1990s, however, witnessed a visible change in this music, which relied heavily on hip-hop, techno, and dance music as its sources (Baker, 2007).

In the 1990s, Serbian popular music was dominated by three musical subgenres: newly composed folk music, dance music, and turbo-folk (Kronja, 2004). Newly composed folk music combined the influence of traditional Serbian melodies with modern musical influences, transforming the sound into a fusion of the folk musical and rap, hip-hop, dance, and techno music. Dance music had its roots in pop-dance, disco, techno, commercial rap, and hip-hop. Turbo-folk combined dance with techno

rhythms and with a way of singing that originated from the newly composed folk music. Additionally, the media promotion, iconography, and values system of turbo-folk music are substantial elements of this powerful subgenre in the fashionable Balkan culture and lifestyle during the 1990s.

During the 1980s, the former Federal Republic of Yugoslavia experienced a growth in consumerism as part of a capitalist lifestyle, in a process of social transformation in which mass media, and in particular television, was the key factor. However, this social transformation turned into a civil war at the beginning of the 1990s. The several different parties involved used media propaganda and the monopolization of media space to spread nationalistic values. Turbo-folk then became the dominant political and social pattern in the region, shaping the national patriotic culture and folk entertainment cultivated by local and populist television stations that specialized in music videos.

The success of turbo-folk and dance music was achieved in a situation of social disintegration of the former Yugoslavian society, which encouraged the flourishing of youth subcultures. Turbo-folk, which represented a perfect combination of nationalist ideas and aggressive attitudes in its visual and musical presentation, incorporated lyrics and images into the ideological and populist messages of the political propaganda. This subgenre, mainly promoted through music videos on TV, included provocative female stars and encouraging luxurious images.

The dance that accompanies turbo-folk music also reveals the mixture of nationalist-populistic and contemporary character of this subgenre. Female and male singers combined movements from all sorts of styles (techno and hip-hop to belly dancing), the main intention being to seduce the audience, stressing the erotic qualities of the dance in a provocative way. The values messages contained in the lyrics of turbo-folk music promote the idea that the end justifies the means, and stress the importance of money and appearance for establishing social status. The texts express masochism, jealousy, and murderous moods. The “Warrior Chic” style incorporated into turbo-folk music implies that a woman is to be considered an object and represents a potential status symbol, while the man portrays a dangerous, robust image of the macho guy.

This musical subgenre embodied a solution to the identity crisis of Balkan society during the war, by combining different influences, ideologies, dances, and videos in a hybrid musical experience that preserved some traditional Serbian national characteristics, while adding outside influences. After the fall of Slobodan Milošević's (1941–2006) regime on October 5, 2000, turbo-folk entered a transitional phase in which many performers responded by incorporating more pop elements into their songs.

Antonella Di Giulio

See also: [Ganga Singing](#)

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Tuvan Popular Bands

Tuvan music has attracted the attention of music lovers in the Western world since the mid-1990s, in particular the Tuvan bands Huun-Huur-Tu and Yat-Kha. Situated in South Siberia on the Mongolian border, Tuva was formerly an autonomous republic of the Soviet Union and has been a constituent member of the Russian Federation since 1992. Tuva achieved international prominence among philatelists in the 1920s and 1930s when it issued unusually shaped illustrated postage stamps. Nobel Prize-winning physicist Richard Feynman further helped raise awareness of Tuva in his decade-long and ultimately unsuccessful attempt to visit the region in the late 1970s and 1980s. Tuva has cultural and musical traditions similar to

those of neighboring Mongolia, but has its own language (Tuvan) and some idiosyncratic musical instruments and vocal styles.

The sound most readily associated with Tuvan music is overtone singing, also known as throat singing, which plays an intrinsic role in the overall sound of both Huun-Huur-Tu and Yat-Kha. Overtone singers are able to produce more than one pitch simultaneously by singing a note (the fundamental) and amplifying the overtones or undertones in the head or chest. The most well-known and broadest categories are *khöömei*, a term also used to describe all Tuvan overtone singing; *sygyt* (literally, whistling), the high-pitched variant; and *kargyraa*, the low style. All members of Huun-Huur-Tu, past and present, sing and they showcase a variety of *khöömei* styles. Albert Kuvezin, guitarist, lead vocalist, and linchpin of Yat-Kha, sings a variant of *kargyraa* that musicologists and journalists have called *kanzat kargyraa*, although he has developed it into his own style that he describes as “rock *kargyraa*.” Other members of Yat-Kha sing styles other than *kargyraa*, sometimes in octaves or harmonies with Kuvezin’s voice.

The traditional instruments used by Huun-Huur-Tu and Yat-Kha include the *khomus* (jaw harp); a two-stringed bowed spike fiddle called the *igil*; a two-stringed plucked lute called the *doshpuluur*; the Mongolian *morin khuur* (horse-head fiddle); a variety of frame drums such as *kengirge* and *dungur*; an end-blown flute called the *shoor*; and the *yat-kha*, a long zither similar to the Mongolian *yatga* or Chinese *guzheng*, from which the band gets its name. Huun-Huur-Tu use a broad variety of traditional instruments and have incorporated more non-Tuvan instruments, such as acoustic guitars and accordions, into their lineup over the years. Yat-Kha use the electric guitar, bass guitar, and drum kit in addition to traditional instruments, and they also experiment with instruments from various other countries, including the Turkish *jumbush*, the Balkanese *bazuki*, and Chinese gongs. Both bands perform arrangements of traditional Tuvan songs, with lyrics mostly about the natural beauty of Tuva and horses, which are of great cultural significance in the region as well as an integral part of nomadic life.

Huun-Huur-Tu, which means “sunbeams,” is the more traditionally Tuvan of the two bands. Members wear national costume during performances and their song arrangements are generally less experimental than those of Yat-Kha. The band was formed in 1992 by Kaigal-Ool Khovalyg and Sayan Bapa (the two remaining original members), Alexander Bapa, and Albert Kuvezin, who left in 1993 after founding Yat-Kha. Their first album, *Sixty Horses in My Herd*, was released in 1993 by the American independent label Shanachie, which also produced their subsequent three studio albums.

The album includes some classic Tuvan folk songs, a traditional igil solo and two khöömei solos. Other tracks provide clues as to the influence the Soviet Union had on Tuvan folk music before 1991. Throughout the Soviet Union and its satellite states, government-led initiatives brought about dramatic changes to folk music, including standardization of instrumental tunings and harmonization of melodies that previously would have been performed solo or with voice and instrument in unison. The processes by which these changes were made were complex, and the reasons why equally complex, although homogeneity and the destabilization of ethnic communities were part of the governmental agenda. In *Sixty Horses in My Herd*, songs such as “Bayan Dugai,” featuring a solo vocal line doubled by the igil, are more representative of Tuvan folk music of the pre-Soviet era, whereas the track “Kongurei,” with a vocal melody harmonized by chords on plucked stringed instruments, is closer to the newly composed folk music that would have been commonplace during the Soviet era.

Huun-Huur-Tu’s second album, *Orphan’s Lament* (1994), features a broader spectrum of Tuvan musical traditions, both ancient and modern, as well as non-Tuvan instruments such as the acoustic guitar, making it more accessible to a wider audience. Anatoli Kuuler joined the band following Kuvezin’s departure, and remained a band member for the following two studio albums, *If I’d Been Born an Eagle* (1997) and *Where Young Grass Grows* (1999). The lineup for these two albums was completed by Alexei Saryglar, who replaced Alexander Bapa in 1995, on vocals and percussion.

The band released live albums in 2001, 2003, and 2008 before their next studio album, *Ancestors Call*, was released on the World Village label, an

imprint of Harmonia Mundi, in 2010. This album features the multi-instrumental and vocal talents of Radik Tulush, a former member of Yat-Kha and director of the Tuvan National Orchestra, who joined the band in 2006 to replace the relatively short-term member Andrei Mongush.

All of Huun-Huur-Tu's solo studio and live albums showcase traditional music, but it is in their numerous collaborations with other artists that the more experimental side of the band is showcased. Notable collaborations include the albums *Fly Fly My Sadness* (1996), with The Bulgarian Voices; *Early Music* (1997), with the Kronos Quartet; *Spirits from Tuva* (2003), a collection of remixes by Russian techno-trance act Malerija; *Altai Sayan Tandy-Uula* (2004) with the Russian producer Alexei Samsonov; *The White Dragon* (2008), with English Cretan lyra player Ross Daly; and *Eternal* (2009), with American electronica producer and DJ Carmen Rizzo.

Albert Kuvezin began experimenting with blending traditional Tuvan music with rock in the 1980s, while studying music in the Tuvan capital, Kyzyl. At the time, Western rock music was all but banned in the Soviet Union, although he managed to access records by the likes of Led Zeppelin and Deep Purple. Kuvezin released *The Spectre of Coming Disaster* on cassette in 1989, which won him the Brian Eno Special Prize at the Voice of Asia competition in Kazakhstan in 1990. His distinctive vocals are largely responsible for Yat-Kha's trademark sound.

The name "Yat-Kha" was first used in 1992, when Kuvezin and Russian composer Ivan Sokolovsky released *Antropophagy*, a fusion of electronica and traditional Tuvan music. The pair parted company in 1993 and Kuvezin kept the name Yat-Kha for the band, which has undergone several changes in lineup of both instrumentation and people. Yat-Kha's music has been described as folk-rock, ethnic rock and ethno-punk, among other labels, although Kuvezin calls it Tuvan rock.

Yat-Kha's first international release was the 1995 album *Yenesei Punk*, which reached no. 2 on the European world music charts. It features traditional Tuvan instruments, guitars, and Alexei Saaia on vocals along with Kuvezin. The lyrics of each song are about Tuva's natural beauty except for the opening track "Beautiful Soviet Country," which, somewhat

ironically, asserts that life began in Tuva only after its incorporation into the Soviet Union.

By 1999, the band had had a complete lineup change, with Kuvezin being the only remaining member. He was joined by his former throat-singing teacher Aldyn-ool Sevek on vocals and morin khuur and Evgeniy (Zhenya) Tkachev on percussion. Tkachev, the longest-serving member of the band other than Kuvezin, uses a mixture of traditional percussion instruments and drum kit, which helps give Yat-Kha their rock sound. In 1998 they released *Dalai Beldiri*, the cover of which depicts one of Tuva's famous postage stamps. The featured songs are a mixture of traditional and rock similar to those of their next album, *Aldyn Dashka* (2000), in which Alexei Saaia returns on morin khuur and vocals. This new lineup was completed by bassist Mikhail Skripaltshchikov, female vocalist Sailyk Ommun, and Radik Tulush. Both *Dalai Beldiri* and *Aldyn Dashka* feature songs composed by Kuvezin in addition to new arrangements of traditional songs.

After a live album in 2002, their next commercial release was *Tuva Rock* (2003), the heaviest and most "rock-like" of their work and the first to feature Kuvezin's compositions with English lyrics. By this time, Yat-Kha had toured all over Europe, North America, East Asia, and the former Soviet Union and won many awards. The influence of rock music continued into their next album *Re-covers* (2005), comprising cover versions of songs by the likes of Motörhead, Joy Division, Santana, and the Rolling Stones. Yat-Kha was then a three-piece band comprised of Kuvezin, Tkachev, and Theodore Scipio on bass.

Following another live album in 2005, the band had a five-year hiatus until the release of *Poets and Lighthouses* in 2010 under the name "Albert Kuvezin and Yat-Kha," although Kuvezin was the only remaining member. He was joined by guest musicians on instruments including percussion, clarinet, piano, harmonium, *duduk*, Scottish pipes, and the Appalachian dulcimer. The band released a "Best of" compilation called *The Ways of Nomad* and another live album in 2011, and today continue bringing Tuvan rock to concert halls and festivals throughout the world.

Lucy M. Rees

See also: [Morin Khuur](#); [Tuvan Throat Singing](#)

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Tuvan Throat Singing

A remarkable way of making vocal sounds allows a single person to produce clear, multiple tones at the same time, and to sing melodies with higher overtones that do not sound like a human voice. This technique, generally referred to as *overtone singing*, is practiced widely by singers from the vast grasslands and taiga of southern Siberia and northwestern Mongolia. These singers developed a stunning range of well-articulated techniques with different stylistic traits, known as *khöömei* (throat-singing). Throat-singing became a global phenomenon from the early 1990s onward, led by singers from the Republic of Tuva (Russian Federation). Several circumstances led to its rise: the breakup of the Soviet Union and the subsequent possibilities for travel and cross-cultural exchange; an urge to revive indigenous traditions among Turkic and other minorities in Russia; and curiosity of music listeners and professionals, from contemporary composers to rock bands, about overtones and timbre and their importance for the voice and for hearing. Today, throat-singing occupies a central place in the Tuvan musical landscape, where it stands side by side with Tuvan folk songs, revived shamanistic and animistic practices, and Western and Asian urban music styles.

STYLES, TECHNIQUES, AND TERMINOLOGY

Overtones, also called *harmonics*, are the component frequencies that make up the spectrum of a tone. They give the impression of sound having a color, because we usually hear harmonics together as one sound—that is, holistically. Tuvan singers (and/or their immediate neighbors, who also practice throat-singing) discovered that it is possible to select harmonics in

the sound of the human voice and to make them audible as distinct tones in their own right. Over the course of time, they developed many methods to do so.

“Khöömei” is a generic term for all techniques of throat-singing together, as well as referring to one specific, basic technique. The generic term, believed to derive from the root *khö-* (throat, larynx), covers different ways in which singers employ force on the throat. These give vocal sounds a sharp and unnatural sound compared to the speaking voice or “normal” ways of singing. There are three common techniques of Tuvan khöömei and two major substyles. The technique that sounds least like any sound of the human voice is called *sygyt*, which may be compared to the sound of a high-pitched flute, like a piccolo. The typical sound of *sygyt* is produced by rounding the lips, shaping the tongue like an L and exerting considerable pressure on the vocal folds from the chest or belly. To produce a melody, singers make very precise, small movements with the tongue, selecting one overtone after another. The technique called khöömei is characterized by a softer and usually lower-pitched sound compared to *sygyt*. Like the latter, there is a flute-like quality in the overtone melodies; unlike the latter, one can also clearly hear vowel sounds. Moving from lower to higher overtones, these vowel sounds go from closed, darker vowels as in *who* or *awe* to more open, bright ones, as in *her*. However, those vowel sounds only roughly indicate the actual mouth positions needed to bring out clear overtones. Singers concentrate on the overtone melody while they articulate with the tongue and lips.

A third technique, *kargyraa*, not only employs the voice’s higher resonances, but also guttural ways of sound production that extend below the natural range of the human voice. The rough, “rattling” tone quality of *kargyraa* is very different from that of the other two techniques. It is caused by a special mode of vibration of the vocal folds that is not well understood scientifically. Here too vowels can be distinguished, along with relatively low-pitched overtones. *Borbang* or *borgbangnadyr* is a popular substyle that combines *sygyt*, khöömei, or *kargyraa* with rapidly alternating overtones. *Borbang* means “rolling over” and emulates the sound of water flowing and splashing around rocks and pebbles, producing many different

frequencies. A more demanding and less widespread substyle of the basic techniques is *ezenggileer* (from *ezenggi* [stirrup]), which has a clicking sound between the overtones linked to horse-riding rhythms. Besides these basic techniques, there are many more combinations and personal styles, some of them performed only by the singer who invented it.

Khöömei overtone melodies are not a random result of resonance: singers consciously select each overtone. Across the border, Mongolian throat-singers often sing folk melodies, which may also be rendered by instruments or a lyrical singing voice. Tuvans utilize only a few well-known melodies, having a preference for making variations on melodic patterns. They usually begin a phrase on a low or mid-range overtone (number 8, 9, or 10), move back and forth between mid-range and high overtones (from 9 to 12 or 13), and return to a low overtone (8 or 9), sometimes using the lower number 6 at some point during a phrase. Overtones 7 and 11 are avoided because they do not fit well in the pentatonic scale of Tuvan traditional music. The resultant melodies are similar to semi-improvised patterns of Tuvan instrumental music, like the Jew's harp *khomus* or horse-head fiddle *igil*. In many respects, throat-singing is like instrumental music, and this is also how many Tuvans think of khöömei. The best throat-singers (and instrumentalists, too) are capable of making ingenious improvisations within existing melodic frameworks. Khöömei, sygyt, and kargyraa are usually combined with different vocal genres, such as long songs (*uzun yrlar*), quatrain songs (*kozhamyk*), and lullabies (*öpei*). Every singer also learns to play instruments to accompany himself or herself. The most popular are the two- and three-stringed lutes, called *doshpuluur* and *chanzy* in Tuvan, respectively, and the horse-head fiddle *igil*.

ARTISTS AND GROUPS

The first individual Tuvans whose names have come down to us because of their outstanding musical qualities were recorded in Leningrad (now Saint Petersburg) in the 1920s and Moscow in the 1930s. Traditionally, throat-singers perform their pieces alone; in the old khöömei recordings they do not accompany themselves on any instrument, either. At the time, Tannu-Tuva was an independent republic for a brief period (1921–1944),

which ended with Russia's annexation of Tuva. Ever since, the old customs of the Tuvans have been under pressure, and sometimes violently repressed, while many new ideas and practices made their entry. Starting in the 1940s, music education programs were set up, introducing theories and practices of European music. Up to that time, multipart music, the mainstay of European music, was virtually unknown in Tuva. Musicians began to perform together in collectives, eventually leading to sizable, state-run ensembles, called Sayany, Ayan, and Filarmonia. Their repertoire was based on European templates and international music styles, with a minor portion of their programs reserved for indigenous performance traditions, including throat-singing. Up to this day, however, herdsmen roaming the steppes with their sheep or yaks may be heard singing alone, expressing praise for their environment, animals, and spirits. During national throat-singing festivals, which began to be held in Tuva's capitol Kyzyl in 1992, scores of singers take the stage alone, with only a string instrument. Many emerging talents hail from Tuva's sparsely populated provinces.

These festivals took advantage of the relaxation of state regulations during the leadership of Russia's last Soviet-era president, Mikhail Gorbachev, in the 1980s. It also enabled Tuvan ethnomusicologist Zoya Kyrgys and throat-singer Gennadi Tumat to gather the best musicians for a new group: the Ansambl Tuva. This Tuvan ensemble gave priority to traditional, local songs and instrumental pieces played on indigenous instruments, and featured excerpts from older Buddhist and shamanist rituals as well. Ansambl Tuva was a new platform, not only for presenting the republic's own music, but also for boosting a sense of Tuvan identity for performers and audiences, all of whom partook in bringing old and sometimes long-lost songs back to life. The resurgence of Tuvan throat-singing reverberated strongly in other regions of the former Soviet Union, where similar vocal techniques were lost, waning, or less prominent. Several influential Turco-Mongol musicians turned to Tuvan examples for inspiration and advice. In post-Soviet Northern Asia, the unique sounds of throat-singing have become a powerful Turco-Mongol identity-marker.

Ansambl Tuva caused a stir outside Russia as well, as few people in the United States, Europe, or Southeast Asia had ever heard live throat-singing.

Musicians—and throat-singers above all—were better able to benefit from the new opportunities than most other Tuvans. They frequently travelled abroad to tour, take part in artistic collaborations, make recordings, and publish compact discs. Famous composers and musicians (for example, Frank Zappa, Ry Cooder, The Kronos Quartet) were keen to work with the best soloists. These in turn soon launched their own careers or groups.



Tuvan throat singer and musician Kongar-ool Ondar. Tuvan throat singers are able to produce multiple pitches simultaneously. (Jack Vartoogian/Getty Images)

During the 1990s, a rapid transformation took place from state-funded ensembles working within Soviet territory to independent musicians and acts operating in the global world music market, a process that paralleled the collapse and subsequent privatization of Russia's industries. Among the most successful artists following this path are Kongar-ool Ondar, Gennadi Tumat, Huun-Huur-Tu (featuring Kaigal-ool Khovalyg), Albert Kuvezin's Yat-Kha, Özüм, Chirgilchin, and Alash. When this transition began, older icons of Tuvan music, such as Khunashtaar-ool Oorzhak and Marzhymal Onder, were still alive to pass on the songs and pieces from an older epoch.

Several more progressive singers and groups also emerged around this time, the best-known being Sainkho Namchylak, an extraordinary female

vocalist whose voice seamlessly merges traditional Tuvan ballads with world beats, free jazz, hip-hop rhymes, and intense vocal experimentation. Though there are traditional taboos surrounding women performing *khöömei*, she is not the only female publicly showcasing her ability to sing overtones.

In the late 1990s, Choduraa Tumat brought together several female throat-singers and instrumentalists in a group called Tyva Kyzy. Some Tuvan throat-singers (both male and female) successfully integrate shamanic performance styles and attributes with musical ones, leaning toward the ritual and healing side of it (Nikolai Oorzhak) or to the musical side (Gendos Chamzyryn). A female shaman, Ai Chürek, helped revive traditional healing methods, employing guttural techniques reminiscent of, yet different from, *khöömei*. All of these musicians added to the vitality of Tuva's musical culture and to a turn-of-the-millennium update of archaic Turco-Mongol sound ideals. The period of political and cultural turmoil also had its drawbacks. Several talented young singers, most notably Ansambl Tuva's co-founder Gennadi Tumat, died an untimely death, partly due to the many challenges these new global heroes of Tuvan culture were facing at home and abroad.

PERFORMANCE PRACTICES

The feats of throat-singers sometimes baffle listeners, making it difficult to understand its context. Nevertheless, several other performance techniques and beliefs suggest that this vocal practice did not appear out of the blue. The recitation of epics, the natural environment, animistic and shamanistic practices, and instrumental traditions help us to understand the broader sound-world these nomad tribes inhabited for centuries. Historically, Tuva has strong cultural and linguistic ties with surrounding areas, where other types of throat-singing are found. The Tuvans' close northwestern neighbors, from the Siberian Republics of Altay and Khakassia, share the tradition of throat-singing with melodies of overtones. Here throat singing is deeply embedded in performing epic stories by making use of guttural techniques called *kai* or *khai*. The emphasis in these narrative styles on words and on play with sound and timbre (or tone

quality) is at times augmented by playing with overtones, and may provide one historical clue to the emergence of khöömei-like vocal techniques.

A strong preference for sound-making with a guttural quality can be found much further still in northern and western directions, among tribes speaking Turkic languages across the Eurasian plateau, such as the Sakha, Kyrgyz, Kazakhs, and Turks. According to ethnomusicologists Ted Levin and Valentina Suzukei, it was the unique combination of cultural and environmental factors that led to the development of overtone singing among tribes and clans in northwest Mongolia and southern Siberia. “The particular intersection of environment and culture—of topography, animistic beliefs, and musical practices—that provided the crucible of throat-singing was almost certainly the zone of mountains and high-grasslands that extends from the center and west of present-day Tuva into western regions of present-day Mongolia and the northwest corner of what is now Chinese Xinjiang. There, herders from a variety of Turkic and Mongolian tribal and clan groups intermingled, intermarried, and shared techniques of representing the powerful forces of their natural environment in sound” (Levin, 2006, p. 71).

The sounds of wind, rivers, and streams, of birds, and of wild and domesticated animals are not mere background noises for Tuvan ears. The forces and sounds of nature that are physically present are widely regarded by local dwellers to reflect unseen forces, such as the spirits of places and animals. The human beings living amidst this drama of nature have shaped much of their music and proto-musical sounds in response to these natural forces and spirits. Sometimes this is done in a very literal way, by making imitations of animals to lure them while hunting; at other times, environmental sounds induce imaginative and artistic musical expressions.

In modern times, many musicians still emphasize that nature is the source or at least the inspiration for their music, and also that they sing or play for the mountains, animals, and local spirits. These general, animistic attitudes overlap with shamanistic beliefs and practices. A shaman (*kham*) is a ritual specialist who establishes contact with spirits of higher and lower worlds on behalf of the local community, for example, to cure disease or influence future events. She or he often does so by playing the shaman

drum (*dunggur*) and changing the normal voice to a variety of unusual, guttural timbres. This voice change supports the shaman's journey to the other world and helps to evoke the supernatural powers afflicting the sick or uninitiated bystanders. How khöömei originated is unknown, but archaic practices like these share sonic features with the more musical art of present-day throat-singing.

The last and most obvious practice that must be considered in the wider field of sonic practices surrounding khöömei is music made on instruments. Much of what makes music special globally is concerned with combining pitches in ever-new melodic, rhythmic, or harmonic combinations. Much of what makes Tuvan music special is that which happens “inside” the pitches: the internal dynamic of a single tone. Tuvan ethnomusicologist Valentina Suzukei emphasizes this important distinction by pointing out that Western music is “pitch-centered,” whereas Tuvan music is “timbre-centered.” The most revered of Tuvan instruments, the igil horse-head fiddle, makes abundant use of *flageolets*, harmonics played on strings. Four different types of khomus Jew's harp are known, for which all sonic material is based on harmonics. Two natural trumpets, producing tones similar to the overtone series, are used by hunters: the *amyrga* and *ediski*. In Tuvan musical culture and its cousins, the widespread use of instruments and instrumental techniques based on the overtone series have helped shape an auditory culture where players and listeners are skilled in hearing the finest details in timbres. Around the world, musicians have discovered ways to make melodies with overtones contained within a single source sound. Jew's harps are played across Eurasia and natural trumpets have been in use in ancient and modern times, such as the Australian *didgeridoo* and the *Naturtrompete* of Joseph Haydn's time; string players employ flageolets on many types of mouth-bow of sub-Saharan Africa or the musical bow *berimbau* from Brazil. But in none of these cases did a parallel art form take shape in the realm of the voice. The unique achievement of Turco-Mongol throat singers in past and present is the extension of such practices back to our most archetypal musical instrument, the human voice, and applying it in such versatile, virtuoso ways.

Mark C. van Tongeren

See also: [Tibetan Buddhist Chant](#); [Tuvan Popular Bands](#)

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U

Ukulele

The *ukulele* is a guitar-like instrument, at first played by the natives in Hawaii and Micronesia, used mainly for song and dance accompaniment. But it did not remain there. With the exception of the *sitar*, no other plucked world music instrument switched so extremely from its earlier function as an instrument of the natives to the popular culture of the Western world.

The standard (soprano) ukulele, with a length of about 54 cm, a measure of about 34 cm, and a depth of about 5.5 cm, looks like a small guitar and most commonly has four strings in a tuning similar to the four highest strings of a guitar (d-g-b-e', the same intervals as the four-course Renaissance guitar from the 16th century), with two exceptions: first, the lowest string is one octave higher, so that it sounds only one whole tone deeper than the first string; second, its tuning is a fourth or fifth higher than that of the guitar. This tuning (g'-c'-e'-a', resp. a'-d'-f#'-b') gives the instrument its typical bass-less floating sound and is similar to the tuning of the Venezuelan *cuatro* (a-d'-f#'-b). In addition to this standard type, there are bigger ones ("concert," tenor, baritone, bass), which sound deeper. Some types have six strings (the first and third course are most often doubled), or eight strings (all courses are doubled). It most typically has nylon strings; only banjo-variants can use steel strings. In comparison to a guitar, the ukulele has a much more portable size and weight, the construction is similar but simpler, the production costs are much less, and tuning and playing are much easier. If you can play guitar, it is easy to learn the ukulele.

The instrument originates from similar instruments, from the *braguinha* (also named *machete*, or *machete de braga*) in size and the *rajão* in tuning,

both from the Portuguese island of Madeira. From there, these instruments were brought to Hawaii by immigrants in 1879, where these instrument fused into the ukulele, which, at the latest, was used in 1886 to accompany *hula* (a typical Hawaiian dance) dancers. From Hawaii, the ukulele made its way to Micronesia. Famous Hawaiian ukulele players include Ernest Kaai (1881–1962, named “Hawaii’s Greatest Ukulele Player”), Jesse Kalima (1920–1980, who developed the ukulele as a solo instrument), and Herb Ohta [Ohta-San] (1934–, who taught lots of famous ukulele players).

With the U.S. tour of the *Hawaiian Glee Club* in 1901, the ukulele became known outside of Hawaii. In 1914, a self-instruction book for it was published in Los Angeles. One year later, during the *Panama-Pacific Exposition* in San Francisco, the instrument became popular in the United States. During the 1920s and 1930s, Cliff Edwards “Ukulele Ike” (1895–1971), who sang jazzy renditions of pop standards and accompanied himself on the ukulele, helped the instrument to become more popular. From then on, lots of instructional books were published and lots of instruments were built by American guitar manufacturers. Arthur Godfrey, who during the 1940s and 1950s moderated television shows, sang and played the ukulele and promoted its popularity.

During the first decades of the 20th century, the development of the blues created a new style through the shifting of the rural blues forms from the Southern U.S. states to the ghetto-like surroundings of big cities in the Northern U.S. states. In this genre of urban blues, not only did the rural topics disappear, but also new instruments became available. Stringbands with different kinds of guitars, mandolin, fiddle, banjo, plucked double bass, and ukulele were formed. In jazz, a banjo with the tuning of a ukulele is named *banjulele*, *banjouke*, *banjo ukulele*, *ukulele banjo*, or *banjo uke*, as played by Al Bowlly (1898–1941) or Joe Morris (1955–).

The ukulele can be seen and/or heard in dozens of films, which can be divided into two sets. First are those in which the story of the film deals with Hawaii and the ukulele appears for regional representation (e.g., William A. Seiter’s *Sons of the Desert*, 1933; and Frank Tuttle’s *Waikiki Wedding*, 1937). Second are those in which the story of the film has nothing to do with Hawaii (e.g., Billy Wilder’s *Some Like It Hot*, 1959; and Woody

Allen's *The Purple Rose of Cairo*, 1985). In these films, the ukulele's cultural and musical roots are ignored, and it is only used as a smaller-and-easier-to-play guitar for popular Western songs. This evolution did not take place with another four-stringed instrument, the Venezuelan cuatro, because this instrument, with its bigger size and bigger depth, is not as practical and "cute" (in both mentioned films, the ukulele is played by an attractive woman) as a ukulele.

With the Hawaiian ukulele player Israel Kamakawiwo'ole and his pop-reggae-medley "Somewhere Over the Rainbow"/"What a Wonderful World," the instrument and its cultural musical roots—in this case represented by a Hawaiian musician—became very popular. The song was included in his album *Facing Future* (1993), Hawaii's first platinum musical release.

Founded in 1985 and still active today, The Ukulele Orchestra of Great Britain sings and plays as an ensemble of different ukuleles (with half-acoustic and resonator-ukuleles), added to a plucked guitar bass, performing hits such as Steppenwolf's "Born to Be Wild," Nirvana's "Smells Like Teen Spirit," and Isaac Hayes's "Shaft." Jake Shimabukuro (1976–) from Hawaii plays Queen's "Bohemian Rhapsody" or Michael Jackson's "Thriller" as an amplified ukulele solo. The attraction of these songs is the contrast of powerful rock music and the very tender sound of a small plucked instrument that includes the clichéd Hawaii associations bound with it: a truly remarkable combination.

Jörg Jewanski

See also: [Cuatro](#); [Hawaii, Music of](#); [Polynesia, Music of](#); [Sitar](#)

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V

Vaudeville

Vaudeville was one of the most popular forms of entertainment in North America from the early 1880s through the end of the 1920s. Along with operetta, burlesque, and other 19th-century comic genres, it was highly influential in the development of American musical theater, inspiring countless Broadway composers and lyricists including George and Ira Gershwin. Vaudeville launched the careers of scores of actors, comedians, and musicians who navigated the transition from live theater performance to radio, film, and television. Its impact persists today in late-night talk shows and sketch comedy programs such as *Saturday Night Live*, whose combination of variety and comedy harks back to the vaudeville stage of more than a century ago.

The term “vaudeville” stems from various secular song traditions that developed in France between the 15th and 18th centuries. The texts of these songs often centered on love or humor and were set to simple, singable melodies with predictable forms (e.g., A B A). By the late 19th century, the term had evolved to encompass a new form of entertainment that originated in the Northeastern United States. Former ringmaster Tony Pastor (1837–1908) is credited with repurposing the word “vaudeville” in the early 1880s, in part to distinguish his family-friendly variety shows in New York from earlier, more risqué programming such as burlesque. Drawing upon existing modes of performance, including minstrelsy (blackface comedy) and the circus, Pastor’s brand of vaudeville responded to demand by a newly prosperous middle class for “good clean fun” as families and women occupied a growing share of theater seats.

A central figure in vaudeville's rapid expansion was Benjamin Franklin "B. F." Keith (1846–1914), who opened several theaters in Boston and New York in the 1880s and 1890s. With his partner Edward Franklin "E. F." Albee (1857–1930), Keith managed a circuit of houses that stretched from the Eastern seaboard to the Midwest. Albee's and Keith's United Booking Office, which functioned as a middleman between theater managers and performers, exerted near-monopolistic control of the business for years. Other entrepreneurs, including Alexander Pantages and Martin Beck, further expanded the industry. Beck, a Slovakian immigrant, built or acquired dozens of theaters and eventually formed the Orpheum Circuit that dominated territories from Chicago to the West. Racial segregation in venues was common in many areas and white- and black-oriented theater chains developed regionally. By the century's end, vaudeville was performed in hundreds of cities across North America and had eclipsed comparable forms of entertainment in terms of popularity and reach.

A typical vaudeville show consisted of a dozen or so acts performed over several hours. The format was flexible and the programming highly varied. Shows usually featured some combination of popular and classical singing, comedy routines, dance numbers, illusion or stage magic, acrobatic feats, and minstrelsy. Appearances by top-billed performers were normally reserved for the latter half of the show, evidently to build anticipation. Well-known performers, many of whom would establish careers in film and television, included Harry Houdini, Will Rogers, W. C. Fields, Al Jolson, the Marx Brothers, Charlie Chaplin, Mae West, Buster Keaton, Abbott and Costello, Gracie Allen, George Burns, Bob Hope, and Rose Marie. Such star power made vaudeville a vehicle for promoting Tin Pan Alley songs, as performers frequented Manhattan's publishing houses in search of new material.

The wane of vaudeville is closely linked to the rise of other forms of entertainment, most notably radio and cinema. At the end of the 19th century, theater operators were already incorporating silent films in their shows, with or without live musical accompaniment. The share of time devoted to motion pictures steadily increased during the first two decades of the 1900s—a short-term boon for business, but the practice eventually

spurred vaudeville's decline. The landscape changed dramatically with the advent of "talkies" (sound films) beginning in 1927. In just a few years' time, filmed entertainment became the main attraction for audiences at the expense of live stage performance, which was relegated to entr'actes or intermissions. As waves of performers left to pursue work in emerging media, many theaters formerly dedicated to vaudeville were reinvented as venues for screening films.

Joseph E. Jones

See also: [Foster, Stephen Collins](#); [Musicals](#); [Tin Pan Alley](#); [Virginia Minstrels](#)

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Veena

A plucked stringed instrument emanating from ancient India, the *veena* (sometimes *vina*) is featured primarily in the country's classical music—both Karnatic and Hindustani genres. Viewed historically, *veena* is a generic term for all string instruments. The earliest known use of the term is contained in the Tamil people of Tirumurai's list of musical instruments dating from the sixth to the 11th centuries. Similar to other instruments (woodwinds, for example), the name represents several instruments belonging to different families, including zithers (*Rudra veena*), necked bowl lutes (*Saraswati veena*), and plucked string instruments (*Mohan*

veena, ancient *veena*). An individual playing the instrument is called a *vainaka*. The Burmese harp is considered to be the earliest known form of *veena*; however, the term in modern usage refers to instruments of the lute genre and to certain types of guitars indigenous to India. In modern usage, the instruments designated *veena* have mainly been lutes or zithers, although recently the term has been applied to modified Western guitars. The *sitar* is considered to be a modified form of the *veena*, adapted to appeal to Persian musical tastes.

The Gupta *veena* is likely the instrument referred to in the section of the *Nāṭyaśāstra* devoted to instrumental music. It is described as an arched harp, played with strings parallel to the individual's body and both hands plucking the strings. This image is depicted on Samudragupta's gold coins. Although the coin's image does not clearly display the number of strings, written descriptions of a seven-string *veena* (*saptatan-tree veena*) bear a striking resemblance.

There are both fretted and unfretted types of *veenas*. The fretted models include the Rudra *veena*, which is typically associated with Hindustani classical music in the northern region of the country. The Saraswati *veena* is commonly used in Karnatic classical music of India's southern region. The fretless instruments include the Vichitra *veena* found in Hindustani music and the Chitra *veena*, or *gottuvadhyam*, associated with Karnatic music.

Eldonna L. May

See also: [Karnatic Music](#); [Mridangam](#); [Sitar](#); [Tabla](#)

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Villa-Lobos, Heitor (1887–1959)

Heitor Villa-Lobos, born into a middle-class Rio de Janeiro family, became the best-known Brazilian composer of the 20th century. His prolific output reflects the vast plurality of Brazilian peoples, and he consciously sought to create a national musical style that incorporated indigenous rhythms and

folk melodies into a Western classical idiom. His success during his lifetime in both Europe and the United States brought him international acclaim. He continues to inspire composers of South America and Latin American descent.

Largely self-taught, Villa-Lobos spent his childhood under the tutelage of his father, Raúl Villa-Lobos, who taught him to play the clarinet and cello. He secretly learned how to play guitar on the way to and from school, because at the time, the instrument was considered low-class and not acceptable in traditional Brazilian middle-class society. After an unsuccessful attempt at medical school (and after his overbearing father died), he felt free to learn as much as he could about Brazilian popular music, including street music. This street music, played by musicians called *choroes*, were the inspiration for his invented genre of *Choros*. In 1903 Villa-Lobos left home and moved in with his aunt, whose home was closer to the nightlife. He spent his formative years as a musician playing the cello in various music halls, hotels, and cinemas in Rio de Janeiro, where he met many members of the popular music scene, including Ernesto Nazareth and Anacleto de Medeiros.



Heitor Villa-Lobos was one of Brazil's most prolific composers. (Bettmann/Getty Images)

Villa-Lobos spent much of the period between 1905 and 1913 traveling around Brazil. It is believed he was researching indigenous music during this time. However, no records or diaries were kept during his travels, and not much is known about exactly where he went or who he was in contact with. He traveled to the Amazon, to the northeastern state of Bahia, and south toward the border of Uruguay. Nevertheless, his musical results of these travels are better documented: this appears to be the time when he formulated the type of composer he wished to be. Many of the melodies and rhythms that he heard on his Brazilian excursions likely found their way into his music, either directly or indirectly. However, he was not nearly as meticulous an ethnographer as Béla Bartók, and he did not document his sources in any existing scores. The only exception to this is his *Guia pratico* of 1932, which was a collection of folksong arrangements.

In 1913 he met his first wife, Lucilia, who was also a pianist and who premiered several of his piano works. In 1922, Villa-Lobos was chosen to represent Brazilian concert music in the “Week of Modern Art” held in São Paulo. Several of his works were performed there for an international audience. This momentous week in the life of the composer spurred him on to relocate to Paris the following year, and he lived there until 1930. While in Paris he expanded his international reputation, and connected with several notable European composers, such as Igor Stravinsky, Edgard Varèse, Maurice Ravel, and Sergei Prokofiev. By the time he returned to Brazil, he had become the most well-known living South American composer.

During the 1930s Villa-Lobos was instrumental in improving and organizing a state-sponsored Brazilian music education program, which necessitated his cooperation with the dictatorship of Getúlio Vargas. Although Villa-Lobos received criticism for generally supporting the right-wing regime, he felt it was his duty to bring the country up to date in terms of a nationalized music curriculum. The composer was, after all, primarily interested in advancing his own career, and he eventually became the Superintendent of Musical and Artistic Education for Rio de Janeiro. The Vargas regime lasted from 1930 to 1945, and during that time Villa-Lobos’s

goals of promoting Brazilian nationalism through music (particularly collective song) coincided with the goals of the dictatorship.

Villa-Lobos was also very successful in the United States, as both a conductor and a composer. In the 1940s he received several commissions from major orchestras, including the Boston Symphony Orchestra (Symphony no. 11), the New York Philharmonic (Cello Concerto no. 2), and the Philadelphia Orchestra. Villa-Lobos also composed a guitar concerto for Andrés Segovia, who premiered the work with the Houston Symphony Orchestra in 1951. He spent the last seven years of life back in Paris, where he continued to receive accolades, premieres, and commissions up until his death in 1959.

Villa-Lobos's catalogue is immense, and includes 12 symphonies, 17 string quartets, seven full-length ballets, more than 18 concertos, seven operas, several piano solos, a huge body of chamber works, and pieces with invented genres. Two of these genres are the approximately 14 *Choros*, and the nine works of differing mediums called *Bachianas Brasileiras*. These pieces all reveal Villa-Lobos's fascination with the music of J. S. Bach. The collective title alone gives a good indication of their intent: they are "Brazilian Bach-like pieces." The most famous of these is no. 5 for soprano voice and four cellos; the "Aria-Cantilena" movement being the composer's most recognizable and lasting melody.

Many of his works have a distinct rhythmic profile, based somewhat on the *habanera* rhythm of Afro-Cuban traditions. Some pieces include *samba*-like figurations, and *moto perpetuo* accompaniment figures, coupled with soaring melodies above. The *Choros* in particular often feature a characteristic indigenous Brazilian rhythmic background, over which quite intricate contrapuntal parts weave in and out. *Choros* no. 13 (1929) has the extremely unusual scoring of two orchestras and a band. (Sadly, the score for this was lost.) No. 10 from 1926, which is for choir and orchestra, uses enchanting ostinato rhythms and Amazonian birdsong as its primary material. In the *Choros* series of pieces, Villa-Lobos sought to combine the popular with the modern, and by translating the rhythms of street musicians into traditional classical ensembles, he was largely successful.

Christopher Gable

See also: [Accordion \(Americas\)](#); [Brazil, Music of](#); [Piazzolla, Astor](#); [Samba Instruments](#); [Samba Music](#); [Tango](#)

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Virginia Minstrels

The Virginia Minstrels were a group of 19th-century musicians and entertainers who staged the first full-length blackface minstrel show in the spring of 1843 in New York. Comprised of Dan Emmett (1815–1904), William “Billy” Whitlock (1813–?), Dick Pelham (1815–1876), and Frank Brower (1823–1874), the group was responsible for establishing the show’s standard format, instrumentation, and performing customs. Though their time together was brief, the success of the Virginia Minstrels spurred the emergence of countless minstrel troupes throughout the Northeast and ushered in the classic age of blackface minstrelsy.

The roots of the Virginia Minstrels lay in the early partnership of Emmett and Brower who, after touring together with various circus companies, formed a duo in 1842. Emmett, a self-taught fiddler and banjoist, had been performing as a blackface entertainer and songwriter for years in his hometown of Mount Vernon, Ohio, and elsewhere in the Midwest before he met Brower, a Baltimore-born comedian, singer, dancer, and the first black impersonator to play the bones. As a fiddle-and-bones duo, Emmett and Brower appeared on various New York stages before joining Whitlock and Pelham. New York-born “Billy” Whitlock had learned to play the banjo in 1838, and from then on worked as a blackface performer in local variety shows and with touring circus companies. Dick Pelham, also a New York native, was known principally as a dancer prior to his joining the group as tambourine player.

In christening themselves the “Virginia Minstrels,” the quartet likely intended to impart some regional authenticity to their project. Indeed, none

of the group's members were actually from Virginia, but the state's association with Southern plantation life bolstered the group's representations of black characters such as Jim Crow. Likewise, in borrowing "minstrels" from family singing groups that were popular at the time, such as the Tyrolese Minstrels and the Alpine Minstrels, the group's name also evoked a sense of respectability.

Following their New York premiere, the Virginia Minstrels staged their first full-length "Ethiopian Concert" in Boston on March 7, 1843. Unlike previous blackface acts that were performed only during intermissions for a play or as one of many acts in a variety show, the troupe presented an entire evening of entertainment divided into two parts. The first included a topical address delivered in black dialect and concentrated on Northern urban scenes; the second shifted to rural Southern plantation settings. Interspersed throughout were songs attributed to Emmett (such as "Old Dan Tucker" and "Jimmy Crack Corn"), dances, stump speeches, and parody skits.

Onstage, the Virginia Minstrels arranged themselves on four chairs in a semicircle, with tambourine and bones on the ends and fiddle and banjo in between. Such a layout allowed Brower (Mr. Bones) and Pelham (Mr. Tambo) freedom to move and interact with audiences as they performed. Emphasizing rhythm, sound, and body movement over melody and harmony, the Virginia Minstrels' instrumentation and stage action provided the model for many troupes that formed in the 1840s, such as the Ethiopian Serenaders, the Congo Minstrels, and Christy's Minstrels.

In the wake of their successes in New York and Boston, the troupe embarked on a tour to the British Isles in late spring of 1843, beginning with a performance in Liverpool on May 21. By July, however, the group had to disband in the midst of financial difficulty. Emmett went on to perform independently in Lancashire and with traveling circuses before rejoining Brower and Pelham in Dublin in April of 1844. In September of the same year, Emmett and Brower returned to the United States. In October, they began a tour of New England with replacements for Pelham and Whitlock, who had chosen to remain permanently in England.

By the 1850s, the minstrel show model and repertoire established by the Virginia Minstrels had increased in scope and changed in context. The two-

part structure was supplanted by a three-part form, and older and cruder dialect tunes were replaced by popular and sentimental ballads of the “genteel” tradition of minstrel songs by composers such as Stephen Foster. However, during the early 1840s, the Virginia Minstrels were of singular importance in establishing the groundwork for minstrelsy’s popularity, both nationally and abroad.

John Stanislawski

See also: [Emmett, Dan](#); [Vaudeville](#)

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Vocables

Evident in indigenous song styles throughout the world, *vocables* are musically sung syllables that contain no referential meaning. Vocables can consist of only vowels, parts of obsolete words, or “extra” vowels inserted into words to complete a melodic shape or phrase. Most prevalent in Native American musics, vocables perform a wide variety of functions because the musical system strongly reflects the entire culture.

Songs associated with task and incorporating vocables exist for virtually all activities in Native American societies. The use of vocables varies from tribe to tribe and region to region. Many Native American songs have no words at all, relying completely upon vocables to convey meaning. The length of the notes constitute a melodic line that is determined by vocalization techniques, and the use of isorhythm and/or rhythmic repetition is common.

Vocables are typically organized into sequential patterns that resemble words and recur in songs sung by speakers of several languages. One of the most common vocable patterns is *heyowicinayo*. Indians in the North and Central United States rely more heavily upon vocables than tribes in the

East, South, and Southwestern regions. In instances where words occur, they are typically short and take up only a small component of the melody. For example, a song text from a Blackfoot Sun Dance ceremony consists of the following text: “Sun says to sing”; the remainder of the song consists of vocables. The clear enunciation of vocables is rare; however, when it does occur it is usually the result of a Native American mannerism not found in Western art music. For example, syllables can be used as an ostinato pattern or “root” to imply an action, such as “way” which recalls a swinging motion. In the repertoire of Peyote Cult songs, approximately 50% of the songs consist of vocables, with the proportion varying somewhat from tribe to tribe.

Current research about vocables has investigated their significance and categorized them into types, to suit the melodic flow and desired vocal style. Different genres have different proportions of vocables; by contrast with lexical text, vocables may promote solidarity among groups with mutually unintelligible languages, a particularly important function at modern pan-tribal powwows.

Eldonna L. May

See also: [Blues](#); [Jazz](#); [Native American Music](#)

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W

Waltz

A dance in triple meter, the waltz was the most popular ballroom dance of 19th-century Europe. Though known now as one of the most elegant and graceful couple dances, thanks to the popularity of reality television shows like *So You Think You Can Dance* (2005–) and *Dancing with the Stars* (2005–), the waltz made a rather scandalous entrance onto the social dance scene in the late 18th and early 19th centuries. As a type of music, it charmed many a composer and infiltrated almost every genre of Western art music composition. Some would argue that, out of all dance forms, it had the greatest impact on Western musical history.

The origins of the waltz are shrouded in ambiguity. The term comes from the German verb *walzen*, which was a general descriptor for dancing to triple-metered music in closed position (that is, where the dancers' torsos face each other, the man's right hand rests on the woman's back or waist, and his left hand holds her right hand at approximately shoulder level). That term, in turn, is thought to have come from the *volta*, a country dance from southern France featuring rotating motion. The connection between the volta and the waltz is not stated explicitly anywhere, and so remains hypothetical. With regard to its actual steps, the waltz is closely related to the *Ländler*, a traditional country dance (also in triple meter) from Germany and Austria. The Ländler features stomping and clapping, which gradually melted away from the waltz as it moved from the country to the polished floors of urban ballrooms.

The waltz entered polite European society in the mid-1770s. Its rustic roots, close embrace, gliding motion, and quick rotation appealed greatly to people from all social classes because it differed so dramatically from the

other dominant social dance: the minuet. Franz Joseph Haydn replaced the minuet with a “mouvement de Walze” in a piano sonatina dated ca. 1776, which some believe is the waltz’s earliest appearance in classical music. Additionally, Martin y Soler’s *Una cosa rara* (1786) was the first opera to incorporate the waltz. The circulation of a pamphlet called “A method of composing with two dice as many Waltzes and Schleifer [a Medieval German dance] as one wishes, without being musical or knowing anything of composition” (1786), supposedly written by Wolfgang Amadeus Mozart, also demonstrated attempts to legitimize the waltz. By the end of the 18th century, its popularity had spread internationally, as evidenced by journal articles and music publication sales. The term “waltz” likely made the move from general descriptive verb to specific dance style in the last decade of the 18th century.

As with many new styles of popular dance and music, the waltz was feared and embraced simultaneously. The fear was twofold: medical and propriety. It was believed the dance’s spinning motion and excessive speed were harmful to the health, particularly that of women. One 19th-century exercise expert wrote, “Vertigo is one of the great inconveniences of the waltz; and the character of this dance, its rapid turnings, the clasping of the dancers, their exciting contact, and the too quick and too long continued succession of lively and agreeable emotions, produce sometimes, in women of a very irritable constitution, syncopes [the medical term for fainting], spasms, and other accidents which should induce them to renounce it” (Walker, 1836, pp. 148–149). Prior to the waltz, the closest contact that members of the opposite sex had on the dance floor was the clasping of one or both hands, and partners were frequently exchanged. Spectators, then, were quite shocked at the roaming nature of gentlemen’s hands, the close and sustained body contact, and the lifting of the lady’s skirts to prevent tripping. The famous English poet Lord Byron was perturbed at the dance’s seemingly loose morals and, under his pseudonym Horace Horem Esq., penned a lengthy poem about the dance. Despite vocal protestations, the dance had some notable advocates in Thomas Wilson, an English dancing master and author of *A Description of the Correct Method of Waltzing*; and the famous German author/poet Johann Wolfgang von Goethe.

The waltz conquered continental Europe and Britain, but it reigned supreme in Vienna. Large dance halls such as Sperl and the Apollosaal opened in 1807 and 1808, respectively. The latter could hold up to 6,000 dancers. It was also due to the waltz that the Congress of Vienna, the 1815 conference of European ambassadors that met in Vienna following the Napoleonic Wars, gained the reputation for dancing: “*Le Congrès ne marche pas—il danse.*” (The Congress does not walk. It dances.)

In the early part of the 19th century, Michael Pamer (1782–1827) composed many Ländler and waltzes for these new dance halls. Franz Schubert was likely the first canonic composer who explicitly composed and published sets of waltzes, but Carl Maria von Weber successfully transplanted the waltz from the dance hall to the concert stage. His piano rondo “*Aufforderung zum Tanz*” (1819) featured a formal introduction, a sequence of waltz themes, and a coda that summarized all of the major themes. This form matured through the waltzes of Joseph Lanner (1801–1843) and Johann Strauss the elder (1804–1849).

Both Lanner and Strauss the elder started their careers as violinists in Pamer’s orchestra. Though they worked together for many years, the pair split in 1825 and became friendly rivals for Vienna’s affections. Both of their waltzes spun from improvisations on the violin, but they developed distinct styles. Lanner’s waltzes tended to feature flowing, lyrical melodies with unexpected harmonic shifts. Strauss was the more conservative of the two, using predictable harmonic progressions and short melodic phrases strung together; however, his strength lay in surprising dotted rhythms and syncopations. The Viennese coined a phrase to describe their rivalry: “With Lanner, it’s ‘Pray dance, I entreat you.’ With Strauss, ‘You must dance, I command you’ ” (Carner, 1948, pp. 44–45).

Through Lanner’s and Strauss’s works, the waltz rose from the level of light dance music to veritable musical composition, and several aspects of the dance as a composition were cemented. Individual waltz themes expanded from eight bars to 16. One set usually consisted of five themes. Tempos settled to approximately 70 bars per minute. Introductions grew from a few short measures to longer, descriptive segments that frequently featured contrasting tempos and/or meters. In addition, Lanner and Strauss

started to name their sets. At first the names usually designated the place or event for which they were composed. Later on, they marked certain personal events or creatively described the introduction's mood.

In the long run, Strauss won the "battle," as tours with his orchestra throughout Germany, France, and Britain in the mid- to late 1830s set Europe on a Viennese waltz craze. Lanner and his orchestra did not tour much. Other composers, such as Josef Gung'l (1809–1889), Philippe Musard (1792–1859), H. C. Lumbye (1810–1874), and Louis Jullien (1812–1860), further fueled the international waltz craze in Berlin, Paris, Copenhagen, and London, respectively. Incidentally, Gung'l was responsible for bringing the waltz to America.

Johann Strauss the younger (1825–1899), who is now far better known than his father, assumed Lanner's place as his father's rival when Lanner passed away. Strauss the elder originally opposed the choice of musical career for his sons, and Strauss the younger spent his early professional life as a bank clerk. However, on October 15, 1844, at the age of 19, he made his bold debut as a professional conductor and composer. The concert was a rousing success with critics and audience alike. This consequently strained his relationship with his father, and things remained tense between them until Strauss the elder's death in 1849. Strauss the younger fully assumed his father's place when he merged his orchestra with that of his father.

Through the 1850s and 1860s, the Strauss name was virtually synonymous with the waltz. Strauss the younger was joined on the concert scene by his two brothers Josef and Eduard. The waltzes of the Strauss brothers combined the best aspects of their father's and Lanner's waltzes. They maintained the rhythmic surprises of their father's style but melded them with Lanner's lyricism. Furthermore, Strauss the younger became an avid follower of Richard Wagner, Franz Liszt, and the New German School. His waltz themes increasingly featured themes of unusual bar lengths, more dissonant harmonies, and colorful orchestrations. Many of his waltzes earned continuous places in the concert repertory during this time period. These included *An der schönen, blauen Donau* (On the beautiful, blue Danube), most commonly known to mass audiences today through Stanley Kubrick's film *2001: A Space Odyssey*, *Künstlerleben* (The artist's life),

and *Geschichten aus dem Wienerwald* (Tales from the Vienna woods). In the 1870s, Strauss the younger turned to operetta. For many, these works revealed a lack of understanding of vocal composition and dramatic structure. However, he wrote some of his most beautiful waltzes for his 16 operettas and, according to some, rescued them from oblivion. These included *Die Fledermaus*'s "Du und Du" and *Die Zigeunerbaron*'s "Schatzwalzer."

Besides the work of the Strausses, the waltz appeared in many canonic 19th-century works. Ludwig van Beethoven's *Diabelli Variations* (1819–1823) were originally called *33 Variations on a Waltz by Anton Diabelli*. Hector Berlioz incorporated the waltz into the second movement of his *Symphonie fantastique* (1830). Frédéric Chopin and Liszt wrote some of the most iconic waltzes for solo piano; Brahms, a good friend of Strauss the younger, also composed a set of 16 waltzes for solo piano (op. 39, 1865). In ballet, Léo Delibes included a waltz in *Coppelia* (1870) as did Pyotr Tchaikovsky in *Swan Lake* (1875–1876), *Sleeping Beauty* (1888–1889), and *The Nutcracker* (1891–1892). Notable operas such as Charles Gounod's *Faust* (1859), Jacques Offenbach's *Les contes d'Hoffmann* (1881), Wagner's *Parsifal* (1882), and Giacomo Puccini's *La Bohème* (1896) also featured waltzes. Luigi Arditi's well-known soprano showcase piece "Il Bacio" (1860) was an homage to Strauss the younger's waltzes.

The glamour started to fade in the 20th century as the Austro-Hungarian Empire marched toward its demise. The dance halls with their glittering waltzes seemed to live in denial of the political decline happening just outside their doors. In early 20th-century art music, the waltz took on a nostalgic and sometimes grotesque air. These unsettling waltzes included the third movement of Gustav Mahler's *Fifth Symphony* (1902), Maurice Ravel's piano solos *Valses nobles et sentimentales* (1911) and *La Valse* (1920), and portions of Igor Stravinsky's ballet *Petrushka* (1911).

When the Austro-Hungarian Empire fell after World War I, the center of European light music moved from Vienna to Berlin. The waltz lost its grip on western Europe. However, by that time it had shed its scandalous qualities and adopted a beautiful and often romantic nostalgia, attracting the attention of American song writers. The waltz was used to great dramatic

effect in musical theatre pieces such as Cole Porter's *Kiss Me, Kate* (1948), Rodgers and Hammerstein's *Carousel* (1945) and *The Sound of Music* (1959), Stephen Sondheim's *A Little Night Music* (1973), and Andrew Lloyd Webber's *Evita* (1978), to name a few. Following World War I, Soviet composers also embraced the waltz. Aram Khachaturian composed *Masquerade* in 1939, and Sergei Prokofiev composed his *Suite of Waltzes*, op. 110, in 1946.

Because jazz and popular music is predominantly written in duple meter today, the term “waltz” tends to be freely attached to any piece in triple meter. Current ballroom practitioners occasionally use the 19th-century concert repertory for their slow and Viennese waltzes. With popular reality television dance shows, any triple-meter song is fair game for the waltz. Though it may not be the king of dances anymore, the waltz has made its mark on history and lives on as a symbol of elegance and romance on musical theater stages, popular television shows, and classical concert halls.

Aya Esther Hayashi

See also: [Classical Music, European](#); [French Folk Dances](#); [Ländler](#); [Opera](#); [Symphonic Poem](#); [Symphony](#)

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Wayang Kulit

An ancient form of storytelling and great dramatic form closely allied with *gamelan*, the two-dimensional shadow-puppet theater known as *wayang*

kulit (or, in its ancient form, *wayang purwa*), is an Indonesian performance medium employing music that has gained prominence in Javanese culture and that carries connotations of extraordinary power. *Wayang* means “shadow,” or “ghost”; *kulit* means “leather.” Made from buffalo hide, the flat, intricately cut and perforated puppets are part of a tradition that dates back at least 10 centuries, when it flourished in the royal courts of Java and Bali. The puppets are stylized exaggerations of human form. Plots for these plays with music are derived from Indonesian and Indian epics, and the *Mahabharata* and the *Ramayana*. With the passage of time, the epics became distinctly Javanese versions of the original Indian texts, and by the 10th century they were recited in the form of wayang kulit as court-based theater. Most likely, the Hindu stories were applied to indigenous beliefs and local shadow puppet traditions, melding into a uniquely Javanese custom.

Inspired by Indian models, the genre spread to other islands, including Lombok, Madura, Sumatra, and Borneo, serving as a conduit for the dissemination of both Hindu traditions and Islam to Indonesia. The genre is an important form both as a ceremonial ritual and a popular entertainment. It transmits history of ancestral spirits, educates youth in traditional cultures, and serves as the touchstone for the practice of meditation or semadi. Wayang kulit performances are also commissioned by villages to celebrate marriages, births, circumcisions, and other rites. Taught by oral tradition and rote, learning the practices and repertoire of wayang kulit maintains the rich traditional relationship of master and disciple. Student puppeteers learn their craft from a master puppeteer (*dhalang*) over the course of time by oral tradition and rote learning. Dhalangs operate the puppets while narrating the story, recite all of the dialogue, provide sound effects, and conduct the gamelan orchestra that provides the musical accompaniment. Because singing is an important part of Central Javanese compositions, dhalangs must be able to effectively convey the voice of a princess, a pauper, and a nobleman as indicated in the storyline. Because the central figure in a wayang kulit performance is the dhalang, he is usually recognized by the audience as a powerful figure—typically a religious

leader, or shaman—who has the ability to communicate with the spirit world during the performance.

There are two principal types of puppets: three-dimensional wooden puppets (*wayang klitik* or *golèk*); and the flat leather shadow puppet (*wayang kulit*) projected in front of a backlit screen. Both forms are characterized by costumes, facial features, and articulated body parts. The *dhalang* operates the arms by the use of thin sticks attached to the puppets. Singers and musicians play complex melodies upon gamelan instruments and drums. Historically, the *dhalangs* were considered literary experts who disseminated moral and aesthetic cultural values. In addition, a talented *dhalang* can perform nearly 200 *wayang* stories (*lakon*) and is celebrated for his understanding of life and his role as a spiritual leader and teacher. *Dhalangs* reveal to others the mysteries of earthly existence and explain the philosophical and mystical composition of life, the nature of order in the world, of cosmic justice, and the laws of the universe.



An Indonesian master puppeteer moves a *wayang kulit* puppet before a white screen. This form of shadow puppetry typically presents tales from the major Hindu epics. (Aman Rochman/AFP/Getty Images)

The roles of comic characters representing the common man, and also celebrating Islamic heroes through the use of the puppets, have served as a vehicle for protesting socio-political issues, a function that can be attributed to the genre's continued popularity during the course of history. Although stories taken from the Indian epics, the *Mahabharata*, and the *Ramayana* have the highest popularity and prestige (especially the *Mahabharata*), stories of Javanese and Islamic origins are also performed with good result.

There are at least 200 wayang kulit stories in the repertoire, commonly known as the “Rama cycle” for the *Ramayana* and the “pendawa cycle” for the *Mahabharata*. The repertoire and performance practices were taught by oral tradition within the families of puppeteers, musicians, and puppet makers. The dhalang (rarely a woman) is expected to memorize a great body of stories and to recite ancient narrative passages and poetic songs creatively, performing all the roles in a particular play. He commands a thorough knowledge of *karawitan* (musical repertory and practice), is familiar with particular occasions, speaks with a wide variety of voices suited to everyone from the most refined gentleman to the crudest villain, can skillfully move the puppets to convey a variety of refinement and crudity, knows archaic languages and the complete range of contemporary social dialects, is a repository of spiritual and cultural values, and is acquainted with the latest political events and social problems. Wayang narratives involve moral and ethical challenges faced by the characters in their travails of life, love, and war. These morality plays contend with issues of good versus evil, as well as the struggle between right and wrong. They are about the pursuit of living a virtuous, noble life and the search for meaning. The structural plan for wayang kulit plays typically consists of three sections, accompanied by music performed by the gamelan ensemble that changes character or mode (*pathet*) to reflect the section breaks.

Wayang kulit takes place during the course of an entire night; the plays usually depict a battle whose turmoil is reflected in a disturbance of nature that is resolved when order is restored to human society and the world. Seated between the light source and a screen, the dhalang casts the shadows of the puppets against the screen, while at the same time signaling the gamelan ensemble (consisting of a combination of bronze gongs, xylophones, drums, and string instruments) for the musical selections necessary to accompany the scene. Sometimes he sings, too, to set the mood for an upcoming scene. Even though the stories center on Indic characters, they have been adapted in Java through the incorporation of stock comic characters who act as servants to the protagonists and serve as translators for the audience. All of the familiar characters communicate the various modes of human existence and manners of behavior.

Wayang kulit has changed significantly since Indonesia gained independence from the Dutch in 1945. For example, it was once very difficult to be accepted as a dhalang if one was not born into the family profession. In recent years, however, successful puppeteers have instead learned their craft from books and through observing other performers. Applying technology to puppet theater has been beneficial by providing better access to users, particularly children and young adults viewing wayang kulit with modern technology. Hansnul Jamal from the Universiti Sains Malaysia produced a multimedia experiment, “Borrower of the Light,” incorporating cyberpunk science fiction with Malay traditional wayang kulit. Wayang kulit remains popular today primarily as a tourist attraction, catering to the island’s eco-tourists and visitors. In an attempt to attract a younger, technologically facile audience, the genre also has recast itself by incorporating more comedy, references to celebrities, flashy stage spectacle, colored lights, strobe lights, synthesizers, and pop music. In 2008, the first wayang kulit animation, titled “Jala Emas Jala Perak,” was produced by Art Media Production in Kota Bharu, Kelantan, capturing the narration and the story that originated from the *Ramayana* epic. In 1996, a wayang virtual research project began as an experimental version of the traditional wayang kulit under Universiti Malaysia Sarawak. The virtual version of the traditional puppet is combined with a 3D animated figure and controlled by a mouse, where the visuals were projected onto a white screen.

Eldonna L. May

See also: [Gamelan Orchestra \(Javanese\)](#); [Indonesian Popular Music](#)

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X

Xalam

The *xalam* (also spelled *khalam*) is a plucked lute with four or five strings that is played in the West African countries of Senegal, The Gambia, and Mali. It is primarily played by *griots*, professional musicians, storytellers, and oral historians who are found throughout the west African Sahel. The word “xalam” comes from the Wolof language and usually refers specifically to the instrument played by Wolof griots, called *gewel*. “Xalam” is also sometimes used as a general term for any of the closely related plucked lutes played by West African griots. It is thought to be one of the models that inspired the creation of the American banjo.

The body (or resonator) of a xalam is carved from a single piece of wood to form a hollowed-out oval with a rounded back, which is covered in goatskin or cowskin. The round neck passes approximately two-thirds of the way through the resonator, where it connects to a fan-shaped bridge that supports the strings through a hole in the animal-skin soundplane. Each of the nylon strings is a different length, and they attach to the neck with leather hoops that can be tightened or loosened to change tuning. Xalam may differ in number of strings, size, and use of an electric pick-up, but the basic features are always the same. These organological characteristics make the xalam nearly identical to neighboring West African lutes that have different names: for example, the Mande *ngoni* (or *koni*), the Fula *hoddu*, and the Moorish *tidinit*, among several others. Other West African lutes, such as the Jola *akonting* and Gnawa *gimbri*, are closely related but differ in important details such as the shape of the bridge and the passage of the neck all the way through the resonator. Based on the xalam’s construction details and unusual playing style, scholars believe that xalam is one of the

instruments that inspired slaves taken from West Africa to the Caribbean and United States to build gourd banjos, predecessors of the modern American banjo.

Someone who plays the xalam is called a *xalamkat*. The Wolof suffix *-kat*, which is roughly means “one who does __,” is probably the source of African American slang terms such as “jazz cat” and “hip cat” (from Wolof *hepikat* [one who sees clearly]). Traditionally, the xalam was only played by members of griot families, who acted as court musicians, storytellers, oral historians, genealogists, and advisors. The knowledge of how to play and build a xalam was passed down within families for centuries, though today it is more acceptable for musicians from nongriot families to play the instrument as well. It is far more common for men to play the xalam, though some women do play the instrument. The xalam is typically played solo or as part of a small ensemble at personal events such as weddings, infant naming ceremonies, and private parties, where it is used to accompany lyrics drawn from the griot historical repertoire. It may also be heard in larger ensembles playing for national folkloric performances, touristic presentations, and popular *mbalax* dance music. Some of the best-known xalam players today include Bassekou Kouyate, Mama Sissoko, and Cheick Hamala Diabaté, among others.

To play the instrument, the xalamkat alternately strikes the strings with the back of the index or middle finger in a downward motion and plucks upward and downward with the thumb. The two longest strings are used for most of the melodic content, and they are stopped with the fingers of the left hand to produce different pitches, as with a guitar. The two or three shorter strings are always played open, serving as repetitive drone strings or higher melody strings. Xalamkats tune their instruments in several different ways, with each tuning system—called *fodet* in Wolof—being used to accompany a specific musical and lyrical repertoire. The word “fodet” can also refer to the short, repeating musical patterns of six to 24 beats that constitute the foundational musical content of xalam music. In performance, these ostinato patterns are embellished by variations and virtuosic interjections, as well as the lyrical singing they accompany.

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See also: [Griot](#); [Jali](#); [Kora](#)

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Y

Yodeling

The *yodel*, featuring rapid movement between head and chest voice, is a unique vocalization both hallowed and maligned, sacred and profane. It is as old as humankind and as contemporary as hip-hop and techno; both unique and universal and with a deeper and more global past than is generally presumed due to its association with lowest-common-denominator, inebriated, Oktoberfest, “Sound of Music” sing-alongs. What people assume about yodeling is based on this cultural template of kitsch, which marginalizes it as a sign of civilization in decline.

The reputation of yodeling suffered dating back to the 13th century when Eckhardt of Saint Gall (Switzerland) demanded the prohibition of “ugly vocal sounds” and “voices, neighing (as if the voice of a singing she-ass), lowing or bleating (like farm animals), effeminate voices, and every counterfeit, ostentation, and novelty of voices” (Plantenga, 2013, p. 16). Later, in the 15th century, Arnulf of Saint Ghislain complained that yodelers “bray with the din of their brawling bark louder than an ass” and that “they spew out harsh-sounding things,” giving fuel to critics spanning Western history from Roman emperors to opera critics, popes, Mark Twain, Goethe, *Village Voice* journalists, and Nashville producers.

Yodeling’s reputation is just now, over the past 20 years, recovering from being hijacked by kitsch-meisters, nationalists, and fascists in the 1930s. It is becoming acceptable again, even crucial world music, right in one’s own backyard, as Austrian world musician Hubert von Goisern discovered—while touring Africa.

The yodel and such preceded language and song as humans attempted to communicate with animals and their environment—perhaps with an

existential cry of awe into the wilderness. Yodelers often imitate birds. Lucretius, in *De rerum natura*, wrote: “Imitating with the mouth the liquid notes of birds came long before men were able to repeat smooth songs in melody and please the ear” (Plantenga, 2013, p. 10). The most effective bird mimicry ensured an evening meal, but sometimes humans just wanted engaging conversation. Some bird yodels may actually launch the vocalist into a state of self-inquiry—as the yodel bends to personal desires and self-enchancement. Many rites around the world include bird-call yodels, including those of Khirgiz and Yakut shamans who imitate birds visually and vocally. New Guinea’s yodelers interweave bird calls into their rituals. The cuckoo is a favorite (*Kuckucks-jodler*), but other birds—nightingales, loons, doves, whippoorwills, and mockingbirds—are also imitated. The ideal conditions for a Swiss *Juutz* (nature yodel) would include the singers harmonizing with their own yodeled echoes in nature, with the echo representing early instants of recorded sound as the mountain air preserved the echo for a few ephemeral, stirring seconds.

The yodel served as a utilitarian call, as warning, or as long-distance communication among herders or herders and their herds in (often) mountainous or otherwise treacherous terrain. Author-musician Ed Sanders of the Fugs calls it “a homemade Morse code for people in the mountains” (Plantenga, 2004, p. 12). Pulitzer Prize-winning novelist Booth Tarkington described a yodeler in *Penrod* (1914) as “a lunatic whooping the lonely peace of the woods into pandemonium” and as “a code-signal to summon forth his friend” (Plantenga, 2013, p. 11).

Humans domesticated animals until herds began to heed the cowherd’s yodel, leaving herders with less to do. As cattle grazed, cowherds discovered leisure; *homo faber*, meet *homo ludens*. With leisure came idleness, which led to play, and play led to engrossing vocal experiments. Hermann Hesse described this in *Peter Camenzind* (1906): “On one of the slopes where I usually drove my beasts ... I sprawled in the warmth, gazed in wonderment at the hurrying white cloudlets, and yodeled softly to myself until the goats noticed my laxness and took advantage of it” (Plantenga, 2013, p. 11).

In the Romantic era (later 18th century), the yodel, reshaped by human aesthetics and playfulness, was introduced into popular songs as a decorative refrain, “a soul-freeing flow of notes,” as Eastside Dave Kline, a Pennsylvania Swiss yodeler describes it, which effectively hotwired nature to civilization (Plantenga, 2004).

A yodel is basically a powerful vocal that shifts rapidly between chest and head voice, accenting the voice break as a desirable audio effect. This jolt of air at the glottis, where the epiglottis muscles open and close the glottis flap to ensure that food goes down the esophagus and not the trachea, highlights the pitch change—and a three-octave leap can certainly be a shock to both ear and decorum. No glottal jolt, no yodel; everything else is secondary.

Whereas yodelers sharpen this transitional cleft between bass and falsetto voices at the pitch change, Western singers from pop to opera polish away that rough seam with glissando techniques to the point of imperceptibility. Musicologist Erich von Hornbostel (1877–1935) listed the yodel’s chief characteristics as including: transition from chest voice to falsetto, large distances between notes, broad range extending the outer edges of sound, sung on vowels—AH, OH, OO for chest notes, AY, EE for head voice—that are often preceded by consonants, which function as “levers,” propelling the yodel over long distances.

Country music’s biggest star, Hank Williams, was genetically predisposed to the voice-break yodel, stretching the vowel-howl of words such as “lonesome.” Irish singer Dolores O’Riordan of the Cranberries was also born with the ability to voice-break, allowing her to effortlessly wring extra soul from a simple phrase.

People usually assume that yodeling is of Swiss origin; 17th-century tales, in fact, describe Swiss mercenaries suffering from homesickness who, upon hearing certain yodels, would suffer unusual effects. A law was eventually passed that forbade hysteria-arousing yodeling in their presence.

Swiss yodeling provides a grand topographical dialogue between human and environment, inspiring deep connections to the big “out there.” Manfred Bukofzer, in his 1936 *Magic & Technique in Alpine Music*, described the magical powers of the *kuhreihen*, mystical incantations

consisting of yodeled tones combined with certain words and cow names, which aided in binding a herder to his herd and eradicated evil spirits and illness (Plantenga, 2004, p. 25).

Yodeling is so associated with Switzerland that many refuse to believe it originated in Africa. The earliest yodel was indeed Central African; Bantus, Bushmen, and Pygmies all yodel. Pygmies are likely the original yodelers; their deceptively simple, yet awe-inspiringly complex yodels are used to celebrate a successful hunt, lure animals into traps, influence fate, praise the forest, and simply entertain.

Recent DNA studies corroborate Alan Lomax's and Victor Grauer's pioneering Cantometric studies, which attempted to document global vocals based on a list of (shared) traits to trace their origin and dissemination. Both the DNA and Cantometrics studies reinforce out-of-Africa theories that the original humans, "a single band of 'native' Africans," migrated from Africa, carrying their characteristic vocals—including hocketed and polyphonic yodeling—in a diaspora that began more than 20,000 years ago when, as Grauer points out, "the ancestors of every human now living were a single population" (Grauer, 2006, p. 15).

They wandered, evolved, and eventually populated the world, with their music morphing with changing topographies, social systems, needs, and circumstances. Lomax and Grauer found yodeling in the farthest corners of the Earth: Taiwan, South America, Genoa, Scandinavia, Scotland, Georgia, and beyond.

African vocals likely entered the New World via slave ships. Yodeling and its rougher cousin, the field holler, no doubt nourished the roots of gospel, blues, jazz, and soul. But yodeling was probably already present before the first slaves and (Alpine) colonists arrived: the Sioux prepared for battle, and also augmented their love songs, with yodels. Black cowboys and Mexican *vaqueros* likely taught cowboys how to yodel.

Uniqueness and versatility ensure yodeling's continued vitality. Many artists became great because of—and not despite—their yodeling: Hank Williams, Jimmie Rodgers, jazz vocalist Leon Thomas, and Tuvan vocalist Sainkho (Demetrio Stratos), among others.

Yodeling is heard in literally every musical genre. Yodeling survives—even thrives—and its uniqueness is precisely why many contemporary avant-garde vocalists, beginning with the Dadaists, such as Jaap Blonk, Yma Sumac, Paul Dutton, Anna Nacher, Erika Stucky, Mij the Yodeling Astrologer, Tim Buckley, Shelley Hirsch, Christine Lauterburg, Phil Minton, Kutzkelina, and many more return to the primitive to astonish and transcend content and ordinary musical thresholds to reinvent a speculative future.

Bart Plantenga

See also: [Field Hollers](#); [Lomax, Alan and John](#); [Rodgers, Jimmie](#); [Vocables](#)

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Yuman Music

The Yuman people belong to one of several recognized Native American tribes located across the Mojave Desert from southern California and Arizona into northern Baja California in Mexico. They include the Grand Canyon and central Arizonan tribes (Havasupai, Yavapai, Walapai), the Colorado River tribes (in order upstream, Quechan, Cocopa, Halyikwami, Kohuana, Yuma, Halchidhoma, and Mojave); the Maricopa on the Gila River; and the California Peninsular tribes (Kumeyaay, Kiliwa, Paipai).

The California clans are dominated by the modern Kumeyaay, including the former Diegueño, Kamia, and Tipai-Ipai (in San Diego and Imperial Counties, extending down to Ensenada). They speak mutually intelligible dialects of a single language and share musical traits and ceremonies with the Yavapai and Walapai. Kumeyaay ceremonies of adolescence, mourning, religion, and marriage include singing and dancing, accompanied on musical bow and whistle, and the traditional call to ceremony was made with a bull-roarer. Singing originally played a central role in healing and managing weather, but only its use in storytelling has survived alongside modern hymn and popular singing. Young men played a traditional gambling game (known by its Spanish name, *Peon*) and performed courtship songs on the flute, but they did not use drums: other instruments include baskets (scraped or beaten with a stick) and rattles made of clay, gourds, turtle shells, deer hooves, or tin cans. Some song types were restricted to shamans and other men who took jimsonweed in order to enhance spiritual connections.

Yuman music developed a highly distinctive mode of singing, including a relaxed, flowing vocal quality with a “rise” in the center of a ternary structure (A A A ... Rise, A). One type of song unique to Yuman culture emphasizes ridicule; these were generally called “bad songs” and were directed at other clans throughout much of California and the Great Basin.

The Mojave and Quechan retain some of the large territory they formerly controlled through trade and war. Because singing was an important part of social interaction between tribes, Mojave musical traditions have been incorporated into most other Yuman song repertoires. In the Mojave tradition, dreams are believed to be the basis of everything in life, including music, so new songs are received through dreams, and singers must “dream” an old song before having the right to sing it. The Havasupai of the Grand Canyon speak a Yuman language and share the relaxed vocal quality, but their songs have many different formal structures, more specific types, and may be accompanied by drums.

The most significant structural characteristic of Yuman music is that most songs are organized into long, coherent series based on a single myth; as cycles can contain more than 100 songs, it can take several days of

ceremonies or social gatherings to sing a complete cycle. Songs contains a combination of vocables and two to three character names or places from the myth (most notably in Diegueño, Quechan, and the non-Yuman language Luiseño). Trading of song cycles was common; the Mojave perform song cycles that they attribute to the Chemehuevi, the Kamia, and the Quechan. The oldest cycles include the *Akaka* (raven), *Yelak* (goose), *Ahta* (cane), and *Kapeta* (turtle). Learning and performing these cycles requires both stamina and virtuosity, and song leaders control the flow of unison singing with the assistance of a rattle. Singers may dance in rotating circles or sing to accompany two silent lines of dancers (men facing women, moving forward and backward).

The Smithsonian-Densmore collection contains cylinder recordings and transcriptions of Native American music (2,385 made by Frances Densmore herself); her selections of Yuman, Cocopa, and Yaqui music were transferred to long-playing records (LPs), held by many university music libraries. George Herzog, the first American professor of comparative musicology, also made notable transcriptions and analyses of Yuman and Maricopan music. New resources include Quechan filmmaker Daniel Golding's 2010 documentary entitled *Songs of the Colorado*, and contemporary recordings by several tribal elders and song leaders.

Laura Stanfield Prichard

See also: [Densmore, Frances](#); [Native American Music](#); [Navajo, Music of](#)

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Z

Zajal

Zajal or *zadjal* is the name of an Arabic form of poetry that relies on dialectic oral speech rather than conventional classical language. Its origin stems from a variety of Andalusian vernacular and strophic poetry that emerged at the turn of the 11th century, and then spread to the rest of the Arab world. Etymologically, “zajal” means “to raise the voice in singing.” Formed out of a rich history of intercultural and Hispano-Arabic exchanges, this new poetry developed with and was influenced by music and singing. Materializing as a form of poetry used for entertainment and debauchery, it evolved into an independent and sophisticated popular art that expresses joy as well as the difficulty of living.

Under the Almoravid rule (1031–1130 CE), Andalusia (south of the Iberian peninsula) had known two forms of poetry, the *muwashshah* and *zajal*. With an original strophic structure using different rhymes and dialects within the same poem, these forms introduced new prosody to classical Arabic poetry. The *muwashshah* was written in formal Arabic, whereas *zajal* was composed entirely from local dialects of the Iberian peninsula. However, the origins of these two forms are still debated. While some say that *zajal* developed from the *muwashshah*, others consider that the former preceded the latter. Some scholars trace the beginning of *zajal* to pre-Islamic and early Islamic times, whereas others affiliate it with the Romance lyrical poetry that existed in the Iberian peninsula. Regardless of these hypotheses, one thing is certain: *zajal* became a hybrid art form practiced by Muslims, Jews, and Christians in their weddings and other festive occasions.

Zajal is formed by an initial couplet (*matla'*); a closure (*Markaz*) that rhymes with the *matla'*; and different strophes (quatrains). Those strophes usually contain three symmetrical lines (*tercet*) called *ghusn* (pl. *aghsan*), and rhyme together in one strophe but differ from one strophe to another (Monroe, 1989, pp. 38–39). *Sajal* is based on a binary rhythmic cycle and a formal repetitive structure (*a a b b b a*), alternating—from a verbal point of view—refrain (*matla'*) and verses (*aghsan*).

The Andalusian zajal became a formally established poetry art with Ibn Quzman (1080–1160), native Andalusian poet of Cordoba, who used it for his panegyrics (*madih*, poem of effusive praise), but also to sing about nature, wine, and love. Later on, zajal was adopted by Sufism. In its contemporary form today, zajal is very popular in the Maghreb, Egypt, and the Levant (especially Lebanon and Palestine). It is often used in conjunction with *shi'r 'ami* (vernacular poetry) or replaced by the term *mu'anna* in the Levant, and *malhun* in the North African context.

The lyrics of zajal are rich in themes related to the profane and the sacred. Profanity poems deal generally with daily pleasures such as love, eroticism, and wine; nostalgia for the lover; description of nature; and satirical poems. The poet can treat different themes in one verse. With the development of Sufism, zajal lyrics took on a more religious tone, with a description of mystical experiences. Nowadays, zajal is used more to express social and political problems in society.

In Lebanon, zajal is still a popular poetry form, because of its high literary value and formal virtuosity. As an oral tradition born in the mountains and the villages and influenced by Syriac liturgy and poetry, it succeeded in gaining sophistication and popularity. It also became a national pride and an entertainment practice with annual and regional championships. This contemporary folk poetry, semi-sung and semi-improvised, is a collective form of poetry, sung on popular melodies and often accompanied by percussion instruments. It is a usually spontaneous and humorous contest between two people or two teams called *Zajalin* (zajal makers), who criticize or praise each other and exalt their abilities in the literary, poetic, and historical domains. The poet starts sometimes his improvisation with the word “*Ufff*” (an expression of pain and melancholy

that is more like a warning to get the public's attention). Then, using the same meter and rhyme as the opposite group, he repeats one or more words used by his challenger to start the poetry duel. The chorus (*al-raddadah*) supports the poet and interprets his thematic refrains, accompanied by tambourine (*daff*) and clapping. These duels usually exalt the superiority of a community or a region, the beauty of the mountains, the village, the joy of love, and attack the enemy or the rival community.

From a vernacular poetry rather despised by medieval classical poets, zajal evolved into a very popular and valued poetry in the 20th century, despite its absence today from media and formal artistic representations.

Diana Abbani

See also: [Andalusian Music](#); [Kalthoum, Umm](#); [Malhūn](#); [Sufism, Music of](#)

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Ziegfeld, Florenz, Jr. (1867–1932)

Florenz Ziegfeld, usually known as "Flo" Ziegfeld, was an influential American Broadway producer and theater manager in the beginning of the

20th century. He was notable for the series of long-running revues, the *Ziegfeld Follies* (1907–1931), inspired by the Folies Bergère of Paris, which won him the title of “Glorifier of the American Girl,” and also as the producer of the musical *Show Boat* (1927) by Jerome Kern and Roger Hammerstein II.

He was born into a German immigrant family. Ziegfeld’s father, Florenz Ziegfeld, Sr., ran the Chicago Musical College and later opened a nightclub called the Trocadero. Ziegfeld, Jr. was thus exposed to the business of entertainment when he was young and helped his father to recruit performers for the World Columbian Exposition in 1893.

Ziegfeld’s stage spectaculars, the *Ziegfeld Follies*, which began with *Follies of 1907*, showed his ambition of “Glorifying the American Girl” (Kantor and Maslon, 2004, p. 18) and were produced annually until 1931. Through the *Follies*, enhanced with elaborate costumes and sets, he reflected an image of the most refined ideals of female beauty. “It is necessary for a girl selected for the Follies to have personality and have grace. I do not care if the hair is long or short, blond or brunette, as long as it frames the face becomingly,” said Ziegfeld in 1928. “Back and shoulders, of course, should be beautiful, and a rounded neck is also essential, while graceful hands are quite necessary,” and then he emphasized that “the legs must be shapely, and last but not least, the proportions of the figure must be perfect” (Kantor and Maslon, 2004, p. 18). These productions introduced beautiful women chosen by Ziegfeld and were choreographed to the works of prominent Tin Pan Alley composers such as Irving Berlin, George Gershwin, and Jerome Kern. The *Follies* also helped many performers, female and male, achieve significant successes with both their finances and their popularity: Fanny Brice, Lillian Lorraine, Ruth Etting, W. C. Fields, Will Rodgers, Eddie Cantor, Nora Bayes, Billie Burke, and Ann Pennington, among others.

Ziegfeld initially started the *Follies* for Anna Held, a Polish-born stage performer whom he discovered in London. It was Held who suggested that Ziegfeld produce a Broadway revue like the famous French Folies Bergère, with beautiful girls, music, fashion, and also comedies. The *Ziegfeld Follies of 1907*, the first revue of the long-time series, opened on July 8, 1907, with

the chorus known as the Anna Held Girls, and was an instant smash hit that ran for 79 performances. The first *Follies* cost \$13,800 to stage, \$3,800 a week to run, and yielded a profit of \$120,000 (Golden, 2000, p. 112). Ziegfeld kept bringing the *Follies* back every summer until 1925 and two more versions in 1927 and 1931 until the onset of the Great Depression.

In addition to introducing glamorous female performers, Ziegfeld also accepted African American comedian Bert Williams to the all-white show *Follies* in 1910, which was a shock to the audience as well as the cast. It was said that some cast members delivered an ultimatum to Ziegfeld that unless Williams was fired, they would leave. Ziegfeld replied, “Go if you want to. I can replace every one of you, except the man you want me to fire” (Chude-Sokei, 2006, p. 2).



Theater impresario Florenz Ziegfeld was known for his talent for self-promotion, elaborate stage shows, and innovative musical theater acts. (Library of Congress)

Ziegfeld and Anna Held's relationship became worse and worse after the *Follies*. Ziegfeld earned a lot of money through the *Follies* but also lost a lot by gambling. Besides this, he was unfaithful to Held and although Ziegfeld and Held never actually married, they had lived together long enough to qualify as legal husband and wife. Finally, they divorced in 1913, and the following year Ziegfeld married actress Billie Burke, who played Glinda in *The Wizard of Oz* in 1939. They had one child, Patricia Ziegfeld Stephenson.

The *Follies* grew from 79 performances in 1907 to 424 in 1922, which ran for the whole year. Originally the *Follies* were produced during the summer every year, but gradually became nearly an everyday entertainment. Ultimately, Ziegfeld built his own 1,600-seat theater in 1927 and produced his own show, *Rio Rita*, in February of the same year there. At the end of year, *Show Boat* was produced in the Ziegfeld Theatre. *Show Boat* was considered a landmark in the history of Broadway, and producing it was probably one of the most challenging yet best decisions that Ziegfeld ever made. His daughter recalled, “*Show Boat* was really a step for him that was terrifying ... he said, ‘we cannot do this musical with all this sadness’ ” (Kantor and Maslon, 2004, p. 112). The libretto dealt with racism and mixed marriage, together with serious social issues, so this show challenged the audience in the 1920s. Nonetheless, *Show Boat* won positive reviews and was a big success. It has been revived a couple times and also filmed three times.

In his last year, Ziegfeld staged a revival of *Show Boat* and brought stars from the *Follies* to CBS radio with *The Ziegfeld Follies of the Air*, in an attempt to bring the successful revues to the new medium of radio. His half-hour series aired on Sunday evenings during 1932. After Ziegfeld died in 1932, the series returned in 1936, serving as a tribute to the showman. Ziegfeld died at a hospital in Hollywood on July 22, 1932, after a long illness. He had never recovered from an attack of pneumonia the past winter and had been ill intermittently since February, though he still tried to work as a producer.

Chloe Hsun Lin

See also: [Cohan, George M.](#); [Lenya, Lotte](#); [Musicals](#); [Ragtime](#)

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Zither

Zither, both a German and an English word, describes a wide range of chordophones or stringed instruments constructed from a block of wood or board with a frame or an elongated soundbox or resonator. The frame could be as simple as a stick with one string, such as the musical bow (a monochord). It can have from one to more than 100 strings made from catgut, animal hair, leather, waxed linen, nylon, silk threads, metal such as brass, or other materials. The strings are bowed or plucked with the fingers or with a plectrum.

Zithers are found in all parts of the world. They include autoharps, dulcimers, guitar zithers, harp zithers, mandolin zithers, pianochordia, psalteries, violin zithers, and more. The resonator of the zither can either be joined or glued to the frame (such as for dulcimers and psalteries) or detached from it. Some European and American zithers were highly decorated.

The term “zither” is derived or originated from the ancient Greek word *kithara*. The zither and its related family of instruments were found as far back as in ancient times. Wooden zithers such as the *qin* or *guqin* have existed in China since the 12th century BCE. That had around seven silk strings but lacked bridges. The ancient Chinese *zheng*, a plucked zither dating from around the sixth or seventh century BCE, had movable bridges and 12 or more silk strings. (The modern *zheng* usually has 16 metal strings.) Zithers related to the *kithara* existed in ancient India as far back as the fifth century BCE. Early zithers of India included the *bīn* or *vina* and were documented from as early as 1000 BCE. The Korean *ajaeng*, a relative of the Chinese *yazheng*, is a bowed zither that made its appearance before the fourth century BCE. It had adjustable bridges, but instead of being plucked it was bowed with a stick. The 12-string Korean *kayagum* has been in existence since the eighth century BCE. The Japanese *koto*, an elongated,

13-string plucked zither with movable and permanent bridges, had roots in China and was heard in Japan from the eighth century BCE. From ancient Burma came the *saung-gauk*, an arched harp that was traced to the second century CE Buddhist rulers. The Korean *komungo*, a long plucked zither from the seventh century, had six silk strings, detachable bridges, and frets.



Zithers consist of strings stretched along a flat body. They are found in cultures throughout the world. (Bill Johnson/The Denver Post via Getty Images)

Zithers existed in Europe during the 12th century. The term “zither” was used in Europe from the 15th century for a chordophone with a neck. Its development varied regionally across Europe. Its early appearance was

rectangular in design with various numbers of strings. The instrument was constructed with a wooden soundbox or resonator slightly over 19 inches in length and about two inches wide. It contained from two to three strings made from animal gut, hair, brass, or other wires. The soundbox of these early zithers was detachable. To stop the sound, a small metal bar was used to press the melody strings against the frets (Michel and Fujie, 1997). Among zithers from medieval Russia were rectangular or longitudinal zithers, instruments related to the northern lyre. These longitudinal zithers had five and sometimes four strings and a flat soundbox glued to the soundboard. They did not have sound holes in the soundboards, but the holes for the string pegs were drilled into the neck of the instrument.

The northern European *scheitholt*, a box zither with a fingerboard, played a significant role in the development of the modern zither in Europe and America. The *scheitholt*, which translates into English as “wooden stick,” was depicted in numerous paintings from the 15th and 16th centuries onward. It was found in various European countries and regions including Austria, France, Germany, Holland, Iceland, Italy, Russia, Scandinavia, Switzerland, and Eastern Europe. Constructed of wood, the width of the soundbox of the *scheitholt* was around two inches and its length slightly over 19 inches. The European zither was also related to the cittern and guitar. The *cittern*, a very popular instrument during the Elizabethan era and used in England from the Renaissance period, had roots tracing to the kithara. It was usually decorative and ornamented. An arch-cittern had around 20 chromatic brass frets, a double set of melody strings with one fret, and nine bass strings with another fret.

The *scheitholt* had two or more melody strings and eight or more bass strings fastened with iron pins. The strings were made of catgut, animal hair, or metal such as brass. The melody strings of a *scheitholt* found at the Germanisches Nationalmuseum, Nürnberg, were tuned g^1 to d^1 , with the bass string tuned to G and its fundamentals. This particular *scheitholt* also contained iron frets, with the first 14 forming a diatonic Mixolydian scale (Van der Meer, 1970). The *scheitholt* later developed into the *schlagzither* or *kratzzithern*. Instead of being placed on the soundbox, the frets of the *kratzzithern* were on the fingerboard, glued to the instrument. It was played

with a plectrum or quill. Some of these later developed into the Schwyzer zither, a double zither with two diatonic fingerboards popular in Switzerland. The strings of the schlagzither were diatonic and struck with the fingers and a plectrum.

The European zither had 30 or more strings and a fretted fingerboard. A plectrum on the right thumb plucked the strings or accompaniment, while the left hand stopped the sound. Constructed with a flat soundboard, the zither was placed on a table or the performer's lap when being played. Two main types of European zithers from the 18th century were the Mittenwald zither and Salzburg zither. Both were circular in design. The edges of the Mittenwald zither were curved, whereas only the side opposite the performer of the Salzburg zither was round. Although the tuning of these zithers differed, a standard tuning of the Salzburg zither was 29 strings tuned by fifths (C, G, D, A, E, and so on) plus five melody strings tuned a', d', g', g, and c (Michel and Fujie, 1997). According to Van der Meer, the Salzburg zither can have three melody strings and 12 bass strings. The Mittenwald zither by Franz Kren was shaped similar to a lyre. These zithers, created during the 1830s, had 14 bass strings fastened to pegs in the arched bridge and four melody strings fastened to hitchpins. The strings were tuned a¹-a¹-d¹-g/a^{1b}-G-b-g¹-F¹ # -e¹-d¹-a-c¹ # -e-g-d-A-c. The frets are organized diatonically, resulting in a Mixolydian scale in two octaves. There are also two shorter frets (Van der Meer, 1970).

One European country important in the development of the zither, including the bowed zither, was Holland. These box zithers were hollowed and square. They ranged in length from two to three feet or more with three to four strings. Each end had a bridge and the first string was used for the melody. In one method used to play it, the right thumb and a small stick or quill held in the left hand are used to pick the first string to produce the melody. Some players used two small quills to produce the sound: one to slide over the strings while the other produced the melody by striking the first string. A bow was sometimes used to slide over the strings as the nail of the thumb picked the first string to play the melody. These types of box zithers were found in Holland during the mid-18th century and were called *hommel* or *nordische balk*. The European zither had many names depending

on the country or region: for example, *cetra da tavola* (Italy), *épinette des vosges* or *cithara* (France), *hummel* (Sweden), *langleik* (Norway), and *palaika* (Russia).

The Alpine zither, a box zither, was directly descended from the *scheitholt* of Germany and Austria. It was quite popular in these countries during the 18th and 19th centuries. It used more than 30 open or accompanying strings made from catgut, nylon, or metal. The melody strings had frets and were chromatic. The strings were played with a plectrum on the right thumb. During the 18th and early 19th centuries, the zither made its way from the countryside of Europe to its cities via the rich aristocrats. Most wealthy homes had zithers and aristocrats sought zither teachers for their offspring. The instrument was used for entertainment at European inns and salons.

The Alpine zither developed into a virtuoso concert instrument, the concert zither. From a folk-tradition instrument, the zither was transformed into a concert solo and accompanying instrument for various performers such as singers, guitarists, violinists, and others. By the mid 19th to early 20th centuries, the Alpine zither had also become as a concert instrument. Exercise books were printed and composers created works for it. Virtuoso zither players were frequently on the scene. These include Johann Petzmayer, who rose to fame in the mid-1820s in Vienna. In the mid-19th century, Carl Ignaz Umlauf helped to further establish the zither as a concert instrument. Another virtuoso was Germany's Adam Darr (1811–1866).

The Alpine zither also developed into the Salzburg zither, a flat wooden zither with five melody strings and 35 to 38 open strings stretched over the resonator. It contained a chromatic fretted fingerboard and its lower half was shaped in the form of an S. With the soundhole on the lower right side, the Salzburg zither had a scroll on the left side. In America, Franz Schwarzer (1828–1904), an immigrant from Austria, created and improved these instruments during the late 1860s.

The plucked zither or *psaltery* is one of the most distinguished and unique instruments in the Baltic region. It played an important role in the traditional music of Estonia, Latvia, and Lithuania. These zithers have

unique regional names: *kanklė* in Lithuania, *kannel* in Estonia, and *kokle* or *kūkle* in Latvia. The Baltic plucked zither or psaltery is related to the Finnish *kantele*, a zither with 36 or more strings (Muktupāvels, 2002). A block of wood was used to create the early Baltic psaltery, with the soundboard attached on the side, top, or bottom. The parts of the 19th-century Baltic psaltery were glued together. It had 17 to 33 or even 90 strings parallel to the soundboard. These were stretched over a bridge connected to the resonator (Schötz and Fujie, 1999). The Baltic psaltery had a very distinct shape and characteristic acoustic features. Similar to the psalteries from the medieval period, the Baltic psaltery is wing-shaped, or has extended wings with the strings arranged like a fan. The instrument does not have a bridge, and this contributes to a special resonant sound due to the overtones (Tëmkin, 2004).

The 19th-century German and Austrian box zither influenced the design and construction of the Baltic psaltery. This included gluing of the wood around the frame, the use of a bridge and metal tuning pegs, and the production of a chromatic scale. Nevertheless, the Baltic instrument also retained a distinct character and represented a symbol of national pride and ethnic identity. It was created with a handhole and extended wing that resulted from the soundboard protruding beyond the peg line. The handhole was placed below the peg line and resulted in a style of playing similar to that of the ancient lyre, with the instrument placed vertically. Because of the handhole, the player could pluck and mute the strings with the left hand, which also held the instrument. Instead of placing the instrument on the lap or a table, players were able to rest their arms on the wing extension and place the instrument with the back against their abdomens. This made it easy to strum the strings with the right hand and stop the sound with the fingers of the left hand (Tëmkin, 2004). The Baltic psaltery was used during the 19th century to accompany songs and dance or to perform in ensembles with other zithers or other instruments such as hammered dulcimers and violins. The development of the Baltic psaltery during the 19th century was influenced by the German and Austrian zithers already found in those countries (Schötz and Fujie, 1999).

Throughout time, zithers varied in the way they were tuned. Countries and regions each had their own method of tuning. By the late 19th century, tuning in fourths and fifths (based on the circle of fifths) for the strings that accompany developed into the standard. However, the strings that played the melody continued with nonstandard regional tuning. The melody strings of zithers in Vienna, for example, were tuned differently than those in various regions of Germany. For example, in Munich: a'-a'-d'-g-c; in Vienna: a'-d'-g'-g-c (Michel and Fujie, 1997).

Zithers that lacked fingerboards are called “fretless” zithers, whereas those with fingerboards are termed “fretboard” or “fingerboard” zithers. From around 1885 to the 1940s, zithers without fingerboards were produced in Europe, including in Germany, Switzerland, and other European countries. These instruments were related to the psaltery. Due to their popularity during the late 19th century up to the 1940s, they were commercially or industrially mass-produced and available at a low price. Such instruments included the autoharp or chord zither, guitar zither, harp zither or *aeol*, mandolin zither, pianochordia, violin zither, and others. These zithers without fingerboards had chromatic and diatonic strings. A thumb plectrum and the fingers were used to play the instrument. Friedrich Menzen obtained a patent for it in the late 1890s in Berlin and the Oscar Schmidt Company manufactured them in Germany and the United States.

The autoharp, a fretless zither, was created in 1880 by Karl August Gütter. It was constructed with wood, steel strings, and intersecting bars. It accompanied singing in homes, salons, and schools. Originally manufactured in Germany, the autoharp became a huge hit in the United States. By the late 19th century, music-making and entertainment were not only for the educated, upper-class Europeans or bourgeoisie. At that time more middle-class families were being educated and playing musical instruments (such as zithers) at home for entertainment and pleasure. These instruments were not difficult to learn, and those not trained to read music were able to play them by rote. This trend also spread to the United States.

The *harfen-zithern* (harp zither) was mass-produced in Berlin by Alwin Eichler and in New York by the Aeolian Company. These zithers only had accompanying strings and chords and lacked any melody strings. The lyre

and violin zithers were really guitar zithers. The former instrument looked like a lyre; the violin zither was played with a bow similar to a violin bow. The violin and harp zithers were developed during the 1920s. Another guitar zither that lacked a fingerboard was the *sonora* zither, which had crossed strings. These zithers without fingerboards (e.g., the autoharp) were lacquered black and decorated (Michel and Fujie, 1997).

The repertoire for the fretless zithers consisted mainly of transcriptions of other works. They were much easier to play than the traditional zithers that had fingerboards. They came with diagrams that even those who did not read music could follow to successfully play the instrument. This system of playing consisted of “diagrams that are placed over the body of the instrument and underneath the strings” (Michel and Fujie, 1997, p. 80). Traditional zither players did not use these fretless zithers. By the 1940s, the popularity of the zithers lacking fingerboards declined, and so did the manufacturing of them. Some of this was largely due to World War II, which affected the production of the instruments, among other factors. These instruments are no longer of significance in Germany or other European countries (Michel and Fujie, 1997).

The zither made its way to America via various European immigrants. The early Germans who settled in Pennsylvania between the 18th and 19th centuries brought the German scheitholt to this region and further developed it. They both made and played these instruments. Two types existed: the plectrum zither and the bow zither or dulcimer. A quill or stick was used as the plectrum to pluck the strings of the plectrum zither, whereas a bow, usually from a violin or similar to it, was used to play the bow zither or dulcimer.

The dulcimer, which has been around since the Middle Ages, gained a following as a folk instrument during the 18th century in Europe. This box zither was in high demand by the 19th century in both Europe and the United States. It was brought to the American colonies during the 17th century by the English. A result of the synthesis of the scheitholt and hummel was the Appalachian dulcimer, a fretted box zither. Typical Appalachian dulcimers are elongated, rectangular or trapezoidal in shape, with one to two melody strings (treble) tuned to the same pitch and two to

three drone strings (treble and bass). When playing the dulcimer, the player sits and uses the fingers or a pick or plectrum (also called a noter) in the left hand to pick out the melody. The right hand strums the drone strings and harmonizes the melody. The plectrum can be made of bone, quill, wood, or cane. The Appalachian dulcimer may have straight sides or curved sides similar to an hourglass. The latter is the more common. The strings of the hammered dulcimer can have as many as three octaves. Small mallets or beaters, called hammers, were usually used to strike the strings of the hammered dulcimer (Holmes, 1999). This dulcimer resurfaced during the folk music revival in America during the 1960s. The Appalachian dulcimer is still very popular in the Kentucky and Tennessee mountains regions.

These zithers (including bowed and plectrum zithers, dulcimers, and hummels) were very popular in the mountains of Kentucky and Tennessee and often accompanied singing of English and Scottish ballads. The early plectrum zither in America was narrower, long, rectangular, and had more strings than the bow zither. The strings were usually constructed of wire and a plectrum was used to play it. The keys and bridges of the plectrum zither differed considerably from those of the bow zither, including the manner in which they were placed on the instrument. The soundboard or rectangular box of the plectrum zither was made of wood more than three feet in length. No nails were used to make it; instead, the wood was glued and pegged together. Its head piece was more than a foot long and usually had some ornamentation. It used around eight strings made of steel wire and 15 wire frets on its left side, along with a wooden bridge (Mercer, 1923).

The minstrel shows in the United States during the mid-19th century popularized the use of the banjo, an instrument used by both black and white folk in popular traditions. English blackface minstrelsy did not use the banjo. The banjo-zither was an instrument created by Brooklyn native Alfred Cammeyer (1862–1949). It gained popularity during the late 1880s, and Cammeyer took it to England in 1888, where it was an instant hit. He created a closed-back banjo with five wire strings instead of the customary gut strings. The fifth string did not stop at the fifth fret on the peg on the side of the neck, but instead extended to the peg head. Cammeyer developed and expanded a special technique and style that emphasized the

“singing” and lyrical qualities of the new banjo-zither. This classic style, also known as guitar-style or finger-style, was used not only on the banjo-zither but also on regular banjos (Winans and Kaufman, 1994).

In summary, the zither evolved over many centuries, beginning in Asia and spreading to Europe, America, and other parts of the world. This widely ranging family of chordophones continues to be performed with in various parts of the world.

Barbara Bonous-Smit

See also: [Berimbau](#); [Dulcimer](#); [Guzheng](#); [Koto](#); [Psaltery](#); [Qānūn](#); [Qin](#); [Sanjo](#); [Veena](#)

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Zouk

Zouk is a type of creole dance music that arose in the French Antillean islands of Guadeloupe and Martinique in the late 1970s. It eventually gained global popularity in the 1980s through the genre's most important ensemble, Kassav'.

A complex mix of musical styles, zouk's roots are grounded in a combination of elements, including Haitian *compas direct* (*cadence-rampa*), Dominican *cadence-lypso*, *soukouss* from the Congo or Cameroon, American jazz, and Latin American or Caribbean styles from Brazil, Argentina, and Cuba. Local musical traditions evolving through European or African influences have also made their mark on the genre, including song and dance forms supported by *bélè* or *gwo ka* drum ensembles, European ballroom dance types such as the quadrille, local *biguine* popular music, and music ensembles connected with Carnival traditions.

The term "zouk" is a Creole creation and contraction developed out of the local pronunciation of the word *mazurka*—"mazouk"—a type of European dance form found in the French Antilles and elsewhere. By the 1950s, the term was being used locally to describe a type of country dance supported by small jazz band ensembles, and by the 1960s had evolved into a term to describe dance music connected with local practitioners.

The group credited with the development of modern zouk, *Kassav'*, was also important as the style's main promoter. *Kassav'* formed in 1979, grounded in the vision of the Guadeloupian musician Pierre-Edouard Décimus who felt that foreign artists dominated the island's music scene, and that Guadeloupe lacked a strong Antillean musical presence or identity. With his brother (and bassist) Georges Décimus, and guitarist/vocalist Jacob Desvarieux, *Kassav'* began composing and recording a style of music

that was polished, rhythmically complex, and internationally aware, but distinctly Antillean in sound and identity. For example, they are credited for integrating local gwo ka drumming music into their modern style as a way to put an Antillean mark on their sound. By the 1970s, gwo ka drumming was associated with rural life and thought to be unsophisticated until Kassav' collaborated with well-known gwo ka drummer Velo to play on their early albums; however, they eventually drifted away from their close connection to gwo ka drumming. After several years of refining and developing their sound, their 1984 recording *Zouk-la sé sèl mèdikaman nou ni* became the album that marked the peak of their international success, particularly in Europe, Africa, and the Antilles.

The band's name also reinforced their commitment to drawing on local roots; the word "Kassav' " was the local *Kweyol* (creole) word for cassava, an important tuber prepared as a staple of the Guadeloupian diet. Another important feature tying zouk to Antillean identity was its use of Kweyol lyrics. Kweyol is the language of Guadeloupian people of African descent; it is a complex mixture of French, English, Arawak, and several languages from Africa that were brought to the island and developed while its speakers labored on sugar plantations. Kassav' were pioneers in bringing Kweyol to the popular music stage; until that time, most local popular music was sung in French as a substitute for the marginalized and stigmatized local creole language and its respective culture. Song lyrics in zouk compositions are primarily centered on themes of love or other types of "light" subject matter, and always with a particularly positive message. While many substyles of zouk exist, the two most predominant are "zouk hard" and "zouk love," with the former characterized by its more popular fast dance style, and the latter distinguished by compositions made up of slower love ballads.

Writers and scholars have described zouk as a studio-based music due to its heavy reliance on technology in its production. Compositions are based on drum and bass ostinato patterns that have various types of melodic instruments—such as trumpets, guitars, or electronic keyboards—layered over it. The technical sophistication used by Kassav' in the studio was motivated by their desire to create a product that would rival French

commercial recording, and influenced by Jacob Desvarieux, who had an established career as a studio musician in Paris. Zouk's electronic sound meant that it was largely a style listened to by the public through sound systems or on the radio, with only a small number of popular groups performing it live. This had a negative impact on the live music scene and would eventually become an important factor leading to its demise by the late 1990s. Recording technology had spread far and wide, thereby allowing anyone to potentially create zouk music, and the heavy reliance on technology made it difficult for the genre to evolve or progress.

Gavin Webb

See also: [Jazz](#); [Reggaetón](#)

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Zydeco

Zydeco music is indigenous to southern Louisiana, evolving primarily in the 20th century. It is a combination of musical forms that mixes Afro-Caribbean music, African American blues, Cajun, black Creole, jazz, soul, and rhythm and blues (R & B). It is very popular as dance music, with an accordion dominating the sound, along with a *frottoir* (a washboard-type percussion vest that hangs against the player's chest) often being played with a spoon. The first star of zydeco music is generally held to be Clifton Chenier. More contemporary zydeco musicians include Buckwheat Zydeco, Chris Ardoin, and C. J. Chenier, son of pioneer Clifton.

The origin of the word "zydeco" is disputed. One theory is that it comes from the extinct language of the Atakapa Indians of southwestern Louisiana who mixed with African slaves: the words roughly translated as *shy* for "dance" and *ishol* for "youths." These were then misheard by the Spaniards who explored Louisiana as roughly sounding like "zydeco." Another theory

is that the word comes from various West African languages, usually transliterated as *zari* or *zarê* for “dance,” and evolved into “zydeco.”

The most prevalent theory is that “zydeco” comes from a phrase in French referencing hard times: “*Les haricots ne sont pas salés*” (literally, “The beans are not salty”). It refers to persons so poor they cannot afford salt meat for the snap beans often grown by black Louisiana farmers. Spoken in Creole French, the phrase could be slurred enough to sound like “Leh-sy-di-co ne son pah salay,” a contraction of which evolved into “zarico,” “zodeco,” and finally “zydeco.”

The latter theory is given weight through the work of folklorist Alan Lomax. In the 1930s, he and his father John traveled throughout the South, were recording rural musicians for the Archive of Folk Song at the Library of Congress. Among various black musicians singing about their grinding poverty, there were references in several songs to “*Les haricots ne sont pas salés*.” It was part of the oral tradition in a largely illiterate society.

In 1965, musicians Cleveland and Clifton Chenier made a recording which captured their bantering conversation, including what sounded like the word “zydeco.” At that session, they recorded a tune listed as “Zydeco sont pas salés.” The phrase is repeated several times in the song, which had the same beat that the Lomaxes captured in the 1930s but which had not yet been given a name.

Accordionist Clifton Chenier (1925–1987) of Opelousas, Louisiana, was a Creole French-speaking performer who became known as the “King of Zydeco” as well as “King of the South.” Known for his dynamic live performances in which he wore a cape and a crown, he had begun recording in 1954. Reproductions of early album covers use the word “zodeco” for his music, as well as listing a cut on one called “Zodico Stomp,” but by 1955, the word “zydeco” was the fairly standard usage. Chenier, the first national star of zydeco music, later claimed credit for devising the word.

In 1960, musicologist Robert “Mack” McCormick wrote notes for his album of local American folk musicians, *A Treasury of Field Recordings*. He used the spelling “zydeco,” which was repeated in reviews, sometimes being associated with “Creole music.” The concepts of “Creole” and “Cajun” can be confusing, but the two are not synonymous. Cajuns—

named with a corruption of the word “Acadians”—descended from early French settlers who colonized Canada in today’s maritime provinces of Nova Scotia, New Brunswick, and Prince Edward Island. The eastern seaboard of America, north of the Virginia colony, had been designated by mapmaker Giovanni da Verrazano as “Arcadia,” from the classic Greek meaning an idyllic place. Dropping the “r,” the French settlers named their region Acadia, and were known as Acadians. When the British took the region from France, their political and religious resistance led to the Acadians being forcibly expelled by the English and dispersed throughout America and the Caribbean. Some were sent to the Louisiana territory, where Acadians found a degree of acceptance in the region with its French background and Catholic heritage, having been a territory of France from 1682 to 1762. Sometimes separated family members who had been scattered throughout the Western hemisphere were reunited there, forming small, close-knit communities. The Acadians eventually became known as Cajuns, much as “Indians” were sometimes called “Injuns.” The Cajuns developed their own culture in the backwoods, bayous, and swamps of south Louisiana, a region still often called Acadiana. Their music evolved as a very distinctive type which was generally performed by musicians who were white.

Creoles are not Cajuns, and are thus harder to define. A Creole might be a white person born in Louisiana of French and Spanish ancestry, or it might be a black person who descended from African, Afro-Caribbean, Native American, or European heritage, in any combination. The zydeco tradition is that of French-speaking rural black Creoles.

Zydeco bands generally include a blues accordion as the primary instrument, along with the washboard-vest frottoir. Modern zydeco bands may also include electric guitar, bass, and drums. Zydeco generally does not rely on the fiddle which is so prevalent in Cajun music, but rather leans heavily toward a bluesy sound with a pronounced backbeat. Some modern bands utilize a double kick to the bass drum to emphasize the syncopation, called “double-clutching.”

Zydeco is especially conducive to dancing. The steps performed to zydeco music often look like swing dancing. The music may be sung in

French or English, with the latter preferred by many contemporary bands. Although many are original, some zydeco songs rework traditional blues along with modern versions of very old Creole tunes. The lyrics may deal with love, food, and the enjoyment of life as well as serious socio-political themes.

Although Clifton Chenier is hailed as the originator of modern zydeco music, Amédé Ardoin, who made early recordings of Creole music in 1928, is credited as laying the foundation for what would become known as zydeco. The first known recording with a distinct zydeco type of sound is held to be Clarence Garlow's "Bon Ton Roula" in 1949. In 1954, Wilson "Boozoo" Chavis recorded "Paper in My Shoe," considered to be the first truly zydeco record. This was followed by the ascendancy of Clifton Chenier, still a benchmark of the zydeco form.

When Chenier appeared at California's Berkeley Blues Festival in 1966, the jazz critic for the *San Francisco Chronicle*, Ralph J. Gleason, gave a rave review to both the musician and the form of music he played. In the 1970s and 1980s, Chenier reached a national audience when he appeared on the popular PBS music showcase *Austin City Limits*. Honored with a Grammy Award in 1983, Chenier and his band toured the world, bringing Creole zydeco to a global audience.

In the 1980s, Rockin' Sidney (Sidney Simien) brought popular attention to zydeco music with his surprise hit, "My Toot Toot." Chenier, Rockin' Sidney, and Queen Ida (Ida Lewis Guillory, the first female to lead a zydeco band) won Grammy Awards for zydeco, furthering its prestige and popularity.

Accordianist Buckwheat Zydeco (Stanley Dural, Jr.; 1947–) of Lafayette, Louisiana, became a mainstream national success beginning in the 1980s. He began his career backing Clifton Chenier, but then set out on his own, gaining acclaim for his talent as well as for advancing the zydeco form itself. He won new fans by appearing in the 1987 movie *The Big Easy*, which was set in New Orleans, and he won an Emmy for his music in the 2001 CBS-TV movie, *Pistol Pete: The Life and Times of Pete Maravich*.

Zydeco continued to gain acclaim from the 1980s onward, as new artists triumphed nationally and internationally, expanding the form to include

new styles and fusion music. Modern performers include Chubby Carrier, Geno Delafosse, and Terrance Simien, as well as C. J. Chenier, who is carrying on the tradition popularized by his father, Clifton Chenier. Beau Jocque fused zydeco with a heavy beat and strong bass line, adding elements of funk, hip-hop, and rap. Chris Ardoin, Keith Frank, and Zydeco Force further accentuated the “double clutching” of the bass drum. Contemporary artists who have created a fusion of zydeco with other forms such as soul music include Leon Chavis, Lil’ Nate, Mo’ Mojo, and Kenne’ Wayne, whose sound is referred to as “zydesoul.” In 2007, zydeco joined Cajun music in a new Grammy Award category, currently part of Best Regional Roots Music.

With the mixing of French-speaking blacks and multiracial Creole musicians, zydeco is currently enjoyed around the world. There are numerous zydeco festivals in the United States and abroad which further its appreciation and evolution.

Nancy Hendricks

See also: [Acadian Music](#); [Accordion \(Americas\)](#); [Bluegrass](#); [Blues](#); [Cajun Music](#)

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